

Document Pack



**Democratic Services Section
Chief Executive's Department
Belfast City Council
City Hall
Belfast
BT1 5GS**

18th April, 2013

MEETING OF DEVELOPMENT COMMITTEE

Dear Alderman / Councillor,

The above-named Committee will meet in the Lavery Room (Room G05), City Hall on Tuesday, 23rd April, 2013 at 5.15 pm, for the transaction of the business noted below.

You are requested to attend.

Yours faithfully

PETER McNANEY

Chief Executive

AGENDA:

1. Routine Matters
 - (a) Apologies
 - (b) Declarations of Interest
2. Late Item - Belfast Community Investment Programme (Pages 3 - 6)
3. Notice of Motion - CS Lewis (Pages 7 - 8)
4. Belfast's Economy
 - (a) Retail Action Plan (Pages 9 - 12)
 - (b) Belfast Restaurant Week 2013 (Pages 13 - 26)
 - (c) Belfast Music Week (Pages 27 - 38)
 - (d) Belfast Business Awards (Pages 39 - 42)

- (e) City Dressing Plan (Pages 43 - 64)
 - (f) City Access Guide - Phase 2 (Pages 65 - 66)
 - (g) Poverty Framework (Pages 67 - 70)
 - (h) Eurocities Affairs Forum 2013 (Pages 71 - 74)
 - (i) BBC Proms in the Park (Pages 75 - 76)
 - (j) Rabo Direct Launch (Pages 77 - 78)
 - (k) Royal Scottish Pipe Band Championships (Pages 79 - 80)
 - (l) Rural Development Programme (Pages 81 - 86)
5. Neighbourhoods, Communities and People
- (a) Pride of Place 2013 (Pages 87 - 92)
6. Consultation Documents
- (a) Railway Investment (Pages 93 - 104)
 - (b) Arts Council - Consultation (Pages 105 - 170)
7. Additional Items
- (a) Gilpins Development (Pages 171 - 238)
 - (b) Collaboration on Foreign Direct Investment (Pages 239 - 240)
 - (c) Global India Business Meeting (Pages 241 - 252)



Belfast City Council

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| Report to: | Development Committee |
| Subject: | Belfast Community Investment Programme (BCIP) – Update |
| Date: | 23 April 2013 |
| Reporting Officer: | John McGrillen, Director of Development, ext 3470 |
| Contact Officer: | Catherine Taggart, Community Development Manager, ext 3525 Kim Walsh, BCIP Project co-ordinator, ext 3640 Mark McCann, Business Research & Dev. Officer, ext 3622 |

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| 1 | Relevant Background Information |
| 1.1 | The purpose of this paper is to present to Members an update on the Belfast Community Investment Programme (BCIP). At a special meeting of Development Committee on 25 March, Members approved a draft programme proposal in principle but requested that officers prepare a draft equality impact assessment (EQIA) and consider approaches to budget allocation. |
| 1.2 | Members requested that a report on this work be brought back for consideration by Committee in April prior to the planned launch of a full public consultation in May. Similar parallel arrangements were also agreed for DSD political approval. |
| 1.3 | There have been a number of developments since the March Committee meeting which will have a critical impact on the progress of the programme. |

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| 2 | Key Issues |
| 2.1 | Pre-consultation engagement From its initiation the Council and DSD made a strong commitment to engaging fully on the design and implementation of BCIP. This was based on the recognition that a new approach to community development in the city can only be successful with the active and positive involvement of the community and voluntary sector and other stakeholders. |
| 2.2 | As part of a sustained level of pre-consultation from summer 2012 the project team organised a series of engagement activities that included workshops, briefings and information sessions with Members, officers and representatives from the community and voluntary sectors. This has been a time-consuming process but has ensured that stakeholders have been involved in the development of BCIP from the outset. The most recent engagement event was a large |

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| | workshop at City Hall in early February, attended by over 150 representatives of the community sector, which considered the initial ideas around grant design. |
| 2.3 | The pre-consultation engagement proved to be a fruitful process and greatly informed both the outcomes framework and the draft grant design adopted by Committee last month. There is genuine enthusiasm for the concepts behind BCIP and its outcomes. The sector in particular has been encouraged by the long term public sector commitment to community development that BCIP represents. Material for the pre-consultation work contributed to the proposed approach to formal consultation that was presented to members at Development Committee in March. |
| 2.4 | Arrangements for public consultation Working back from the planned open call for applications in October 2013, the current project plan calls for a public consultation on the programme proposal and the Equality Impact Assessment (EQIA) to begin no later than 8 May 2013 following approval by Council and the DSD Minister and submission to the Social Development Committee. If the start of consultation is delayed beyond this date then it is unlikely that the project will make its open call. |
| 2.5 | DSD officials considered this timescale for public consultation, and have concluded that they believe the available window of three weeks to analyse the consultation responses and amend the grant stream is too short to be viewed as credible. They therefore believe the project would not be in a position to meet its open call in October and implement the planned pilot funding year. They are preparing to engage the Minister, who will decide if these are unacceptable risks, given this timescale. Given the advice which has been provided to the Minister it is highly unlikely that he will decide to continue with the project within its current timescales. |
| 2.6 | That being the case his officials will have to consider alternative options, which will probably include the option of DSD dispersing its Neighbourhood Renewal funding independently of council for the period 2014/15. |
| 2.7 | Given this set of circumstances the Council is now itself in a position where a decision cannot be taken before the Council meeting of 2 June which in effect means the project cannot be delivered within the current timescales in any event. |
| 2.8 | Members may wish to note that this means that we will no longer be in a position to go to public consultation on the programme in May. Consequently, the BCIP project will not be able to go to open call for funding for 2014/15 under the terms of the current plan. |
| 2.9 | Council officers will continue to engage with DSD officials with a view to bringing a paper to the May Development Committee on the options for the future delivery of BCIP and the broader transfer of Neighbourhood Renewal resources under RPA which is due to come into effect in 2015. |
| 2.10 | This will include examining the implications for the Council's own grant schemes which are scheduled to end in March 2014 (ie, Advice and Information grant, Revenue grant, Capacity Support grant, Summer Scheme grants and other small grants). |

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| 3 | Resource Implications |
| 3.1 | Project costs for the development of BCIP are currently being jointly supported by Development Department and the Department for Social Development. |

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| 4 | Equality and Good Relations Implications |
| 4.1 | Equality and good relations implications, in relation to this policy, are still under consideration. Further updates will be sent to the Equality and Diversity Officer in due course. |

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| 5 | Recommendations |
| 5.1 | Members are asked to: <ol style="list-style-type: none"> 1. Note the contents of the report 2. Agree to the receipt of an update paper at May Development Committee |

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| 6 | Decision Tracking |
| | <ul style="list-style-type: none"> - Officer responsible: John McGrillen - May 2013 |

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| 7 | Key to Abbreviations |
| | <ul style="list-style-type: none"> - BCIP – Belfast Community Investment Programme - DSD - Department for Social Development - EQIA – Equality Impact Assessment |

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| 8 | Documents attached |
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Belfast City Council

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| Report to: | Development Committee |
| Subject: | Notice of Motion – C.S. Lewis |
| Date: | 23rd April, 2013 |
| Reporting Officer: | Mr. Barry Flynn, Democratic Services Officer, ext. 6312 |
| Contact Officer: | As above. |

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| 1.0 | Relevant Background Information |
| 1.1 | <p>At the Council meeting on 3rd April, the undernoted Notice of Motion was proposed by Councillor A. Newton and seconded by Councillor Haire:</p> <p><u>C.S. Lewis</u></p> <p>“This November will mark the 50th anniversary of the death of C.S. Lewis. Clive Staples Lewis was born in East Belfast on 29th November, 1898; his family home was on the Circular Road in the east of the City. He attended Campbell College before enrolling in Malvern College in 1913 and went on to receive a scholarship at University College, Oxford. After the outbreak of World War I, he enlisted in the Army in 1917. He was wounded at the Battle of Arras on 15th April, 1918 and was subsequently discharged from the Army in 1919.</p> <p>C.S. Lewis is rightly considered to be one of the intellectual giants of the 20th Century and, arguably, the most influential Christian writer of his day. He is world-renowned for his writings and in particular the Chronicles of Narnia which have charmed generations of children across the globe.</p> <p>This Council acknowledges the fitting tribute to be paid to C.S. Lewis by the erection of a memorial stone at Westminster Abbey’s Poets’ Corner and agrees that we, as the elected representatives of the City in which he was born, should not allow the landmark 50th anniversary of his death to pass without marking it in a fitting way. This Council is proud to claim C.S. Lewis as one of our most famous sons and, accordingly, agrees to give early consideration as to how this noteworthy event should best be marked.”</p> <p>In accordance with Standing Order 11(e), the Lord Mayor indicated that the matter would be referred to the Development Committee without debate.</p> |

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| 2.0 | Recommendation |
| 2.1 | The Committee is requested to consider the Notion of Motion and take such action thereon as may be determined. |

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Belfast City Council

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| Report to: | Development Committee |
| Subject: | Proposed approach to Retail Action Plan 2013-2014 |
| Date: | 23 April 2013 |
| Reporting Officer: | John McGrillen, Director of Development, ext 3470 |
| Contact Officer: | Shirley McCay, Head of Economic Initiatives, ext 3459 |

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| 1 | Relevant Background Information |
| 1.1 | Members will be aware that at the 5 March 2013 meeting of the Development Committee it was advised that work is now due to commence on developing a new retail plan for 2013/14. It was agreed that a full review of the results of the current year's plan along with a stakeholder engagement and consultation process is required to re-shape the plan in line with current needs. |
| 1.2 | An initial review of current retail support has been completed and our engagement with retailers has highlighted several business development needs that could be addressed through any future support programme. |
| 1.3 | Members will be aware that there was a significant growth in the number of active traders' groups over the past year and this has created significant demand on resources as well as expectations as to ongoing financial commitments. Consideration will have to be given to managing these expectations in the coming period. |

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| 2 | Key Issues |
| 2.1 | <p><u>Retail Action Plan 2012-2013</u></p> <p>Members will be aware that the retail action plan for 2012-2013 year was approved by the Development Committee on 17 April 2012. This included a range of business support, marketing and promotion and networking initiatives to support local independent traders. A funding allocation of £210,000 was set aside for this work. The majority of this was set aside for development support to help traders' groups to become operational and to engage in targeted promotional activity. It was intended that the Council's resources would help lever other funding and that it would be used to create sustainable business associations that would not be wholly reliant on public support. The remainder of the budget was set aside for retail mentoring, Market Start Up Programme and establishment of a retail forum.</p> |
| 2.2 | <p><u>Market Start Up Programme</u></p> <p>This programme aimed to support potential entrepreneurs and new start businesses to explore market trading as a possible business model, in advance of progression to establishing a retail outlet at a future date.</p> |

| 2.3 | It focused on individuals interested in establishing a specialist food or craft business with support including one-to-one mentoring, best practice visits, market research, product development, buyer meetings and the development of business plans. Participants were also able to test trade at St George's Market for a limited period during the Christmas Market and at The Wickerman as well as online opportunities. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 2.4 | <p>Outputs to date:</p> <ul style="list-style-type: none"> -55 applicants for 20 places -20 participants completed the programme gaining new skills including the Certificate in Food Hygiene -12 new businesses were established including the opening of one new retail shop -1 participant has established a retail business in fixed premises in Ballyhackamore -2 businesses have been given the opportunity to take a stand at the Spring Continental and Maritime markets. <p>The programme costs for this initiative were £30,000 so this represents a significant return on investment.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2.5 | <p><u>Flexible Mentoring</u></p> <p>Twenty retailers have availed of this mentoring service to address a range of business development needs including finance, marketing and social media. Some of this mentoring support is still ongoing so it is difficult to quantify the impact of the support.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2.6 | <p><u>Traders' Groups</u></p> <p>There are currently 12 constituted traders groups in the city including six recently formed groups. Details of the groups and the financial allocations for 2012-2013 are outlined below.</p> <table border="1" data-bbox="300 1205 1332 2027"> <thead> <tr> <th>Trader Group</th> <th>Awarded</th> <th>Amount paid 2012-2013</th> </tr> </thead> <tbody> <tr> <td>Lisburn Road Business Association</td> <td>£40,000</td> <td>£35,692.22</td> </tr> <tr> <td>Ballyhackamore Business Association</td> <td>£28,705.00</td> <td>£24,399.25</td> </tr> <tr> <td>Strandtown Traders Group</td> <td>£29,565.00</td> <td>£24,782.50</td> </tr> <tr> <td>Ormeau Road Business Association</td> <td>£14,742.00</td> <td>£14,742.00</td> </tr> <tr> <td>Antrim Road Business Association</td> <td>£4,500 plus advisory support</td> <td>£4,500.00</td> </tr> <tr> <td>West Belfast Traders</td> <td>£25,170.00 plus advisory support</td> <td>£25,170.00</td> </tr> <tr> <td>Finaghy Business Association</td> <td>£2,800.00 plus advisory support</td> <td>£2,800.00</td> </tr> <tr> <td>Castlereagh Business Association</td> <td>£3,411.50 plus advisory support</td> <td>£3,411.50</td> </tr> <tr> <td>Stranmillis Business Association</td> <td>Advisory support</td> <td>0</td> </tr> <tr> <td>Newtownards Road Traders</td> <td>Advisory support</td> <td>0</td> </tr> <tr> <td>Hollywood Arches</td> <td>Advisory support</td> <td>0</td> </tr> <tr> <td>Cliftonville Circus Traders</td> <td>Advisory support</td> <td>0</td> </tr> <tr> <td>TOTAL</td> <td></td> <td>£135,497.47</td> </tr> </tbody> </table> | Trader Group | Awarded | Amount paid 2012-2013 | Lisburn Road Business Association | £40,000 | £35,692.22 | Ballyhackamore Business Association | £28,705.00 | £24,399.25 | Strandtown Traders Group | £29,565.00 | £24,782.50 | Ormeau Road Business Association | £14,742.00 | £14,742.00 | Antrim Road Business Association | £4,500 plus advisory support | £4,500.00 | West Belfast Traders | £25,170.00 plus advisory support | £25,170.00 | Finaghy Business Association | £2,800.00 plus advisory support | £2,800.00 | Castlereagh Business Association | £3,411.50 plus advisory support | £3,411.50 | Stranmillis Business Association | Advisory support | 0 | Newtownards Road Traders | Advisory support | 0 | Hollywood Arches | Advisory support | 0 | Cliftonville Circus Traders | Advisory support | 0 | TOTAL | | £135,497.47 |
| Trader Group | Awarded | Amount paid 2012-2013 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Lisburn Road Business Association | £40,000 | £35,692.22 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Ballyhackamore Business Association | £28,705.00 | £24,399.25 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Strandtown Traders Group | £29,565.00 | £24,782.50 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Ormeau Road Business Association | £14,742.00 | £14,742.00 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Antrim Road Business Association | £4,500 plus advisory support | £4,500.00 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| West Belfast Traders | £25,170.00 plus advisory support | £25,170.00 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Finaghy Business Association | £2,800.00 plus advisory support | £2,800.00 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Castlereagh Business Association | £3,411.50 plus advisory support | £3,411.50 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Stranmillis Business Association | Advisory support | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Newtownards Road Traders | Advisory support | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Hollywood Arches | Advisory support | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Cliftonville Circus Traders | Advisory support | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TOTAL | | £135,497.47 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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| | <p>The traders' groups ran a series of promotional events and marketing activity throughout the year including an Olympic Themed Fun Day (Ballyhackamore), production of branded reusable shopping bags (Antrim Road) and establishment of a new business association website (Ormeau). It has been extremely difficult for the groups to quantify the economic benefit of these events to the areas with most feedback being anecdotal and the quality of impact measurement being inconsistent across the areas.</p> <p>2.7 The focus of the financial allocation towards traders' groups' activity (£140,000 out of available £210,000) and the difficulty in measuring the impact of these individual interventions is an issue that will need to be addressed in any future programme of support. Four groups did not draw down any support last year (mainly because they were newly-constituted towards the end of the year) so there are likely to be requests for support from at least 12 groups in the coming year.</p> <p>2.8 There are a number of issues with funding trader groups/business associations in current format:</p> <ul style="list-style-type: none"> - The current trader groups have a mixed composition and are not solely retail focused therefore the current marketing/promotional support doesn't necessarily meet the needs of the mix of group members. - Some of the groups do not have the capacity to manage and deliver the range of promotional and marketing activity and have benefitted from the support of consultancy resource provided under the Retail Action Plan. This support is unsustainable and does not encourage the groups to take ownership of the activity. It is questionable whether some of the groups will be able to continue into the future without such support. However our experience is that the businesses must take the lead to make any initiative sustainable and successful. - The support groups and neighbourhood shopping areas should be tied in with local service delivery and more closely linked with other council schemes including Renewing the Routes and local regeneration initiatives. <p>2.9 <u>Initial Engagement with retailers</u> Engagement with retailers across the city including traders groups has revealed a series of business development needs including Sales Development, Strategy Development and Environmental Management Support. Businesses noted an interest in developing their skills in financial management, visual merchandising and customer service to enable them to face the challenges presented by the current economic situation and changes in the retail environment. Retailers were also keen to understand and fully utilise social media and new technology in the retail sector.</p> <p>2.10 Retailers noted that they wanted to network with other retailers and keep abreast of new developments and legislation including the introduction of Business Improvement Districts (BIDS) legislation in Northern Ireland. They also expressed an interest in regular engagement with the Council at a political level.</p> <p>2.11 As part of the process of developing the new retail support plan, it is proposed that officers engage in a structured discussion process with members (through the party briefing structure or other format) in order to ensure that the proposals reflect their views. It is proposed that the report reflecting these inputs and those of the retail businesses be brought back to the Development Committee in May 2013.</p> |
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| 3 | Equality and Good Relations Considerations |
| 3.1 | No specific equality or good relations considerations attached to this report. |

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| 4 | Recommendations |
| 4.1 | It is recommended that Members: <ul style="list-style-type: none">- Note the work undertaken in 2012/13 as part of the retail support plan- Engage with the officers through the party briefing structure or other agreed process to ensure that their views can be reflected in the 2013/2014 support plan |

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| 5 | Decision Tracking |
| | No specific decision tracking required. |

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| 6 | Key to Abbreviations |
| | BIDS - Business Improvement Districts |



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| Report to: | Development Committee |
| Subject: | Belfast Restaurant Week 2013 |
| Date: | 23 April 2013 |
| Reporting Officer: | John McGrillen, Director of Development, ext 3470 |
| Contact Officers: | Shirley McCay, Head of Economic Initiatives, ext 3459 |

| 1 | Relevant Background Information |
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| 1.1 | At the Development Committee 22 May 2012, Members agreed to support Belfast Restaurant Week for a three-year period commencing in 2012. |
| 1.2 | Belfast Restaurant Week 2012 attracted match funding from the Department of Agriculture and Rural Development, the Northern Ireland Tourist Board, Tourism Ireland, the Pork and Bacon Forum and the private sector. Additional support was delivered via social networking, marketing and communications. |
| 1.3 | The success of Belfast Restaurant Week 2012 which took place from 6 to 13 October has been measured by: the number of participating restaurants, the success of the sell out events delivered during the week as well as the excellent positive PR it generated for Belfast and our world class food offer. |
| 1.4 | <p>In summary:</p> <ul style="list-style-type: none"> – 82 restaurants registered to participate offering special menus and added value offers. – 30 highly popular events were delivered by the sector, attracting significant media interest and coverage. – Two showcase events were hosted in BCC venues including the “Battle of the Chefs” at St George’s Market and “An Evening with Charles Campion” at the City Hall. – Public feedback has been extremely positive and there is a clear indication that food tourism is a very important, sustainable product to capitalise on. – Innovative and high profile marketing campaign delivered (appendix 1). – BRW2012 has established a strong sector working group with a commitment to ensuring the food offer and service in the city is world class. – The PR value generated from the Belfast Restaurant Week campaign is valued at £151,648.00. |

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| 1.5 | The aim of Belfast Restaurant Week aligns with the pledges contained in the Investment Strategy and the Integrated Strategic Tourism Framework 2010 to 2014. Belfast Restaurant Week is also integral to the development of the Food Tourism product, increase trade, encourage excellence in service, celebrate the importance of the restaurant/food sector for the local economy and employment, and to showcase the best of local food, producers and fresh produce. |
| 1.6 | A number of debrief meetings have been facilitated to learn from BRW2012 (appendix 1). The outcomes of these workshops have informed the development of plans for Belfast Restaurant Week 2013. |
| 1.7 | The objectives of the Belfast Restaurant Week 2013 are to : <ul style="list-style-type: none"> - Increase the number of culinary events - Increase footfall and mid week dining - Promote eating out as a must do activity during that week - Showcase new and multi cultural food offering across the city - Showcase the range of dining experiences for a range of lifestyles - Showcase local produce, excellent chefs, skills and wealth of the food offer |

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| 2 | Key Issues |
| 2.1 | It is crucial to build on the success of BRW2012 and ensure that BRW2013 creates more economic impact and support for the restaurant/hospitality sector. It is therefore necessary that adequate resources and support are in place to achieve the aims and objectives. |
| 2.2 | BRW 2013 (5 to 12 October 2013) – year two planning is underway and it is proposed that additional funding will be sought to support BCC investment. |
| 2.3 | A key stakeholder Steering/Working group has been established to implement the plans as well as a Sector Steering Group to ensure that BRW2013 delivers for the industry. |
| 2.4 | To instigate registration it is proposed that BRW2013 will be launched to the industry on Thursday 9 May 2013 with a launch to the consumer in August 2013. |

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| 3 | Resource Implications |
| | BRW2013 requires a budget of approximately £60,000. The sum of £40K has been identified for BRW2013. Proposed funding On approval additional funding will be sought from: <ul style="list-style-type: none"> - Department of Agriculture and Rural Development (DARD) - Northern Ireland Tourist Board (NITB) - Pork and Bacon Forum - Food NI - Potential sponsors - Contributions from each participating restaurant - £100 in 2012 |

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| 4 | Equality and Good Relations Considerations |
| 4.1 | There are no equality and good relations considerations attached to this report. |

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| 5 | Recommendations |
| 5.1 | <p>Members are asked to;</p> <ol style="list-style-type: none"> 1. Agree and approve a budget of £40,000 identified from Department Budget. 2. Approve Officers seeking funding and sponsorship to support BCC investment. 3. Approve an industry launch during May 2013. 4. The Chair of Development agrees to host the Industry Launch in May and take part in the consumer launch in August 2013. 5. Approve officers exploring other opportunities and links with other food events taking place throughout the month. 6. Approve calls to procure to secure services linked to delivering Belfast Restaurant Week 2013. |

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| 6 | Decision Tracking |
| | An update will be shared with Committee in advance of the consumer launch. |

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| 7 | Key to Abbreviations |
| | <p>BRW – Belfast Restaurant Week BCC – Belfast City Council BVCB – Belfast Visitor and Convention Bureau NITB – Northern Ireland Tourist Board TI – Tourism Ireland DARD – Department of Agriculture and Regional Development</p> |

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| 8 | Documents Attached |
| | <p>Appendix 1 – Belfast Restaurant Week 2012 presentation Appendix 2 – Belfast Restaurant Week 2012 with recommendations for BRW2013</p> |

Notes from Belfast Restaurant Week Workshop Held on 6 February 2013 at City Hall Belfast**In Attendance:**

Belfast City Council, Stakeholder Organisations and Restaurateurs.

Review of BRW 2012

The workshop participants offered their views on what worked well (Plus) and what they would like to see done differently or better (Delta).

| Plus | Delta |
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| <p>Increase in turnover and footfall</p> <p>Special menus (worked) – flexible</p> <p>One brand/voice for BRW and one agreed date</p> <p>Collaboration across the sector</p> <p>Events worked well</p> <p>Events</p> <p>PR</p> <p>It was something different for customers</p> <p>Good start in 2012, to be built on</p> <p>Celebration of the great restaurants on offer</p> <p>Focus on restaurants – increasing footfall</p> <p>Branding</p> <p>Marketing book was good</p> <p>Partnership – support from rest, NITB, BVCB Tourism Ireland, NIHT, FOCDNI</p> <p>Kept quality high</p> <p>Social media buzz and sharing (FB, Twitter)</p> <p>Ability to connect to some new diners</p> <p>Menus – showcase chef's talents</p> | <p>Start PR earlier – more events and more PR</p> <p>Lead in time too short</p> <p>Better briefing</p> <ol style="list-style-type: none"> 1. Internal/external 2. GPS marketing 3. NITB 4. Masterclass <p>One big event</p> <p>More specific events</p> <ol style="list-style-type: none"> 5. Late night art tour 6. Replicate Kinsale <p>More producers</p> <p>More budget</p> <p>Food critic/chief/interactive for public</p> <p>Citypass/wraparound deals</p> <p>Friday</p> <p>Microsite (mobile)</p> <p>Set menus</p> <p>Family friendly</p> <p>Kids involvement</p> <p>Not innovative enough</p> <p>Social media not interactive</p> <p>Better centralised social media enough</p> <p>Hard to motivate some restaurants</p> |

| Plus | Delta |
|------|--|
| | Needs to be city wide Building excitement Packaging – hooking up with hotels/extending the PLUS points Poor brochure needs proofed Too price led – concerns Too much reliance on discounted prices Same venues charged fee multiple times Transport |

Top Eight Things to Do (1)

1. Wider PR/marketing – All of NI/ROI
2. Create a festival – Food and wine
3. Change name?
4. Have a team with relevant past experience (established events)
5. Social media focus – Apps, bloggers, etc.
6. Get the date right – incl. long lead in
7. Focus on key aim – drive footfall
8. Better communication – listen to restaurants

Top Ten Things to Do (2)

1. Getting indie restaurants on board
2. Big wow events
 - a. Facilitate creative sessions – ideas
 - b. Special events for groups/BVCB – tour groups
3. BRW steering groups for different quarters of city
4. Stronger communications – earlier lead in
5. Good time tabling – prevent clashes
6. Up the international dimension
7. Good transport planning
8. Briefings
9. Marketing/other workshops
10. Invite ROI chefs.

Top Three Things to Do (3)

1. Motivate/commit/participate
 - a. Cap on participation
 - b. KPIs

- c. One big event launch
- 2. Core planning group, focus group, industry
 - a. More tourist-centric – ROI/GB
 - b. Greater collaboration
 - c. Replicate Kinsale events
 - d. Tie in with art/culture
- 3. One brief/produce
 - a. Date ok (6-13 October 2013)
 - b. Communications strategy
 - c. Mobile website
 - d. Have price points – not discount led
 - e. Events not to clash or overlap.

Next Steps and Time Line

It was agreed that the industry will play a full and leading role in making BRW 2013 even better and the Council agreed to convene an industry steering group to help plan and implement BRW in October 2013.

| | |
|--|----------------------|
| Launch to the Industry and call to register | May 2013 |
| Sign up for industry and programme development | April to June |
| Consumer Launch | August |
| Marketing campaign | August to October |
| Belfast Restaurant Week | 5 to 13 October 2013 |



BELFAST RESTAURANT WEEK

6-13 OCTOBER 2012



DEBRIEF AND PLANNING FOR 2013
Wednesday 6 February 2013





Participation 2012

- 82 Restaurants across the city
 - Signature menus and offers
- 30 Showcase events including
 - masterclasses
 - competitions
 - banquets and dining experiences
- “Battle of the chefs” final – entries due 26 September 2012
 - 6 October from 11.30, St George’s Market
- Afternoon tea with Charles Campion
 - 8 October 2012, 3pm to 5.30pm, City Hall
 - Chef Supplier networking



BELFAST RESTAURANT WEEK GUIDE

6-13 OCTOBER 2012



8 BELFAST RESTAURANT WEEK



ACADEMY RESTAURANT

The training college provides stellar culinary expertise and offers excise the York Street Campus in Belfast glass wall view overlooking St An Service within the restaurant com traditional skills of silver service, open for lunch Monday to Friday Thursday evenings.

Cuisine: Modern
Style: Training school



Lunch: £5 for 2
Dinner: £15 for 3

University of Ulster, York Street



Find out about special offers, signature menus and culinary events.

SHOWCASING LOCAL PRODUCE

www.gotobelfast.com/belfastrestaurantweek

www.gotobelfast.com/belfastrestaurantweek



Belfast Restaurant Week is a time to celebrate great local food in some fabulous restaurants. As well as many signature menus being launched during the week, there are also many tasty events to enjoy and be part of. So get your diary out, invite friends, colleagues and family and relish some unique and fun events throughout the week. Booking early is recommended for most events.

BELFAST RESTAURANT WEEK

Saturday 6 October

Battle of the Chefs

St George's Market
Time: 11.30am
Price: Free event

Under the watchful eye of local broadcaster, Pamela Bellentime, three local chefs will be selected to take part in a cook-off, preparing a family meal from quality, locally sourced produce to be named Family Dining Champion. Supported by NIS and the Northern Ireland Regional Food Programme. **028 9043 5704**

Cup Cake Making with the Kiddies

James Street South Cookery School
Time: 3pm-5pm
Price: £20 per person

Age: 4 years old+
The James Street South chefs will host a two hour cup cake making class where you get the chance to make, decorate and take a selection home. **028 9043 4310**

Monday 8 October

She presents: 60 shades of wine by CJ Robb

Shu Restaurant
Time: 7.30pm
Price: £50 per person

Readers of Fifty Shades of Grey will not fail to notice the number of wines mentioned in the book. If you have not read the story, you will still definitely enjoy the evening, comparing the contrasting styles of the specially selected wines being unfasted by Charles Robb of Robb Bros Wine Merchants. Brian McCann, Head Chef at Shu, has created a menu of perfect balance to emphasise the contrasts between the two very different wine styles. Charles is showcasing with each course. The evening has all the ingredients to be a sell-out. **028 9038 1555**

Afternoon Tea with Charles Campion and Pálar Hannes

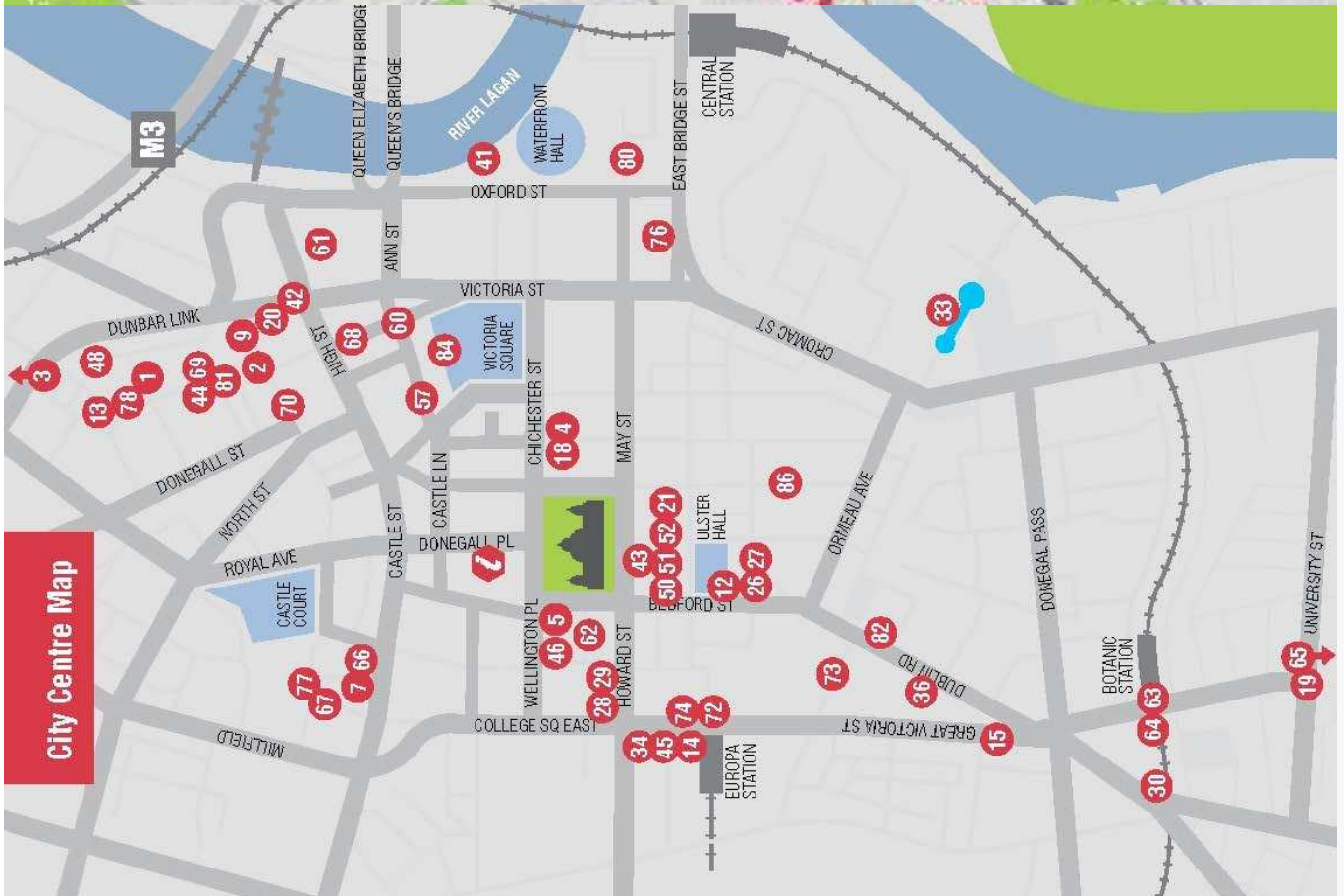
Belfast City Hall
Time: 3pm-4.30pm

Belfast welcomes seasoned chef and professional food critic, Charles Campion. Charles has written for food columns in The Independent, The Evening Standard and has appeared on Celebrity Masterchef, BBC's The One Show and Britain's Best Dish. Charles will be introduced by award winning producer Pálar Hannes and will entertain, inform and inspire. Event by invitation only, contact Food NI. **028 9024 9449**



- 15,000 booklets distributed
- 40,000 flyers handed out

- Autumn Fair
- Taste NI
- Hillsborough Oyster Festival
- Culture Night
- World Ploughing Championships





PR and Marketing



From 17 September

- 12 Citywide Billboards in strategic locations for four weeks
- 53 A3 Posters at key Restaurant sites
- City dressing – 13 sites across Belfast
- 20 Bus Shelter ads
- U105 Radio – 53 slots at 30 seconds
- Citybeat Radio – 56 spots at 30 seconds
- All four editions of Community Telegraph
- 27 October – Daily Mirror
- October edition of Go Magazine
- Ulster Life publication
- Online promotion and social networking



Go To Belfast - The Official Tourism Website For Belfast, Northern Ireland - Windows Internet Explorer provided by Belfast City

http://www.gotobelfast.com/whats-on/event/belfast-restaurant-week-2012

Free Hotmail Web Slice Gallery

Go To Belfast - The Offi... X Chefs prep for Belfast Rest...

Search site

Goto Belfast

The Official Visitor Site for Belfast

Things To Do

What's On

Stay In Belfast

Welcome To Belfast

VISITOR

CONFERENCE

CRUISE

What's On

Events

- Annual Events
- Charity Fundraisers
- Childrens Events
- Concerts & Gigs
- Exhibitions
- Outdoors
- Pubs & Clubs
- Seasonal Events
- Sport
- Sunday In The City
- Theatre & Comedy
- Tours
- Workshops & Lectures
- Festivals

Home > What's On > Events > Belfast Restaurant Week 2012

Belfast Restaurant Week 2012

Done, but with errors on page.

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Go To Belfast - Belfast Restaurant Week 2012 - Windows Internet Explorer provided by Belfast City Council
http://www.gotobelfast.com/things-to-do/theme/belfast-restaurant-week

Workshops & Lectures
Seasonal Events
Outdoors
Search

Food / Eating Out / Seafood / Restaurant /

Offers

Events

Refine by Type Location/Area Price Facilities

ALL
Restaurant (51)
Cafe and Coffee Shop (7)
Sandwich Bar/Deli (1)
Eating Out (77)
Pubs and Clubs (17)

Map Satellite

Map data ©2012 Google - Terms of Use

Most Viewed
Titanic Belfast

Top Attractions
Odyssey Arena

Done

Internet | Protected Mode: On

19:19
22/09/2012

Serving up some of the best food and drink in NI

talking to publicans from CONTINUED ON PAGE 2

BELFAST GEARS UP FOR FIRST EVER RESTAURANT WEEK



Chefs aim to get creative in the kitchen for Restaurant Week

...available in the Festival Marquee. The Bushmills Salmon & Whiskey Festival, the first of its kind, takes place on September 22 in the famous... full

OUT AND ABOUT

with The CHAIRMAN

An Olympian in all things culinary, our man on the social scene was also able to indulge a keen interest in Threadneedle Street.

FOOD is a subject very close to Mrs Chairman's heart. We're talking about it or watching Mrs Chairman prepare it, there isn't a day that goes by during which some of Northern Ireland's finest tucker doesn't feature. So you can imagine the excitement at news of the UK Great Taste Awards,

...as been... Robinson... for the... Robinson... worked in... an eighth... these being... es sector.

Chefs prep for Belfast Restaurant Week

Posted on Wednesday 29 August 2012 by Editor



Countdown to Restaurant Week

THE CLOCK IS ticking towards Belfast's first ever Restaurant Week, in which local eateries will showcase what they have to offer eager customers.

Local Councillor Christopher Stalford, who chairs Belfast City Council's Development Committee, added: "Belfast Restaurant

Read Business Monthly

Read Business Monthly

COMPANIES



Belfast City Council

| | |
|--------------------|---|
| Report to: | Development Committee |
| Subject: | Belfast Music 2013 |
| Date: | 23 April 2013 |
| Reporting Officer: | John McGrillen, Director of Development, ext 3470 |
| Contact Officers: | Shirley McCay, Head of Economic Initiatives, ext 3459 |

| 1 | Relevant Background Information |
|-----|---|
| 1.1 | The Integrated Strategic Framework for Belfast Tourism (2010-2015) identifies high profile events as a development opportunity that will allow the city to continue to build a strong reputation as a vibrant location with unique and exciting experiences that encourage new and repeat tourism visits. The strategy's product development highlights that music tourism should be developed, packaged and promoted as an authentic experience to ensure that Belfast has a competitive edge. |
| 1.2 | Members will be aware that at a meeting of the Development Committee in March 2012, approval was given for the sum of £60,000 to deliver Belfast Music Week 2012 in order to achieve a legacy from the MTV EMA Awards, give a concentrated focus on the promotion of indigenous musicians, to show Belfast's rich musical heritage, thriving contemporary musical scene and promote and highlight the city's distinctiveness. This included appointment of a Co-ordinator to promote equality of opportunity, good relations to ensure clarity of vision. |
| 1.3 | Visit Britain's research shows that 21% of potential visitors are inspired to choose a destination because of the music or bands of that country, and approved a Music Tourism Action Plan in order to celebrate Belfast's rich musical heritage. The Music Sector in Belfast has grown significantly over the past three years and now plays a key role in the overall economic development of the city. With a rise in musicians and bands making headlines in the international marketplace and new and innovative music businesses based in Belfast, BCC is playing a significant role for this industry. |

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| 1.4 | <p>The aims of Belfast Music Week are:</p> <ul style="list-style-type: none"> – To increase the profile of Belfast as an exciting weekend break destination to actively travelling young adults across UK, ROI and Europe and maximise the economic return from music tourism. – To showcase and strengthen Belfast’s position on the world stage as a primary destination for music, entertainment and culture. – To increase the number of musicians doing business internationally. – To promote and enhance a confident, positive, exciting image of Belfast through delivering world-class events. – To bring together all sectors of the community from Belfast and across the region whilst improving community cohesion. |
| 1.5 | <p>Tourism Ireland (TI) and Northern Ireland Tourist Board (NITB) are committed to developing the music offering and tourism access to both live music and additional product development. To this end, they work with Belfast City Council to maximize the tourism industry opportunities and ensure they are visitor ready. Belfast Music Week is in line with Tourism Ireland new target market for Belfast following the recent segmentation exercise ‘social energizers’ and ‘culture seekers’, and the NITB brand in delivering an event that is ‘uniquely NI’ and promotes the best of indigenous music. The event meant that Belfast’s local scene could target demographics both internationally and locally that we have not had the opportunity to reach before.</p> |

| | |
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| 2 | Key Issues |
| 2.1 | <p><u>Belfast Music Week 2012</u></p> <p>Belfast Music Week (winner of Best Event at the NI Tourism Awards) took place from Sunday 4 to Sunday 11 November 2012 and had a total economic impact of over £2.08 million for the city as compared to £1.86 million in 2011 (Millward Brown Ulster). The celebration of local bands and venues, as well as the wider music industry and community, featured live music performances, workshops, seminars and networking events and gave a chance to see legends and breaking talent, and to appreciate the ongoing success stories and a musical city.</p> |
| 2.2 | <p>A summary of the key outputs from 2012 are as follows; (see Appendix I for full details)</p> <ul style="list-style-type: none"> – There were over 250 events (170 in 2011) – 70 venues were used across the city (45 in 2011) – The events were attended by over 41,041 people (33,500 in 2011) – Belfast Music Week PR reached 7.86 million people – Two thirds (67%) would not have visited Belfast that day if the events had not been staged – 99% of attendees said they would recommend attending Belfast Music Week events – The number of people attracted to the Belfast Music Facebook site increased from 1,800 in October 2012 to 14,250 – 77% of the attendees were between 16-34yrs – 99% of attendees intend to revisit the event in the future – Media coverage was 100 % positive and surpassed the achievements of |

| | |
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| | <p>BMW 2011</p> <ul style="list-style-type: none"> – The total value of positive local PR alone, ascertained by Northern Ireland Media Monitoring, was £282,801 |
| 2.3 | <p>Belfast Music Week has enabled NITB and Tourism Ireland to position Belfast's image and perception of the destination and create appeal with a younger audience. Key messaging focuses on why there has never been a better time to go to Belfast and most of all, offering the unique indigenous music proposition which helps to position Belfast as a unique modern short break destination.</p> |
| 2.4 | <p><u>Belfast Music Week 2013</u></p> <p>Approval is now sought to deliver Belfast Music Week 2013 (Mon 11–Sun 17 November). Partners (including TI, NITB, Invest NI, British Council, BVCB) and the music sector desire Belfast Music Week to take place again because;</p> <ul style="list-style-type: none"> – There is nothing equivalent in the city and it fills a product gap ie a festival of completely indigenous music. It is hence easier to promote nationally and internationally as it is distinctive to Belfast. – It encourages the music sector to work in partnership rather than in competition with each other, due to Council taking a neutral co-ordination role. – It increases national and international music media visits to the city. – It showcases and gives local bands a unique opportunity to perform in front of national and international music industry |
| 2.5 | <p>A neutral co-ordination role is required to ensure Belfast Music Week is open to all live music providers and to ensure clarity of vision, aims and objectives. It will also ensure there are no programme clashes and that the sector work in partnership rather than in competition. Headline events will continue to be profiled to maximise exposure, the venues and hospitality sector will be encouraged to programme live music and representation of genres such as classical, traditional, jazz, folk will continue. Partnerships will be identified and the sourcing of external funding.</p> |
| 2.6 | <p><u>External Showcasing of Belfast Music in partnership with Tourism Ireland</u></p> <p>UK Music Industry research shows that music tourists contribute at least £864m a year to the UK economy and they spend a quarter more in the UK than the average overseas visitor. This is key to developing the youth market, especially in terms of Europe and easily reaching an international market with an event of international stand out appeal. From these findings UK Music has issued a list of recommendations with the immediate goal of increasing the number of overseas music tourists and key to this is external showcasing.</p> |
| 2.7 | <p>Belfast City Council has received many offers for music industry and media showcases for Belfast Music in order to preview to the visitor market, generate coverage, encourage export of music businesses, including GB, ROI and Europe. These are currently being considered in the context of the Integrated Music Action Plan for Belfast to ensure clarity both internally and externally and a further report will be brought to Committee in relation to a three year plan.</p> |
| 2.8 | <p>In advance of this, approval is sought from Members to avail of three immediate opportunities which have arisen for Summer/Autumn 2013. Following investigation, they are thought to be of high priority by the local music sector and are in line with BVCB, NITB, Invest NI and TI plans.</p> |

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| | <ul style="list-style-type: none"> – London Showcase – in partnership with Gibson Guitars, BVCB and Tourism Ireland – Berlin Music Week – in partnership with Tourism Ireland and the British Council – Seasessions ROI – in partnership with NITB |
| 2.9 | <p>Tourism Ireland have confirmed support but recommended early engagement: “Music continues to be a major theme for our promotion of Belfast. Tourism Ireland remains very positive about co-operative marketing proposals for programmes and showcases in our markets. Tourism Ireland will take the lead on many of these and there will be others - perhaps where there is a creative industries sector focus - where Tourism will provide a supporting role. The potential within the music and entertainment industry for positive publicity was effectively tapped by the Belfast Music Week launch in London last year and Tourism Ireland looks forward to supporting similar promotions for the 2013 music week. We would urge early engagement so that it can be integrated with other promotions.”</p> |
| 2.10 | <p>Approval is sought to contribute a total of £6,000 of the Belfast Music Week budget in order to raise the profile of Belfast’s live venues, festivals, businesses and artists via showcasing across the year. The budget is to contribute to the cost of flights and accommodation of artists, a publicist (selected via Tourism Ireland liaising with Corporate Communications) and one officer where appropriate. To ensure transparency of selection, an expression of interest will be widely circulated and assessed and scored by a panel of music industry and media.</p> |

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| 3 | Resource Implications |
| 3.1 | <p><u>Finance</u> £60,000 to deliver Belfast Music Week 2013 and Belfast Music Tourism Product and Showcasing Development which has been provided within the Departmental Budget 2013/14 action plan.</p> |

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| 4 | Equality and Good Relations Considerations |
| 4.1 | <p>There are no Equality and Good Relations Considerations attached to this report.</p> |

| | |
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| 5 | Recommendations |
| 5.1 | <p>It is recommended that Members;</p> <ol style="list-style-type: none"> 1. Note the contents of this report 2. Approve a budget of £60,000 (which has been provided within the Departmental Budget 2013/14 action plan) and the appointment of a Belfast Music Co-ordinator for Belfast Music Week 2013 3. To utilise £6,000 of the £60,000 to support three external showcases in partnership with Tourism Ireland, NITB, British Council (liaising with Corporate Communications and BVCB) |

| | |
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| | <ol style="list-style-type: none">4. Agree that officers work in partnership with Tourism Ireland, NITB, DCAL, Invest NI, commercial sponsors and the music sector to leverage further funding for Belfast Music Week5. To support international industry and media, in partnership with relevant agencies, to attend Belfast Music Week 20136. In light of the music plan, to agree to host a workshop at City Hall with key individuals and businesses from the Belfast Music Industry to which all Members of the Committee would be invited |
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| 6 | Decision Tracking |
| There is no Decision Tracking attached to this report. | |

| | |
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| 7 | Key to Abbreviations |
| NITB – Northern Ireland Tourist Board TI – Tourism Ireland Limited PR – Public Relations | |

| | |
|--|---------------------------|
| | Documents Attached |
| Appendix 1 – Belfast Music Week Post-event Report Appendix 2 – Endorsements | |

BELFAST MUSIC WEEK 2012 – Post-event Report

Contents:

- 1. Summary**
- 2. Listening to the Sector**
- 3. Headline Events**
- 4. Extra Features To Belfast Music Week**
- 5. The Social Value**
- 6. Music Industry Programming**
- 7. Public Relations**
- 8. Social Media**
- 9. Conclusion**

Summary

November 2012 witnessed the return of Belfast Music Week. It needed to assert itself, to prove that the city had the resources and the interest to sustain an annual show of local talent and industry. The previous two years had delivered exceptional moments and thousands of people had attended. These events had also been scheduled around high profile MTV visits. The EMAs of 2011 had brought along scores of international media and a television audience of 1.2 billion. Many of the visitors had spoken keenly about the city and its cultural energy. So the further success of Belfast Music Week needed to build on this.

Happily, the week prospered and the music prevailed. Participating venues rose from 45 to 70 in 2012. Featured events increased from 170 to 250. The audience figures were also up, from 33,500 to over 40,000. If there was any doubt at all, it became clear that Belfast was indeed a musical city, that it could summon the quality and the goodwill to embed a week of focused programming into the calendar.

The music industry sector of Belfast was an important part of the story. There was a joint showcase, hosted at the Limelight complex on 8 November. Twelve acts, selected by a panel of music industry and media, were watched by over a thousand people and visiting music business professionals. There were industry panels, a networking event and the chance to present artists such as Soak in front of influential ears. The dance community worked together on '25', celebrating a quarter century of electronic music in the city. There were instore performances, music at train and bus stations, a thrilling night in a Victorian Palm House and the chance to listen to classic Northern Ireland albums each lunchtime.

The British Council brought along their digital radio programme, The Selector, theming their weekly show around local talent and sending it off to three million listeners in 33 countries. There was the premiere of a Two Door Cinema Club documentary, 'What We See' and the glorious return of Barry Douglas, who brought his Cameratino project to the Lyric Theatre.

Belfast responded with exhibitions and community events. Genres such as blues, classical and traditional were represented and two new mini-festivals were programmed in the east and west of the city. There was a music bus tour and the unveiling of a plaque at the former site of the punk club, the Harp Bar. The dance act Orbital played their iconic 'Belfast' track at the Ulster Hall and it was rapturously met. From the sublime to the ferocious, Belfast Music Week 2012 surpassed all expectations.

Listening to the Sector

Promoters, labels, managers, venues and the music industry desired Belfast Music Week to take place again because:

- There is nothing equivalent in city and it fills a product gap ie a festival of completely indigenous music. It is hence easier to promote internationally as it is distinctive to Belfast.
- It was the first time the music sector has worked in partnership rather than in competition with each other, due to Council taking a neutral co-ordination role.
- It was the first time national and international music media visited the city (over 20 visits were facilitated by NITB and TIL) for example, Editor of Observer Music Monthly, Music Editor of Sunday Times, NME.
- Knowing that there would be international attention, music promoters had gone the extra mile to deliver events which had not taken place before.
- The showcases not only attracted visitors but gave local bands the opportunity to perform in front of national and international music industry
- Given enough notice, venues, promoters and labels programmed their key events to tie in with music week.
- Many labels programmed their album launches during music week and local bands rescheduled tours.

A series of monthly meetings with the Belfast music industry sector and commercial promoters provided useful feedback from BMW 2011. Some of these suggestions were easily incorporated. The BMW 2012 brochure included more contact details for the smaller events, improving the service to venues and promoters. There were also more resources spent on production, subediting and photo research on the 2012 programme, delivering a more polished product. .

The music sector meetings also threw forward some strong ideas. One of these was a series of listening sessions to classic NI albums. This was successfully incorporated into the programme. Likewise with the suggestion of an electronic night at the Ulster Hall, to celebrate an important part of Belfast's dance music legacy.

The sector was also encouraged to programme special locations and unique events, and pleasingly, there was evidence of this. The sector also favored placing the workshops and the showcase events near the end of the working week, when visitors from the international music industry might be more amenable to visit. This was carried out to positive effect.

Headline Events

In keeping with the previous programmes, there was a 'Pick Of The Day' show and a series of 'Key Events' for each day.

The main events were:

- 4 November – Duke's Joint with Duke Special. Black Box.
- 4 November – Hip hop showcase with Love Music Hate Racism. Love & Death.
- 5 November – Two Door Cinema Club film preview, 'What We See'. QFT.

- 5 November – Belfast Urban Affinity Festival. Oh Yeah.
- 5 November – Barry Douglas and Cameratino, Lyric Theatre.
- 6 November – Inspired: Voices, Music and Choirs. The Spires.
- 6 November – Make Noise Tour. Oh Yeah.
- 6 November – Documenta, Drone Pop. The Pavillion.
- 7 November – Robyn G Shiels and support. The Palm House.
- 7 November – Soak, Rachel Austin, Connor White. McHugh's.
- 8 November – Belfast Music Week 2012 Showcase. Limelight Complex.
- 8 November – Mick Flannery, Desert Hearts and support. The Empire.
- 9 November – Big Screen showing, Snow Patrol at MTV EMAS, 2011. City Hall.
- 9 November – The Ulster Orchestra: MacMillan Conducts MacMillan. Ulster Hall.
- 10 November – 25: Electronic Music In Belfast. Ulster Hall.
- 11 November – Distortion Project presents Wired And Inspired. The Limelight.

As stipulated in the tender, the programme included many genres of music: rock, traditional, classical, blues, jazz, electronic and more.

Extra Features To Belfast Music Week, 2012

There were some encouraging developments in the 2012 programme. These included:

- A focused showcase event for emerging talent at the Limelight, 8 November. Twelve acts were chosen by the sector and the music media. This was very well attended and gave visiting media the chance to see our best talent in a very positive environment. This was a sector initiative and it meant that programme clashes between competing showcases were minimised.
- Lunchtime listening sessions to classic albums from Northern Ireland at the Black Box Café. Records by the Divine Comedy, The Undertones, The Adventures and Van Morrison. Sponsored by Richer Sounds. Very successful and the Black Box are aiming to continue this event across 2013.
- Instore performances at HMV Records on four consecutive lunchtimes, featuring 7 acts. Head Records also programmed two events.
- The preview of a documentary film about Two Door Cinema Club.
- The unveiling of a plaque on Hill Street, celebrating Terri Hooley, the Harp Bar and punk culture.
- The use of the Palm House as a unique venue for live music.
- Music in east and west Belfast, assisted by the East Belfast Partnership and Fáilte Feirste Thiar. There was interest from the Spectrum Centre on the Shankill Road, but unfortunately this couldn't be arranged in the timeframe.
- Music at Europa Bus Station, in association with Translink.
- A listening party to the Selector radio show in association with the British Council. This online programme focused on Northern Ireland acts, going out to 3 million listeners in 33 countries. Sponsored by the Merchant Hotel and Smirnoff.
- Two music-related exhibitions: '25' at the Ulster Hall and 'Sound In Vision' at Oh Yeah.

The Social Value of Belfast Music Week

- Belfast Urban Affinity Festival, 5 November. A community festival, in association with Belfast City Council, Oh Yeah and various community organisations.
- Love Music Hate Racism event at Love & Death, 4 November.
- Artists with disabilities performed with the Open Arts Choir during Inspired, 6 November.
- Make Noise event, – part of a UK tour, sponsored by the European Recycling Programme. Free admission was granted to anyone attending the 6 November gig with an item of electrical equipment for recycling.
- Arts & Older People – blues night organized by the Over The Hill Collective, 8 November.

Music Industry Programming

Belfast City Council worked with the sector to deliver two days of industry panels – 8 November and 9 November. These took place at the Ulster Hall Group Space and were well received and well attended. The caliber of speakers was high and there was a broad range of specialist expertise. This benefit was also enhanced with a networking event at the Harlem café on the Thursday evening.

The dance music sector also held a series of seminars at the '25' exhibition on 10 November. Armstrong Learning held an open day on 9 November and there was a taster session for a Generator course, Managing A Music Business Enterprise, on 7 November. The BMW brochure also carried information about the SXSW 2013 event.

A bespoke Belfast Music Week CD featured a track from each of the 12 acts that were due to play at the 8 November showcase. This was included in welcome packs for visiting industry and media and was also distributed at the BMW event in London

Belfast Music Week In London

This took place at Gibson Musical Instruments, London on 17 October, in partnership with BVCB and Tourism Ireland. Partisan PR had arranged an impressive turn-out of music media and industry, including many high-ranking music industry guests. There was live music from the Wonder Villains and Katharine Philippa, plus film excerpts from Good Vibrations and the Two Door Cinema Club documentary.

The focus on Belfast Music Week was timely, and confidently expressed. This took place on the same day that the New York Times featured an article about Belfast's music scene. The cumulative impression was that Belfast was a vibrant city with much to offer, and this London event furthered this positive message, as evidenced by the Music Week article.

Public Relations

Once again, media coverage was 100 % positive and surpassed the achievements of BMW 2011. The total value of positive local PR alone, ascertained by NIMMS, was £282,801. The total audience reached by PR was 7.86 million.

Social Media

The social media campaign for Belfast Music Week set out to connect current and potential followers with the weeklong events by engaging them on a daily basis with news and updates on popular Social Media sites including Twitter and Facebook.

The goal of the campaign was to promote Belfast as a thriving musical city and a place that sustains regular nights, festivals with character and a variety of scenes. It was important that the campaign went beyond making some posts with generic content in the hope of getting some 'likes' and set out to engage people to get involved and be part of something special.

Followers were kept up-to-date and engaged by highlighting key events taking place at Belfast Music Week whilst attempting to increase social sharing by encouraging other users to post up content and link their videos and pictures to the page. During Belfast Music Week the hash tag #belfastmusicweek trended on two occasions, Tuesday, 6th November and Saturday 10th November which coincided with two of the biggest shows of the week long events; In-Spired and Orbital and gained over 4000 new followers on twitter.

Conclusion

Belfast Music Week 2012 was successful in many ways. It brought around 40,000 people into the city to see indigenous music. It celebrated Belfast as a musical city and drew attention to its strong legacy. It offered audiences and industry people alike the opportunity to see our blossoming talent in a positive and professional context. It provided a resource to the industry sector. It encouraged the promotion of unusual events and the inventive use of locations. All of this underlined the intent of making Belfast Music Week a valuable fixture in the annual festivals calendar.

The above was well received by the public, by the media, by the venues, the promoters, managers, record labels, the artists and other stakeholders. Certainly the event now has a strong identity, a three year history and an enormous amount of support. There is much to build on.



25th Anniversary of Dance at the Ulster Hall, 10 November 2012

TOURISM IRELAND, April 2013

“Music continues to be a major theme for our promotion of Belfast. Tourism Ireland remains very positive about co-operative marketing proposals for programmes and showcases in our markets. Tourism Ireland will take the lead on many of these and there will be others - perhaps where there is a creative industries sector focus - where Tourism will provide a supporting role.

The potential within the music and entertainment industry for positive publicity was effectively tapped by the Belfast Music Week launch in London last year and Tourism Ireland looks forward to supporting similar promotions for the 2013 music week. We would urge early engagement so that it can be integrated with other promotions.”

New York Times: *“Musical Riches Emerge From the Shadows...the musical variety and energy is mind boggling”*

Gary Lightbody, Snow Patrol: *Belfast has most exciting music scene in the world at the moment. It is the flagship of our next generation...it is Northern Ireland’s future, and it is an incredible future happening right in front of your eyes.”*

Irish Independent: *“At Belfast Music Week I was struck once more by the vibrancy and the breadth of its scene.”*

BBC’s Across the Line: *“In the last five years, the standard of bands has gone through the roof, both in quantity and quality. There seems to be an embarrassment of riches at the moment.”*

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Belfast City Council

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| Report to: | Development Committee |
| Subject: | Belfast Business Awards |
| Date: | 23 April 2013 |
| Reporting Officer: | John McGrillen, Director of Development, ext 3470 |
| Contact Officer: | Shirley McCay, Head of Economic Initiatives, ext 3459 |

| 1 | Relevant Background Information |
|----------|--|
| 1.1 | As Members will be aware, at the 22 November 2011 meeting of the Development Committee approval was given for Council to deliver the 2012 Belfast Business Awards in partnership with Belfast City Centre Management (BCCM). The event took place on 8 November 2012. |
| 1.2 | The Belfast Business Awards is an annual awards scheme comprising of 11 award categories specifically aimed at recognising and rewarding business excellence in the city. |
| 1.3 | The Belfast Business Awards have been running since 2004 – initially as a project led by Belfast City Centre Management Company (BCCM) in conjunction with Belfast Chamber of Trade and Commerce (BCTC). Since 2010 Council has been the lead delivery agent for the awards, supported by BCCM as organising partner. BCCM is paid a fixed sum for its role in this work, in addition to the core funding that it receives from Council each year. |
| 1.4 | The awards offer an opportunity to acknowledge the importance that the Council attaches to supporting a dynamic, competitive private sector in the city. They are also a means of rewarding excellence among local companies. |

| 2 | Key Issues |
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| 2.1 | The 2012 Belfast Business Awards received over 120 entries from businesses throughout the council area, for the 11 award categories available, with some categories more heavily subscribed than others. The awards process concluded with a Gala Dinner and Awards Ceremony held in City Hall on 8 November 2012 attended by 330 individuals, all of whom paid for participation at the event. |

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| 2.2 | To deliver the awards funding is provided by Council, principal and category sponsors and ticket sales from those attending the Gala Dinner and Awards Ceremony. The cost for Council of delivering the awards is £20,000 with an additional £9,000 budget for BCCM's management fee. As might be expected in the current climate, securing sponsorship for the awards has been challenging. In 2012 a principal sponsor for the awards could not be secured however sponsorship was obtained for each of the eleven award categories. |
| 2.3 | As the lead partner, the organisation of the event involves a significant volume of work for Council team. Although some tasks are delivered by BCCM as partner organiser, BCC has a significant role in the marketing and promotion of the awards, the creation and management of the online entry process and overseeing the event management process. |
| 2.4 | Staff resources to manage the awards are delivered by the Economic Development Unit. At present the unit is involved in a significant range of business support initiatives as well as the capital schemes and employability activity that form a core part of the Investment Programme. Consideration needs to be given to the resourcing impact of a significant event of this nature, given that there is at least a six month lead-in time and that the run-up to the event requires dedicated staff resources for at least a six week period. |
| 2.5 | While the Belfast Business Awards is one awards scheme operated in the city, a number of other award schemes are also delivered, albeit on a regional scale. These include; Belfast Telegraph Business Awards, Northern Ireland Social Enterprise Awards, UTV Business Eye Awards and Women in Business Awards, amongst others. Although the Belfast Business Awards are distinct in terms of their Belfast only focus they still compete for entries and publicity with the regional awards. |
| 2.6 | <p>In light of these points, it may be appropriate to consider the merits of Council engagement in a business awards scheme for the coming year. There are a number of potential options as a way forward:</p> <ol style="list-style-type: none"> <li data-bbox="272 1335 1343 1603">1. Re-focus the awards on a key sector e.g. Digital Belfast Awards. This would reflect the growing importance of technology-focused growth in the city and would align to significant council investment through the super-connected Belfast programme as well as investments in an innovation centre and digital hub. Consideration could be given to working with relevant partner organisations such as Momentum, QUB/UU/BMC, Invest NI and Northern Ireland Science Park. A number of similar awards do exist such as NISP's £25k Awards and Digital Advertising Awards. <li data-bbox="272 1637 1343 1771">2. Proceed on the same basis as in previous years i.e. work with Belfast City Centre Management in organising the awards and take the lead role on communication, registration and judging as well as overall project delivery responsibility, including financial management. <li data-bbox="272 1805 1343 1973">3. Decide not to be a lead partner in the event this year but permit BCCM to go ahead with the Awards using the branding. Please note, if this option is approved, it is likely that BCCM would approach Council for the same level of financial report as in previous years as they do not take account of the event costs in their request for core funding to Council. |

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| 3 | Resource Implications |
| 3.1 | The resource implementations will vary depending on which option is endorsed. Options 1 and 2 would be likely to involve a financial commitment of around £30,000 in addition to significant staff resources. Option 3 may still see an approach to the Council for financial support from the organising partner, but there would be limited implications for staff resources. |

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| 4 | Equality and Good Relations Considerations |
| 4.1 | There are no specific equality and good relations considerations attached to this report. |

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| 5 | Recommendations |
| 5.1 | Members are asked to: <ol style="list-style-type: none"> 1. Note the contents of this report 2. Agree the preferred option and approve the associated resource requirements, if appropriate. |

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| 6 | Key to Abbreviations |
| BCCM - Belfast City Centre Management BCTC - Belfast Chamber of Trade and Commerce | |

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|---------------------------|---|
| Report to: | John McGrillen, Director of Development |
| Subject: | City Dressing Plan 2013 to 2014 |
| Date: | 23 April 2013 |
| Reporting Officer: | John McGrillen, Director of Development, ext 3470 |
| Contact Officers: | Shirley McCay, Head of Economic Initiatives, ext 3459 |

| 1 | Relevant Background Information |
|----------|---|
| 1.1 | Members approved the Patterns of the City - Belfast City Dressing Plan in December 2011. The plan was commended as Tourism Partnership Initiative of the Year at the Northern Ireland Tourism Awards 2012. |
| 1.2 | BCC led the implementation of an innovative and high impact City Dressing Campaign which has been overseen by a City Dressing Steering Group. |
| 1.3 | The aim of the initiative was to deliver a “comprehensive City Dressing plan that will build the city and Northern Ireland brand and promote Belfast as a vibrant and welcoming city for our visitors and inspire further visits and investment whilst also instilling pride and confidence in our people. The plan will not only enhance the vibrancy of the city but will also incorporate messages and communications”. |
| 1.4 | City Dressing is integral to the Belfast brand, and ensures our city is animated for a range of exciting projects including the international and key events Belfast 400 (2013) and the World Police and Fire Games (2013). |
| 1.5 | In addition, during 2012 BCC sponsored ASITIS Consulting to deliver the CowParade project. Eighteen cows were created by community groups throughout Belfast. The final report will be presented to Members in June. It is proposed that a final meeting will be held with all the community groups to thank them for participating. |
| 1.6 | The purpose of street dressing is: <ul style="list-style-type: none"> – To decorate and provide a sense of occasion visually; – To provide a sense of welcome; – To provide information in a stimulating way; – To create a feel of a special occasion across a city or destination; – To provide visual stimulation to create interest; – To arouse curiosity in an appealing way. |

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| 1.7 | <p>Since the plan was approved it has delivered:</p> <p>General city patterns campaign</p> <ul style="list-style-type: none"> – Approximately 600 banners – double sided with city patterns on one side and the B brand on the reverse – City centre sites (BCCM, DSD) – Arterial Routes (BCC) – Titanic Quarter including Odyssey (BCC) – Gaeltacht Quarter (BCC) – Banners tested and hardware bought and installed in the Queen’s Quarter – Generic 2013 Our Time Our Place flag fields – Belfast 400 branding on banners throughout the city and at key venues <p>Specific time-bound campaigns</p> <ul style="list-style-type: none"> – 2013 Our Time Our Place banners throughout the city – Christmas/winter themed banners 2011 and 2012/13 – Olympic Torch Run dressing 2012 – Belfast Restaurant Week 2012 – MTV EMA campaign dressing 2011 <p>BCCM led campaigns</p> <ul style="list-style-type: none"> – Belfast Marathon Dressing 2011/2012 and 2012/2013 – Belfast Festival @ Queen’s 2011/ 2012 – Arts Council – One City One Book campaign May 2013 – Family Friendly campaign March 2013 |
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| 2 | Key Issues |
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| 2.1 | BCCM has contracted Image Zoo to proactively sell sites specifically under BCCM remit. To ensure that commercial hire does not have a detrimental effect on the look of the city and there is a consistent approach to city dressing design, a policy has been developed and endorsed by the City Dressing Steering Group |
| 2.2 | It should also be noted that BCCM and Image Zoo generate income from the hire of sites. The policy (Appendix 1) has noted that major events that can attract international audiences/footfall and generate international media will be given the opportunity to dress all sites (including sites managed by BCC). In these cases BCC will recoup a percentage of the hire fee which will be used for ongoing city dressing maintenance. |
| 2.3 | Flag fields have been sited at key locations which offer the festivals forum a cost effective opportunity to promote their festivals/events. There is an opportunity to streamline the administration and hire of these sites and potentially to generate income to help support the maintenance and ongoing costs of city dressing. |
| 2.4 | BCC has been approached by several Community Groups (Ormeau Road and Shankill/Donegall Roads). They are keen to explore the possibility of city dressing being implemented in their specific areas. The approach to the <i>Patterns of the City</i> concept is to engage with community groups through workshops and developing patterns unique and inspired by their area. There is an opportunity to further use the concept of city dressing to build a collection of patterns that can be integrated into the Belfast Story and Belfast brand identity. |

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| 2.5 | It is proposed that the ongoing city dressing plan will continue to roll out city dressing to new locations and ensure that key events are showcased at specific times. |
| 2.6 | The concept of city dressing extends to dressing/wrapping dilapidated buildings which have been led by Building Control during 2012. The Court House has already been identified as a site which would benefit from hoarding/wrapping to enhance the look of this area of the city. With Crumlin Road Gaol open as a visitor attraction it is important that the general area is enhanced and attractive to visitors. |

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| 3 | Resource Implications |
| 3.1 | City Dressing has an annual budget of £80k. |

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| 4 | Equality and Good Relations Considerations |
| 4.1 | No equality and good relations considerations. |

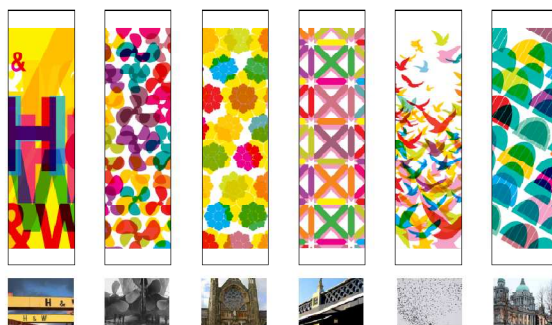
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| 5 | Recommendations |
| 5.1 | Members are asked to; <ul style="list-style-type: none"> 1. Agree and approve a budget of £80,000 per year (total £160,000) identified from Department Budget for 2013/14 and 2014/15. 2. Approve the City Dressing Policy (Appendix 1). 3. Approve ring-fencing a portion of the city dressing budget to dressing the Court House, Crumlin Road. 4. Approve working with community groups to implement city dressing workshops and branding in their areas. 5. Agree to Officers seeking opportunities through quotation to streamline the work involved in the management and hire of flag fields with key festivals and event organisers. 6. Note that Building Control will be invited to sit on the City Dressing Steering Group. |

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| 6 | Decision Tracking |
| 6.1 | An update will be shared with the committee in advance of the consumer launch. |

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| 7 | Key to Abbreviations |
| | BCC – Belfast City Council BCCM – Belfast City Centre Management DRD – Department for Regional Development DSD – Department for Social Development |

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| 8 | Documents Attached |
| | Appendix 1 – City Dressing Policy Appendix 2 – City Banner Policy |

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City Dressing Policy

Objectives of the City Dressing Steering Group

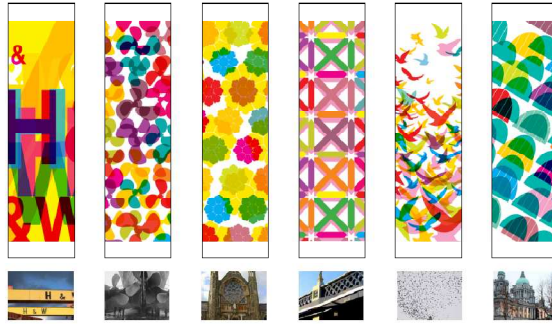
To oversee the implementation of City Dressing across Belfast and ensure that it fully enhances and builds the Belfast Brand. This includes campaigns in addition to the City Patterns concept. All designs should communicate any great sense of energy, innovation and vibrancy.

Role of each organisation represented sign up to:

- ensure that city dressing provides a sense of occasion visually;
- ensure that city dressing sense of welcome;
- ensure that city dressing provides information in a stimulating way;
- ensure that city dressing creates a feel of a special occasion across a city or destination;
- ensure that city dressing visual stimulation to create interest;
- ensure that city dressing arouses curiosity in an appealing way;
- Each organisation works together for the greater good of the city.

Draft Policy on specific campaigns – *based on recommendations from the City dressing report*

1. Belfast City Council will deliver the generic City Patterns and Winter Pattern campaigns – City Wide
2. Belfast City Centre Management will manage commercial campaigns and these will only be permitted in the areas managed by Belfast City Centre Management. Commercial campaigns must follow template / design guidelines signed off by BCC and the City Dressing Steering Group.
3. Campaigns should be shared with City Dressing Steering Group at least 8 weeks in advance of the campaign start date
4. BCCM must ensure that all proposed commercial dressing artwork has been equality proofed, shared and approved by the Department of Regional Development and approved by the City Dressing steering Group.
5. International events that can clearly demonstrate the ability to attract international media coverage (MTV EMAs, Olympics, World Police and Fire Games) and can secure international footfall into the city will have access to agreed city dressing sites beyond the immediate city centre. Proposals will be reviewed by the City Dressing Steering Group and collective decision reached. These campaigns will be managed and implemented by BCCM. BCCM will receive a percentage of the hire fee from these.



6. The above proposals will also require political approval and at least a 6 month notice in advance of campaign start date.
7. Income from the hire of flags to go towards administering the project and subsidising the hire.
8. Organisations seeking to hire banners will be directed to BCCM as the first point of contact.
9. Brands and companies that do not enhance the Belfast brand or may be inappropriate in the city will not be permitted. This includes the sponsorship of these companies of campaigns. E.g. drinks brands/companies.
10. Promotions (e.g. two for one offers, advertising promotions) will not be permitted for city dressing.
11. Policy acknowledges and includes the BCCM Banner Policy agreed with DRD.

CITY BANNER POLICY

Terms and Conditions

July 2012

CITY BANNER POLICY

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Context

This policy establishes guidelines for the design and display of cross street and pendant banners and has been drafted in line with the Belfast City Council Corporate Identity Strategy.

This policy only applies to DRD approved banner infrastructure. The guidelines encourage displays, which enhance a Town or City's visual attractiveness and specifically convey information about city centre initiatives and events – for example Tidy Belfast/Queens Festival/Sunday shopping/Marathon Bank Holiday etc.

Town and City Centre Banners provide a vibrant, attractive and cost effective method of promoting city centre/town centre events, calendar dates, festivals, carnivals and conferences. They are not intended for commercial promotion. They are situated across a variety of prominent sites; over 2,500,000 residents, workers and visitors to the cities/towns across Northern Ireland see the banners daily.

Finance

The local authority/ Town Centre Management, or its nominated contractor will be responsible for setting the costs for the sites and have the authority to change the prices or packages at any stage. All bookings will be taken through the local authority/ Town Centre Management or nominated contractor.

Each site (lamppost pendant and/or cross street banner) is to be available on a two week cycle as per a media calendar created by the local authority/ Town Centre Management or nominated contractor, up to an eight week maximum per campaign.

Enquires about banner dressing will be directed to the local authority/ Town Centre Management or nominated contractor.

To reduce environmental impact 'used banners' will be checked for general wear and tear and any banners deemed unsuitable will be replaced at the client's expense following agreement with the client.

A full audit of all lampposts and cross street locations will be available from the local authority/ Town Centre Management or nominated contractor.

Project Agreements

Agreements must be established between DRD Roads Service and the local authority, Town Centre management or nominated contractor detailing the banner project and its infrastructure. This agreement must require all banner designs to be in line with the Council's Corporate Identity Strategy to ensure it is aesthetically designed, visually clear for the public to read the message portrayed and not simply promoting commercial interest.

Insurance

The local authority, Town Centre Management must:

1. Maintain Public Liability Insurance in respect of the banner infrastructure
2. Undertake annual stress testing of any wall mounted eye bolts or fixings

Installation and Environmental Impact

Installation should be generally limited to Sundays for cross street banners and Monday to Wednesday for pendant banners. Weather conditions may result in this window being missed; installation should then be delayed until the following Sunday or Monday to Wednesday.

To reduce environmental impact banners will normally remain on display for a maximum period of eight weeks. If a further week is required, a request must be made to the local authority/ Town Centre Management in writing prior to the agreed installation date.

When banners are not installed due to circumstances under the clients control, the local authority/ Town Centre Management shall be entitled to charge for costs incurred.

The life cycle of a banner / pendant will be three times use. The client can negotiate more use if the banners pass inspection by the local authority/ Town Centre Management.

Design Guidelines

These guidelines have been prepared in line with Belfast City Council's Corporate Identity Strategy and good practice guidelines adopted from other international cities on banner dressing to ensure consistent, high quality and manageable banner design consistent with Northern Ireland's public realm and built environment.

All artwork relating to the banner content must be approved by the local authority prior to manufacture, The local authority/ Town Centre Management retain the right to refuse to install banners that in their opinion may cause offence or do not comply with DRD Roads Service/ DOE Planning Service regulations or policies.

Permission to install will not be unreasonably withheld by DRD Roads Service.

The main purpose of the banners is to promote a key message, which must pertain to the city/town. All banners must carry the local authority or Town Centre Management logo.

Commercial sponsorship branding must be kept to a minimum in order to ensure no detraction from the message promoted. Each banner should have a maximum of 15% of the total area allocated to the main sponsor. Graphics should be simple and bold. Text should only be used where it forms part of the established image of the event

The following is to be avoided:

- Avoid venue information, which is a distraction to motorists, eg Telephone Numbers.
- Avoid white & pale blue backgrounds, which soil easily and are difficult to see against the city background and skyline.
- Avoid specific dates which limit the life cycle of that banner.

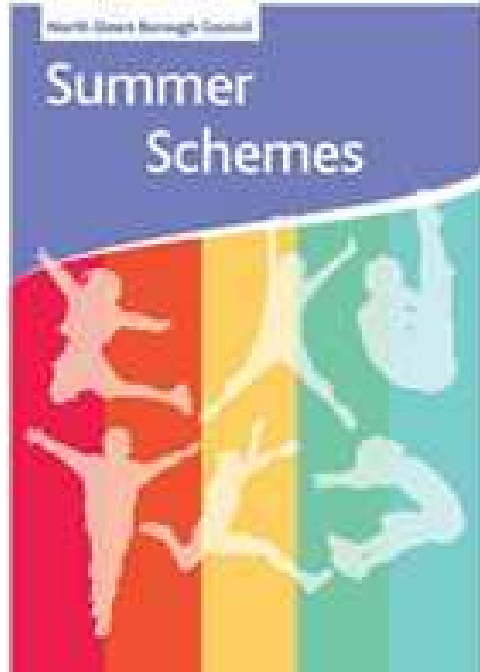
Banners remain the property of the client, and may be re-used providing they are judged to be in good condition by the local authority/ Town Centre Management. Once dismantled, banners must be collected within 7 days. The client must dispose of the banner in an environmental sustainable way agreed with the local authority.

DRD will give prior advice of any planned maintenance on lampposts that will affect the installation of banners.

For further information on City Banner dressing, contact your local authority or Town Centre Management company.

Banner Design Samples







BCCM Rectangle Template

Measurements at 1/4 size

Areas highlighted in are sleeve areas and as such should contain no significant graphics

— Red lines show where the stitching is

All important information should be contained within white area



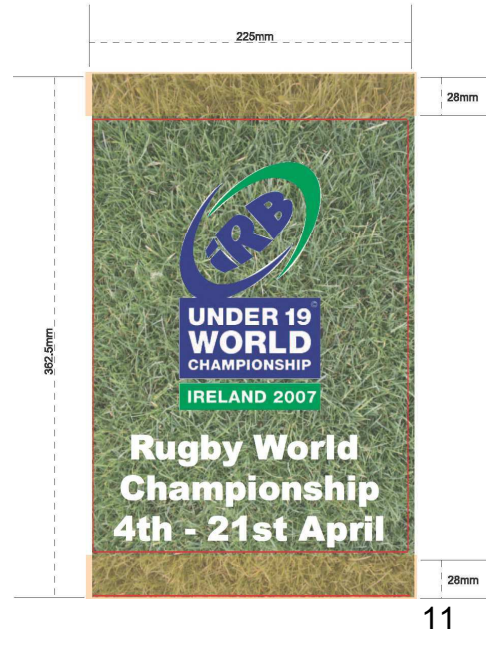
BCCM Rectangle Template

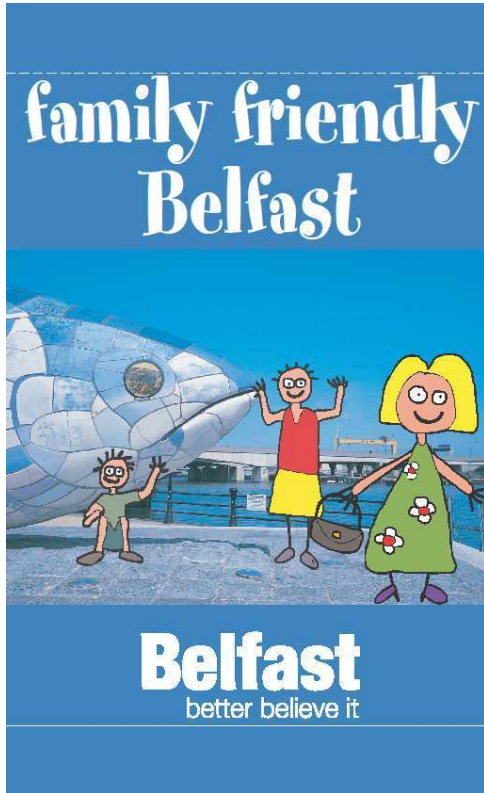
Measurements at 1/4 size

Areas highlighted in are sleeve areas and as such should contain no significant graphics

— Red lines show where the stitching is

All important information should be contained within white area





 **Ulster Bank**
BELFAST FESTIVAL AT QUEEN'S
Oct 16th – Oct 31st 2009



 **Ulster Bank**
BELFAST FESTIVAL AT QUEEN'S
Oct 16th – Oct 31st 2009



PROPS

There's no such thing as a small part



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Eastern Division

Hydebank
4 Hospital Road
Belfast
BT8 8JL

Mr Andrew Irvine
Belfast City Centre Manager
Belfast City Centre Management
95-101 Royal Avenue
BELFAST
BT1 1FE

Telephone: 0300 200 7893
Fax: (028) 9025 3220
Textphone number: 028 9054 0022
Email:
www.roadsni.gov.uk

Being Dealt With By: J Irvine
Direct Line: 028 9025 3001

Your Ref:
Our Ref:

Date: 27th September 2012

Dear Mr Irvine

CITY CENTRE BANNERS

Following our meeting on 18 June 2012 and your subsequent submission dated 19 July, as promised, I agreed to seek the view of Belfast City Council on your proposals to use advertising to offset the costs of the provision of banners in the City Centre. As you will be aware I first raised this with the Chief Executive and Directors of Belfast City Council on 4 July and, subsequent to your correspondence of 19 July, I formally sought the Council's views on this proposal.

On 14 September, the Council confirmed that it was broadly content with your proposal and, as a result, Roads Service has no objections, provided that the following broad principles are adhered to:-

1. That banners are only fixed to suitably strengthened street lighting columns (approved by Roads Service) and that these columns are routinely inspected and certified by BCCM as being suitable.
2. That banners are used only to promote civic events and as such have the approval of the City Council.
3. That any sponsor's logo will be less than 15% of the banner area so as not to be deemed as commercial advertising.

Provided that these principles are met and the City Council is content with the events promoted and the style/layout of the banners then Roads Service will not withhold consent.

It would not be my intention to formally agree your Draft Terms and Conditions but to review the arrangements contained within this letter in 12 months.

Yours sincerely



JOHN IRVINE
Divisional Roads Manager



Belfast City Council

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|---------------------------|--|
| Report to: | Development Committee |
| Subject: | Access Guide – Phase 2 |
| Date: | 23 April 2013 |
| Reporting Officer: | John McGrillen, Director of Development ext 3470 |
| Contact Officer: | Shirley McCay, Head of Economic Initiatives ext 3459 |

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|----------|--|
| 1 | Relevant Background Information |
| 1.1 | Belfast City Centre Management's Public Space Action Group, with support from Council, DSD, Translink and Shopmobility, launched the Belfast City Centre Access Guide in November 2011. |
| 1.2 | The Access Guide was developed to promote city centre premises across a range of sectors including hospitality, retail, professional service and public services which are fully or partly accessible. |
| 1.3 | A post project evaluation of the Access Guide was carried out in late 2012. Whilst the findings of the evaluation were largely positive, the evaluation did identify some key recommendations for the future development of the Access Guide. These included a requirement to provide information on the availability of disabled car parking, disabled toilet provision and public transport routes and timetables. |

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| 2 | Key Issues |
| 2.1 | The Public Space Action Group have been tasked with taking forward a second phase of the Access Guide, which will incorporate the recommendations of the evaluation report as well as making the guide available in other formats including as a download from the relevant websites. |
| 2.2 | BCCM have made representation to both DSD and Translink for support towards the costs associated with Phase 2 of the guide. DSD have committed £6,000 and Translink have confirmed a contribution of £3,000. |
| 2.3 | BCCM have now approached Council to ascertain whether Council could fund the outstanding £3,000 towards the development of the Phase 2 Access Guide. |

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| 3 | Resource Implications |
| 3.1 | The total cost of the second phase of the Access Guide has been identified as £12,000. DSD have approved a contribution of £6,000 subject to BCCM confirming match funding from other sources. A Council contribution of £3,000 is required in order to take the second phase of the Access Guide forward. |
| 4 | Equality and Good Relations Considerations |
| 4.1 | Legislation and good practice will be adhered to with the proposal making a positive contribution to equality and good relations by enhancing access to the city centre for those with accessibility problems. |
| 5 | Recommendations |
| 5.1 | Members are asked to note and approve the request to support the second phase of the Access Guide to a maximum of £3,000. |
| 6 | Decision Tracking |
| There is no decision tracking required for this report. | |
| 7 | Key to Abbreviations |
| DSD – Department for Social Development BCCM – Belfast City Centre Management | |



Belfast City Council

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|---------------------------|--|
| Report to: | Development Committee |
| Subject: | An Anti-Poverty Task Force – party briefings |
| Date: | 23 April 2013 |
| Reporting Officer: | John McGrillen, Director of Development, ext 3470 |
| Contact Officers: | Claire Patterson, Business Research & Development Manager, ext 3379 Jelena Buick, Business Research & Development Officer, ext 3229 |

| 1 | Relevant Background Information |
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| 1.1 | At the Council meeting on 4th February a Notice of Motion on ‘social deprivation’, was passed and referred to the Development Committee for consideration. Councillor McVeigh provided an overview of the aims and objectives of the notice of motion. He stated that the issue of poverty was one which the Council should aim to consider by formulating a strategy to address need across the city and that it would be prudent for the Council to establish a multi-agency, city-wide task force, together with a community-based forum, to ensure that any initiatives which might be undertaken would be inclusive and developed in partnership. |
| 1.2 | The issue was also discussed at the Party Leaders meeting on 13 February 2013 where it was recognised that the Council carries out a range of functions that contribute to tackling poverty and deprivation as well as various partnership initiatives; such as employability initiatives, early interventions, neighbourhood renewal, fuel poverty etc. Party Leaders requested that these relationships be mapped and reviewed, with further consideration given to structures required in the emerging public landscape, such as an overarching strategic partnership and thematic partnerships. |
| 1.3 | Discussion also referred to Council’s limited remit to directly tackle poverty, and the possible need for extra capacity to deal with such issues; however, it was noted that these powers will grow under the Local Government Reform with the introduction of Community Planning and transfer of functions. |
| 1.4 | It was recognised that Council could have greater influence over such matters through partnership and lobbying and the potential for developing a scrutiny-type role in delivering anti-poverty initiatives with partner organisations was raised. However, further information and discussion is needed to secure agreement over the structure and remit of any such group, linked to further discussion at Development Committee. |

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| 2 | Key Issues |
| 2.1 | The proposal for a task-force/forum is in line with the Council's draft poverty and inequalities framework (agreed in November 2011) which has focused on the actions the Council can take to help alleviate poverty and our advocacy role with Government on behalf of those Belfast citizens who are most at risk. The development of this framework started a process of informal engagement with several key stakeholders and groups (including anti-poverty organisations); however, there would be an opportunity to further develop this in light of the Council motion and developments in central government. |
| 2.2 | The multi-faceted and complex nature of poverty and deprivation means that any future Council approach needs to align with emerging policy and programme developments such as <ul style="list-style-type: none"> - Social Investment Fund - Delivering Social Change agenda - Belfast Strategic Partnership's Framework for Action to Address Life Inequalities - Community Planning and the developing area approach to address need and consider investment - Investment Programme priorities to create jobs and improve skills |
| 2.3 | The issue of setting up an anti-poverty task force is complex as there are a number of partnerships and reporting mechanisms already established which focus on poverty related issues, such as Belfast Strategic Partnership and Neighbourhood Renewal Partnerships. There are also significant opportunities through the Local Government Reform with the Transfer of Functions and the introduction of community planning powers. This would enable a city-wide process to develop a shared vision and priorities to improve quality of life for all citizens, including those experiencing deprivation and poverty. It is therefore vital that the potential for duplication in terms of remit, reporting, delivery is minimised while enabling the impact of work to alleviate poverty to be maximised. Therefore the proposed taskforce needs to align to and work within this changing environment. |
| 2.4 | A number of options are currently being worked up in the context of Local Government Reform and community planning that would benefit from further consideration with Members; however, other options that members may wish to propose will also be considered: <ul style="list-style-type: none"> • Establishing a city taskforce on anti-poverty as proposed • Establishing a city-wide subgroup focusing on poverty, reporting to the All party Working Group on Community Planning • Establishing a new sub-group focusing on poverty to enhance the Belfast Strategic Partnership <p>It is proposed that these options will be brought to a series of party briefings during May 2013, with a further paper being presented to Committee for agreement.</p> |

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| 4 | Equality and Good Relations Considerations |
| 4.1 | There are no relevant equality and good relations considerations at this stage. |

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| 5 | Recommendations |
| 5.1 | Members are asked to agree to party briefings during May to further discuss options for the Anti-poverty task force. |

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Belfast City Council

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| Report to: | Development Committee |
| Subject: | Hosting EUROCITIES Social Affairs Forum: Autumn 2013 |
| Date: | 23 April 2013 |
| Reporting Officer: | Mr John McGrillen, Director of Development, ext 3470 |
| Contact Officers: | Cate Taggart, Community Development Manager, ext 3525 Laura Leonard, European Manager, ext 3577 |

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| 1 | Relevant Background Information |
| 1.1 | To inform Members of the opportunity for Belfast to host the Autumn 2013 meeting of the EUROCITIES Social Affairs Forum (SAF). |
| 1.2 | Members will be aware that Belfast City Council hosted the summer 2012 EUROCITIES Knowledge Society Forum and that this had positive impact for Belfast: both in terms of profiling the city across Europe and also highlighting what local businesses were doing in terms of cyber security. Therefore the prospect of hosting a EUROCITIES Social Affairs meeting in 2013 presents a similar opportunity to showcase the work Belfast has done in promoting social cohesion and innovation. |

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| 2 | Key Issues |
| 2.1 | <p>The Community Services Unit, supported through the European Unit, has been engaged in the EUROCITIES Social Affairs Forum since 2004. Some outcomes for the Council and the city have been:</p> <ul style="list-style-type: none"> - Participation by Alderman Bob Stoker on a political panel at the Spring 2013 meeting relating to Neighbourhood approaches to promoting social inclusion; - Participation in work to commemorate the European Year of Social Inclusion and Combating Poverty, which helped to inform the Council's Poverty Framework; - Presentation of Belfast best practice e.g. in March 2012 it provided an overview of the work carried out by the Belfast Health Development Unit on encouraging and facilitating older volunteers; - Engagement in an Urbact network centred on Youth Participation; - Participation in the MIXCITIES and DIVERCITIES projects via The Good Relations Unit; |

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| | <ul style="list-style-type: none"> - Through the involvement of the South Belfast Roundtable on Racism the city is also spearheading work with the major European Institutions on the integration of the Roma community. This Taskforce is also preparing a project in response to a current EU call for applications. |
| 2.2 | <p>The themes for the 2013 Social Affairs activity are aligned to the Europe 2020 Strategy and are as follows:</p> <ul style="list-style-type: none"> - Inclusion & employment of young people - Tackling deep seated poverty & worklessness - Social cohesion in an age of austerity |
| 2.3 | <p>It should also be borne in mind that 2013 is the European Year of the Citizen and there will be widespread focus across the Member States on how citizens are involved and connected to initiatives linked to these above themes.</p> |
| 2.4 | <p>SAF meetings are typically of 2 day's duration. Day One is attributed to a relevant theme to the EUROCITIES work plan and will include a local speaker. The Programme usually also includes speed networking sessions, site visits and discussion on the network's operational matters and updates on European projects.</p> |
| 2.5 | <p>Should the Forum's Working Group chairs decide to meet in advance of the Forum meeting proper, the host city is expected to facilitate this.</p> |
| 2.6 | <p>It is common practice that the host city provides:</p> <ul style="list-style-type: none"> - Meeting venue for Forum and Working Group meetings - All catering associated with Forum and Working Group meetings - An evening's civic dinner for all guests and participants |
| 2.7 | <p>Attendees pay their own accommodation and travel expenses.</p> |
| 2.8 | <p>Upon initial consideration of the European and EUROCITIES agendas, it is proposed that a Belfast Social Affairs meeting could focus on Social Innovation. Given the progressive and innovative work the Council has undertaken through the Investment Programme, BCIP and Local Investment Fund, hosting the Social Affairs Forum in autumn 2013 would present an opportunity to showcase Council's collaborative working, investment in local communities and measures undertaken to prepare for the Local Government Reform. The involvement of politicians in Area Working Groups can also be considered best practice. Officers consider that the above outline would provide considerable learning opportunities for their European colleagues.</p> |
| 2.9 | <p>Upon Committee agreement a working group will be established which will develop the conference programme. Provisional dates for the 60-80 Forum members to come to Belfast are 17 and 18 October 2013.</p> |

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| 3 | Resource Implications |
| 3.1 | In terms of financial resources, both the Community Services and EU Unit will set aside £3,000 from their existing budgets to meet costs associated with the Forum meeting. This is based on similar expenditure associated with the KSF meeting. |
| 3.2 | A project steering group will plan and implement the conference programme. |

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| 4 | Equality and Good Relations Considerations |
| 4.1 | There are no Equality and Good Relations Considerations attached to this report. |

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| 5 | Recommendations |
| 5.1 | Members are requested to note the contents of the report and agree to host the Autumn 2013 SAF. |

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| 6 | Decision Tracking |
| <p>Timeline: October 2013 Reporting Officers: John McGrillen, Director of Development Cate Taggart, Community Development Manager</p> | |

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| 7 | Key to Abbreviations |
| <p>SAF- Social Affairs Forum KSF- Knowledge Society Forum</p> | |

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Publication of Committee Reports on the Internet.

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Publication of Committee Reports on the Internet.

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Publication of Committee Reports on the Internet.

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| Report to: | Development Committee |
| Subject: | Northern Ireland Rural Development Programme |
| Date: | 23 April 2013 |
| Reporting Officer: | John McGrillen, Director of Development, ext 3470 |
| Contact Officers: | Shirley McCay, Head of Economic Initiatives, ext 3459 |

| 1 | Relevant Background Information |
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| 1.1 | Members will be aware that at the Development Committee of 14 November 2007, approval was given for Belfast City Council to cluster with Lisburn City Council and Castlereagh Borough Council for the delivery of Axis 3 of the Northern Ireland Rural Development Programme (NIRDP) under the name the Lagan Rural Partnership (LRP). |
| 1.2 | Council representation on the LRP is based upon the proportion of the resident population eligible for assistance through the NIRDP. On this basis the membership of the LRP is 7 Lisburn City Council, 3 Castlereagh Borough Council and 1 Belfast City Council. |
| 1.3 | In September 2008 a final Rural Development Strategy was submitted to DARD and as used to apportion the funding allocation to the cluster. In January 2009 the final allocation of RDP Axis 3 funding amounting to a total of £8,691,556 was allocated to LRP of which £7,306,576 was to be circulated through grant funding through Axis 3 funding measures. |
| 1.4 | The cluster allocates funding under the following 6 measures: <ol style="list-style-type: none"> 1. Farm diversification 2. Business creation and development 3. Encouragement of tourism activities 4. Basic services for the economy and rural population 5. Village renewal and development 6. Conservation and upgrading of the rural heritage |
| 1.5 | Calls for funding applications are opened periodically for each of the above measures throughout the duration of the programme. The Department of Agriculture and Rural Development (DARD) requires all funding to be allocated to projects by the 31 December 2013 with all projects completed in full by 31 December 2014. |

| 2 | Key Issues |
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| 2.1 | <p><u>NIRDP Update</u> To date £947,294 of grant funding had been approved by the LRP for projects located exclusively or partially within the Belfast City Council boundary. Key projects funded in the council area includes the following:</p> <ul style="list-style-type: none"> - <u>Sustainable Mountain Bike Trail</u> Led by Belfast City Council this project involves the development of a sustainable mountain bike trail incorporating jump and skills areas within Barnett Demesne and Mary Peters. - <u>Belfast Hills Strategic Tourism Project</u> Led by Belfast Hills Partnership, this project includes the creation of a new pathway and recreation facilities in Cavehill Country Park. - <u>Hannahstown Village Renewal</u> Led by Belfast City Council, in partnership with Lisburn City Council this project delivers environmental improvement scheme in the area of Hannahstown. - <u>Belfast Hills Rural Heritage Project</u> Led by Belfast Hill Partnership this project aims to protect the natural heritage and enhancing access to rural heritage sites in the Belfast Hills. - <u>Divis Trail System</u> Led by Outdoor Recreation NI this project aims to deliver a new 6kms walking and off road cycling trail at Divis and Black Mountain. |
| 2.2 | <p><u>Over commitment</u> To date LRP has committed £7,160,020 of funding to projects located across rural areas of Belfast, Castlereagh and Lisburn resulting in £146,556 of actual grant remaining.</p> |
| 2.3 | <p>However applications received by LRP which have been appraised but yet to be approved for funding indicate further grant requests totalling £781,498.96. If funding for these projects was agreed, this would present an over commitment for the cluster of £634,942.96</p> |
| 2.4 | <p>Following a review of the dropout rate and cost savings incurred on approved projects, the administration team of the LRP has identified an average attrition rate on approved applications i.e. the difference between the amount approved in a letter of offer and the actual amount drawn down for expenditure. If applied to existing approved schemes, this would result in a possible release of £433,866 of committed grant funding. This would still mean a shortfall of £201,076.96 to meet requests for funding. It is important to note that this is an indicative rather than an actual figure. It is possible that the attrition levels could be much lower (or higher) than this.</p> |
| 2.5 | <p>Communication from the managing authority DARD has confirmed although they are not averse to the use of attrition in order to maximise grant drawdown, the financial responsibility of any over commitment would reside with the cluster councils. Should this occur, the financial responsibility for any over commitment would be apportioned to the three councils with Lisburn City Council meeting 7/11 of any shortfall, Castlereagh Borough Council meeting 3/11 of any shortfall and Belfast City Council required to meet 1/11 of any shortfall.</p> |
| 2.6 | <p>Based on an over-commitment of £634,942.96, this would mean a financial contribution of £57,722.09 for the Council. On the basis of an over- commitment of</p> |

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| 2.7 | <p>£201,076.96, the Council would be expected to pay £18,279.72 towards the costs.</p> <p>Members should be aware that there is a service level agreement, endorsed by the Development Committee, which notes that “in the event that there is any shortfall in the funding of the Joint Council Committee it shall be met in proportion by each of the parties hereto according to Council representation on the Joint Council Committee. Lisburn City Council will meet 7/11 of any shortfall, Castlereagh Borough Council will meet 3/11 of any shortfall and Belfast City Council will meet 1/11 of any shortfall” (See Appendix 1 attached).</p> |
| 2.8 | <p>However it is considered that every effort should be made by the Secretariat to minimise the risk for the cluster councils and that any over-commitment should be avoided. As a result, it is proposed that Belfast City Council writes to the Secretariat to communicate its concerns and to note that it does not wish to make any over-commitment beyond available, existing funds. This proposal would not preclude the opportunity to fund additional schemes through the normal approval process, should additional resources become available from DARD.</p> |

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| 3 | Resource Implications |
| 3.1 | <p><u>Financial</u></p> <p>The current proposals may require a financial contribution from Belfast City Council, as set out in 2.9, should the Lagan Rural Partnership agree to an over-commitment.</p> |

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| 4 | Equality and Good Relations Considerations |
| 4.1 | <p>There are no specific equality and good relations considerations attached to this report.</p> |

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| 5 | Recommendations |
| 5.1 | <p>Members are asked to:</p> <ol style="list-style-type: none"> 1. Note the contents of this report 2. Agree to the recommendation to issue communication to LRP opposing any over-commitment of funding. |

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| 6 | Key to Abbreviations |
| | <p>NIRD - Northern Ireland Rural Development Programme DARD - Department of Agriculture and Rural Development LRP - Lagan Rural Partnership</p> |

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| 7 | Documents Attached |
| | <p>Appendix 1: Terms of Agreement for the Operation of the Joint Council Committee</p> |

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TERMS OF AGREEMENT FOR THE OPERATION OF THE JOINT COUNCIL COMMITTEE

THIS AGREEMENT made the 1st day of July 2009 between **LISBURN CITY COUNCIL** of ISLAND CIVIC CENTRE, THE ISLAND, LISBURN, BT27 4RL and **CASTLEREAGH BOROUGH COUNCIL** of 1 BRADFORD COURT, UPPER GALWALLY, BELFAST, BT8 6RB and **BELFAST CITY COUNCIL** of CITY HALL, BELFAST, BT1 5GS.

WHEREAS the parties hereto **HAVE AGREED** to the creation of a Joint Council Committee **AND WHEREAS** the Department of Agriculture and Rural Development have defined the functions of the Joint Council Committee in the Local Government (Constituting a Joint Committee) Order (NI) 2009 and have established the said Committee. All the parties **AGREE** as follows:

1. Each of the parties shall be represented on the Joint Council Committee by **SEVEN** Members of Lisburn City Council, **THREE** Members of Castlereagh Borough Council and **ONE** Member of Belfast City Council.
2. The Committee shall enter into a Service Level Agreement that it will be serviced and advised by the Service Provider nominated under the terms of the Service Level Agreement to provide the services specified therein. Notwithstanding the provisions of the Service Level Agreement the Joint Council Committee may enter into any other Agreement for the provision of services or materials from any of the parties provided always that the costs of such are approved by the Chief Financial Officer of the Service Provider.
3. The Committee shall adopt the present Standing Orders of the Service Provider nominated by the Service Level Agreement.
4. The parties agree that the Joint Council Committee shall enter into a Contract for the delivery of Axes 3 and 4 under Sections 3 and 4 of Chapter 1 of Title IV of Council Regulation (EC) No 1698/2005 of 20th September 2005 which are provided for in the Northern Ireland Rural Development Programme 2007-2013.
5. The parties agree that the Joint Council Committee shall enter into an Agreement with an incorporated body which is a Local Action Group appointed by the Joint Council Committee to implement the Local Development Strategy in accordance with Axis 3 and 4 of the Northern

Ireland Rural Development Programme 2007-2013 and in accordance with the Operating Rules determined from time to time by the Department of Agriculture and Rural Development for the delivery of the said Programme.

6. In the event that there is any shortfall in the funding of the Joint Council Committee it shall be met in proportion by each of the parties hereto according to Council representation on the Joint Council Committee. Lisburn City Council will meet 7/11 of any shortfall, Castlereagh Borough Council will meet 3/11 of any shortfall and Belfast City Council will meet 1/11 of any shortfall.
7. In the event that any Council wishes to withdraw from the Joint Council Committee, the relevant Council will provide three months notice in writing stating reason for withdrawal. Upon withdrawal, the existing contract for Axes 3 and 4 of the Northern Ireland Rural Development Programme 2007 – 2013 will be deemed null and void. Renegotiation of the contract will involve a reduced offer of funding that will exclude the Council that has withdrawn. After the date of withdrawal, the relevant Council will agree to continue to assist the Service Provider to honour any commitment of funding to successful project promoters in the Council area prior to withdrawal and in the delivery of related project monitoring and post project evaluations.
8. The Accounting Officer of the Joint Council Committee shall be the designated Chief Financial Officer of the Service Provider under the terms of the Service Level Agreement and the said Officer shall have a right to attend all meetings of the Joint Council Committee.
9. Each of the parties may nominate two Officers to attend meetings of the Joint Council Committee.

SIGNED on behalf of **LISBURN CITY COUNCIL** in the presence of:

SIGNED on behalf of **CASTLEREAGH BOROUGH COUNCIL** in the presence of:

SIGNED on behalf of **BELFAST CITY COUNCIL** in the presence of:



Belfast City Council

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| Report to: | Development Committee |
| Subject: | Pride of Place Competition 2013 |
| Date: | 23 April 2013 |
| Reporting Officer: | John McGrillen, Director of Development, ext 3470 |
| Contact Officers: | Catherine Taggart, Community Development Manager, ext 3525 |

| 1 | Relevant Background Information |
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| 1.1 | The Pride of Place competition has been supported by Belfast City Council for a number of years. For the past 4 years following committee approval, Community Service officers have taken the organisational lead in the selection and preparation of entrant groups. |
| 1.2 | The Pride of Place competition is run by Co-operation Ireland in partnership with the All Island Local Authority Steering forum, a forum which encourages strategic and sustainable approaches to cross-border co-operation by Local Authorities. |
| 1.3 | The Pride of Place competition recognises and celebrates the vital contributions that community partnerships make to society. The focus is on people coming together to shape, change and enjoy all that is good about their local area. It differs from other similar projects in that they specifically recognise the involvement of the local community in all aspects of rural and urban regeneration including, promoting social cohesion, involvement in planning, the promotion of heritage and environmental awareness. |
| 1.4 | Each year, several categories are defined and entries invited; all entrants must be nominated by their local authority. In previous years, entrants nominated and sponsored by Belfast City Council have enjoyed considerable success. Winners are announced at high-profile awards ceremony, hosted by a previous winning council, each autumn. |
| 1.5 | This year's awards ceremony is scheduled to take place in Derry City, venue to be confirmed. |
| 1.6 | This year marked the tenth year of the Pride of Place Competition. At this year's event Belfast won four prizes in the competition including Best Local Authority Award. Three Local community groups, nominated by Council : <ul style="list-style-type: none"> - Upper Anderstown, - Lower Ormeau, - Willow field Parish All won awards at the ceremony which was held in Limerick. |

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| 1.7 | All the groups nominated to date have given positive feedback and have experienced tangible benefits from their association with the competition. These include an increased sense of pride, motivation to continue their commitment to provide excellent community facilities and programmes and increased recognition for their interventions from their local community. |
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| 2 | Key Issues |
| 2.1 | <p>The service has identified four suitable groups who have attributes to compete strongly on behalf of the city for 2013. These include;</p> <p><u>Black Mountain Community Action Group in the under 1,000 population category.</u> Based in Greater Shankill Area of the city, the group aims to improve the quality of life of local residents through education, health, arts and culture and social well being and to “regenerate the area and to empower the local community.</p> <p><u>Falls Partnership Initiative in the over 1,000 population category.</u> The Falls Partnership Initiative was established in 2005 as a broad based community partnership for groups delivering projects and programmes in the Falls Ward. The aim of the partnership is to encourage co-ordinated and collaborative approaches involving residents in local decision making and service delivery. In 2005/06 the Falls Partnership Initiative consulted widely in the area and through an audit of local needs it launched the first Community Plan in 2006. This strategy was based on a range of interrelated thematic programmes including Family Support, Health & Well Being, Education & Training, and Children & Young People. The Partnership continues to implement local programmes and deliver services in partnership with other key voluntary, community and statutory stakeholders.</p> <p><u>New Lodge Arts under the Community Arts Initiative</u> A community based arts organisation working specifically with young people within the New Lodge & wider North Belfast area.</p> <p>The organisation promotes the arts generally including dance, theatre, music, video, computer arts, literature & painting. Work with local young people includes the provision of projects, workshops, classes, performance opportunities, outreach and specifically those activities which make the arts relevant to the community.</p> |
| 2.2 | <p><u>Mount Vernon Community Development Forum under the Housing Estates (not population specific)</u> Mount Vernon Community Development Forum is a local community organisation based in the lower North Belfast area delivering local services and supporting delivery of a capacity building programme. Over the past number of years work has been taking place to develop an integrated locality planning model which has involved the establishment of a Community Interest Company (social enterprise).</p> |
| 2.3 | The following groups have won their categories since Belfast City first entered the competition 10 years ago. |

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| | <ul style="list-style-type: none"> - Ballysillan Ardoyne Community garden Project (2004) - Council's Community Awareness Team from Cleansing Contracts (2004) - Lagan Legacy (2005) - Welcome Trust West Belfast (2006) - Newtownards Road Women's Group (2006) - Greater Village Regeneration Trust (2007) - Lower Ormeau Residents action Group (2008) - Engage with Age East/South (2008) - North Belfast Women's Initiative & support Group (2009) - Forum for Action on substance Abuse (2010) - Donegall Pass Community Forum (2011) - Finaghy Crossroads Project (2011) - The Heart Project (2011) - Donegall Pass Community Forum (2011) - Upper Anderstown (2012) - Lower Ormeau (2012) - Willowfield Parish (2012) |
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| 3 | Resource Implications |
| 3.1 | <p><u>Financial</u></p> <p>The cost per entrant is £500 and 4 suitable entrants have been identified. Should the Members agree to enter the 2013 competition, it is proposed that the Council should pay the entry fees as well as the travel and accommodation expenses relating to the attendance of the Chairman, the Deputy Chairman, the Director of Development (or their nominees) and the project officer, together with a maximum of three persons per external project (depending on the number of tickets allocated by Co-operation Ireland), at the awards ceremony. The total cost is estimated at £5,500 including subsistence, travel and accommodation for one night; this would be funded from existing budgets.</p> |
| 3.2 | <p><u>Human Resources</u></p> <p>There are no human resource implications resulting from this report. The Community Resources Team within community services will lead on the project.</p> |
| 3.3 | <p><u>Asset and Other Implications</u></p> <p>There are no implications, with regard to Council assets or strategic planning, resulting from this project.</p> |

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| 4 | Equality and Good Relations Considerations |
| 4.1 | <p>Organisations nominated for the Pride of Place Awards reflect the diversity of the city and will promote equality of opportunity and good relations amongst nominees.</p> |

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| 5 | Recommendations |
| 5.1 | <p>Members are asked to:</p> <ul style="list-style-type: none"> i. Approve the entry of 4 proposed groups to the Pride of Place Awards 2013. ii. Approve the attendance of the Chair, the deputy Chair, the Director of Development (or their nominees) and the project officer, together with a maximum of three persons per external project (maximum twelve in total) at the 2012 awards ceremony and approve the payment of the entrants fees, travelling, attendance and subsistence allowances in connection therewith. |

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| 6 | Decision Tracking |
| Timeline: May to November 2013 | Contact officer: Catherine Taggart |

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| 8 | Documents Attached |
| Appendix 1: Pride of Place Cities Competition 2013 – Categories | |

Cities Competition Entry Details

Co-operation Ireland
 Co-operation Ireland's mission is "to underpin political agreement on the island of Ireland by building positive relationships at community level, both within Northern Ireland and between Northern Ireland and the Republic of Ireland, through the promotion of mutual understanding and co-operation."

Co-operation Ireland's aim is to improve community relations by providing opportunities for people to engage in peace-building projects.

Co-operation Ireland's activities focus on:

- Youth and School Groups
- Community Groups
- Local Authorities
- 'Hard to Reach' and Marginalized Communities and Individuals
- Universities and Colleges

2013 IPB Pride of Place Timetable

- 3 May 2013 Closing Date for all Pride of Place Applications
- Mid June 2013 Judging Season Commences
- End August 2013 Judging Season Concludes
- 16 November 2013 Awards Ceremony, Venue in Derry City IPA

Contact Us

If you require any additional information on Pride of Place 2013, please contact Maurice Inglis at minglis@cooperationireland.org or tel: 01 819 7692 (00 353 1 819 7692 from Northern Ireland)

IPB Pride of Place,
 The Local Authorities Programme,
 Co-operation Ireland,
 Unit 5, Weavers Court Business Park,
 Linfield Road, Belfast, BT12 5GH

Tel: 028 9032 1462
 Fax: 028 9089 1000

From Republic of Ireland
 Tel: 048 9032 1462
 Fax: 048 9089 1000

IPB Pride of Place,
 The Local Authorities Programme,
 Co-operation Ireland,
 Lower Ground Floor,
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Tel: 01 819 7692
 Fax: 01 894 4962

From Northern Ireland
 Tel: 00 353 1 819 7692
 Fax: 00 353 1 894 4962

Welcome to IPB pride of place 2013

IPB, Co-operation Ireland and its local authority partners are proud to present once again the prestigious Pride of Place Competition. The main objective of the competition is to celebrate community contributions to local society and the creation of civic pride.

After the successful launch of the pilot cities competition in 2007 and because of the continuing high demand for participation in subsequent years, Pride of Place will again host a special competition for the 10 cities, North and South in 2013.

The IPB Pride of Place Competition is all about acknowledging in a meaningful manner the fantastic selfless work being done by people in communities all over the island of Ireland. It is recognition of the work being done to create communities for tomorrow while respecting the heritage and culture of the past. It is recognition of the work being done to create viable, vibrant and visible communities. It is also about giving local authorities an opportunity to participate in the heart of their communities because we recognise that - in addition to providing essential services - we also have a responsibility to build communities.

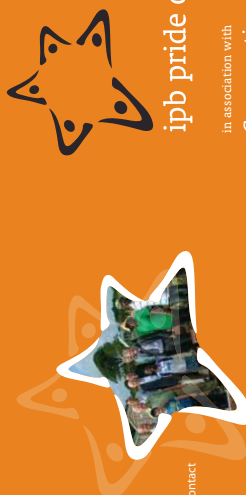
We congratulate all those communities and groups who participated in the 2012 Competition! They achieved a very high standard in spite of the economic downturn. We were honoured to pay tribute at the Awards ceremony in Thomond Park Stadium, Limerick to all the communities who continue to work tirelessly to create and promote pride in their cities, towns and villages. I thank the Limerick County and City Councils for making the ceremony such a success. A special thanks to Co-operation Ireland for their ongoing commitment to the competition and I want to particularly welcome IPB as the headline sponsor of Pride of Place for the 2nd year running. They recognise the importance of looking after the communities their customers serve.

Tom Dowling
 Chairman,
 IPB Pride of Place Committee



Message from IPB

IPB is proud once again to be headline sponsor of the IPB Pride of Place awards in association with Co-operation Ireland and Local Authorities. North & South, IPB is a mutual general insurance company and is the only 100% Irish owned insurance company whose remit is to protect its local authority members and their communities. IPB believes there is a better way of doing business and were delighted to be the first company to issue a special dividend to Irish society. Through a meaningful engagement with our members and their communities we believe we can make a real difference.



ipb pride of place 2013

in association with
Co-operation Ireland

"The idea of community development is not simply a gimmick with a nice sounding title. It is to do with a fundamental view of human beings and their relationship with the world and their own place. To believe in community, you need to think people, first, second and last. You have to believe that people and the quality of their lives are not simply something to be weighed in the balance but are the sole purpose of development and economic activity."

Women | IPB joined the
 Fairtrade & Co-operative Development
 Product & Campaigns Programme





ipb pride of place 2013

in association with
Co-operation Ireland

This is the eleventh year of the competition, which has enjoyed tremendous success and continues to grow in terms of prestige and popularity. We are delighted to announce the on-going and much esteemed involvement of our title sponsor IPB in the competition in 2013. After wide consultation and in our constant quest to refine and maximise the impact of the competition it has been decided to:

- Enhance and promote our on-going involvement with the LivCom Competition, where IPB Pride of Place nominees enjoyed such great success last year. Congratulations are extended to County Wicklow, Moyalty, County Meath and Abbeylisk County Loughs. Once again up to five entrants will be awarded sponsorship to represent the island of Ireland in this prestigious International Competition.
- Revise and simplify the judging criteria.
- Expand the Awards Weekend in November to include seminar and networking opportunities and to give a profile and showcase opportunity to each and every entry in the competition. This will involve a Saturday seminar with high profile keynote speakers.

In 2012 a record number of entries representing cities, towns and villages throughout the island of Ireland were nominated by their Local Authorities to take part in the competition. The winners were announced at a magnificent Gala Awards Night in Thomond Park Stadium, Limerick in November.



Who Can Enter ?

The Cities Pride of Place entry criteria aim to accommodate all local community group activities in operation, whether they are in communities in the single issue category or self-contained geographical units in the cities. The common thread is the impact and difference made in people's lives within their communities. Groups may be entered under one of the single issue categories, a general population category or the housing estates category. Entry is by way of council nomination only. The process for nomination may vary from council to council. Some areas have their own 'mini' Pride of Place competitions, which act as preliminary heats to the all-island competition. Others will select entrants directly based on their knowledge of communities and groups with whom they are involved.

Entry Criteria

This year there are two population categories, three single issue categories with designated themes (see below) and the housing estates category. Each City Council may nominate a maximum of 5 categories. It is not permitted to nominate two Pride of Place entries in the same category. The judging criteria for all categories will be available shortly.

| Category | Population |
|----------|------------------------------|
| 1 | under 1,000 |
| 2 | over 1,000 |
| Category | Theme |
| 3 | Tourism Diaspora Initiative |
| 4 | Community Arts Initiative |
| 5 | Enterprise and Youth Project |

| Category | Non Population |
|----------|-------------------------------------|
| 6 | Housing Estates (not pops specific) |

Under the population categories communities will be asked to demonstrate social responsibility under the following headings:

- How do we care for vulnerable people (e.g. older people, young people, the disabled and migrant workers)?
- How do we retain our culture and still be welcoming to new people?
- How do we protect our environment?
- How do we respect the built fabric of the community?
- How do we make links between the business community and our community?

For the theme categories groups will be asked to demonstrate excellence in delivery of a local community service under the relevant single issue theme.

The housing estates category is common to this competition and the main competition and is not population specific.



Entry Fees

The 2013 IPB Pride of Place entry fees remain the same as last year, are as follows:
Republic of Ireland €3,000 per Council
Northern Ireland £2,500 per Council
All cheques / money orders should be made payable to Co-operation Ireland. Payment and the completed application forms should be forwarded to either of these addresses:

IPB Pride of Place,
The Local Authorities Programme,
Co-operation Ireland, Lower Ground Floor,
Port Centre, Alexandra Road, Dublin 1

IPB Pride of Place,
The Local Authorities Programme,
Unit 5, Weavers Court Business Park,
Linfield Road, Belfast BT12 5GH

Prize Details

Prizes will be awarded in each category as follows:

Categories 1 - 6

1st Prize is a trophy and a cash prize
Runners-up will also receive a trophy and a cash prize

All winners will be announced and prizes awarded at the Gala Awards Ceremony in November.



Certificates of Participation

All entrants in the competition will receive an IPB Pride of Place certificate in recognition of their endeavours to work for their communities. These will be issued prior to the Gala Awards Night.

Souvenir Brochure

IPB Pride of Place always encourages entrants to look at other community group undertakings and compare knowledge through networks and information exchanges. So once again we will be producing the IPB Pride of Place Souvenir Brochure which will be available at the Gala Awards Ceremony. This will give a summary of each entry in the competition.

To ensure that your community/group receives the best possible profile, please take a little time to compose a summary detailing your group and its activities. Each summary (100 - 150 words) should include the name of the area or group represented, the county, a short description of location, and a short history and details of current activities. There are many good examples in last year's brochure.



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| Report to: | Development Committee |
| Subject: | Future Railway Investment Consultation |
| Date: | 23 April 2013 |
| Reporting Officer: | John McGrillen Director of Development |
| Contact Officers: | Keith Sutherland Urban Development Unit Manager Ext 3578 |

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| 1 | Relevant Background Information |
| 1.1 | The Department for Regional Development recently published a consultation paper seeking the views on how to take forward and prioritise future investment in the region's railways up to 2035. |
| 1.2 | The outcome of the consultation will be used to inform future decisions on how DRD prioritises future spending across all areas of transport. |
| 1.3 | Appendix 1 contains a summary of the 8 packages of future investment contained in the consultation document and Appendix 2 contains a draft Council response for consideration by Members. |

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| 2 | Key Issues |
| 2.1 | The current strategy for rail in Northern Ireland is to keep existing lines open and maintained. Whilst this does not provide for extension of the network, it has enabled a 50% increase in the frequency of rail services between the main economic centres through supporting the procurement of additional rolling stock. |
| 2.2 | The existing railway network comprises 211 route miles of track linking Belfast along 5 lines with Derry / Londonderry, Portrush, Larne, Bangor, and Portadown / Newry and extending south to the border to connect with the line to Dublin. There is also the "mothballed" section of line between Knockmore in Lisburn to Antrim, which is maintained and used for training purposes only. |
| 2.3 | The consultation document outlines 8 packages which cover a variety of investment options ranging from maintaining the present network (cost £620 million for the period 2015-2035) to the most expensive option of expanding the railways from the west to Letterkenny; Donegal Town; and Sligo (cost of any rail line extension is stated as £11 million per mile of track). |

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| 2.4 | <p>Investment Options</p> <p>The consultation relates to investment in railway across the entire region, however, due to Belfast's central role as the hub of rail transport for the Northern Ireland - almost 1000 Weekly Return Journeys take place on the main Belfast line - a number of the packages are relevant to the City. Appendix 2 contains a draft Council response, the main elements of which are outlined below.</p> |
| 2.5 | <p>It is considered that Package One, "<i>Maintaining the Existing Network</i>", is essential if the City is to continue to develop both in economic and accessibility terms.</p> |
| 2.6 | <p>Packages 2 (£600m) and 3 (£260m) relate to "<i>Improving Passenger Capacity on Existing Network</i>" and "<i>Increase Network Capacity to Accommodate More Trains</i>" respectively and despite being two separate packages, internal consideration has concluded that these investment options are interdependent and should be considered in tandem.</p> |
| 2.7 | <p>Package 3 includes the development of a Transport Hub at Great Victoria Street Station which it is suggested would, amongst other benefits, facilitate an hourly service to Dublin. Package Three also provides for dualling of the track between Central Station and York Gate, which would accommodate a new halt at Donegall Quay to help serve the University of Ulster campus and the development of the North of the City Centre.</p> |
| 2.8 | <p>Package 4 considers the costs of enhancing the <i>Enterprise</i> service to Dublin with the aim of providing a 90-minute journey. To achieve this and remain within emissions targets, it is proposed that electrification of the Dublin to Belfast Line would be required, bringing the total cost of this package alone to £460 million. It is considered that whilst this may be a desirable objective for both Northern Ireland Railways and Iarnród Éireann in light of the enhanced motorway connections to Dublin, the cost may prove prohibitive.</p> |
| 2.9 | <p>Packages 5 – 8 outline the costs and benefits of conversion to an electrified system (£350 million); the potential for re-opening of the Knockmore (Lisburn) to Antrim line which may facilitate connectivity to the International Airport (£50.5 million); and extending railway lines to the West and to Donegal (£11 million per mile of track). These proposals have high projected costs and would be dependent on a number of the packages being implemented.</p> |
| 2.10 | <p>There may, however, be longer-term considerations that need to be factored in to future investment considerations in respect of the energy supply and sustainability.</p> |
| 2.11 | <p>By way of example, the 2012 Department for Regional Development publication 'Ensuring a Sustainable Transport Future: A New Approach to Regional Transportation' acknowledges that air and other pollution from transport can have a significant impact on the quality of life and health of communities, especially in urban areas.</p> |
| 2.12 | <p>Accordingly, a lack of adequate support and future investment in our railway infrastructure would put these commitments at risk and would be likely to have an adverse impact upon public health.</p> |

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| 3 | Resource Implications |
| | None |

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| 4 | Equality and Good Relations Considerations |
| | There are no equality and good relations attached to this report at this time. |

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| 5 | Recommendations |
| 5.1 | Members are requested to consider the appended draft response and agree a formal submission to the Department for Regional Development in respect of the current consultation. |

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| 6 | Documents Attached |
| Appendix 1 – Summary of the Rail Investment Packages Appendix 2 – Draft Council Response | |

Appendix 1 Consultation Summary

Packages

In the current budget period, capital rail investment per annum is on average £44 million, which is a higher rate of investment than at any time over the past decade. Over the 20 years following 2015, this would equate to potential investment of £880 million. However, in the current economic climate there are no guarantees that level of investment will be maintained.

It is important to note, over that time period £620 million would be required to maintain the current network, considerably limiting amount available for expansion. Possible options have been designed on how to utilise the available funding over the next 20 years. These are laid out below:

Package One: Maintain Present Network Only

Estimated Cost: £620 million

Timescale: 2015/16 – 2034/35

Aim/Impact: Preserve standard of existing network and deliver current levels of service

Benefits for Passenger: Reduces potential for speeding restrictions, increasing delays and reductions in standard and level of service

Consequences of not investing: Non-maintenance of network will result in reductions in standard and of service with serious consequences for viability of existing network. Failure to maintain network will also impact deliverability of other packages

Alternatives: there are no alternatives if we are to reduced services and longer term closure. A reduced maintenance programme could be implemented, but this would leave no provision to respond to future requirements and developments.

Details: Completion of phase 3 Coleraine – Londonderry track renewal project;

- Enterprise fleet overhaul
- Refurbishment of 23 Class 3000 trains
- Replacement of ticketing & information systems
- Routine vehicle maintenance &;
- Routine maintenance of stations & car parks.

Package Two: Improving Passenger Capacity on Existing Network

Estimated Cost: £600 million

Timescale: 2015/16 – 2034/35

Aim/Impact: Increase passenger usage and capacity by improving level and quality to service.

Benefits for Passenger: Increases passenger capacity by adding more carriages to trains and enhancement of ticketing & information and increasing Park & Ride at stations. This option does not extend the network.

Consequences of not investing: If measures are not introduced could lead to fall in passenger numbers, and could impact deliverability of other projects and lead to stagnation.

Alternatives: No alternatives to improve passenger capacity

Details: Developing new halts where passenger demand can be identified, particularly where associated with new Park & Ride

- Purchasing additional carriages to run longer trains
- Adding additional services to timetables
- Improving Park & Ride capacity at existing stations and halts
- Improved ticketing projects and passenger access to information

Package Three: Increase Network Capacity to Accommodate More Trains

Estimated Cost: £260 million

Timescale: 2025 - 2035

Aim/Impact: Remove bottlenecks and enhance infrastructure to facilitate free flowing rail traffic as services and passenger numbers increase.

Benefits for Passenger: Improve levels of service and reliability across network with more frequent timetables.

Consequences of not investing: Failure to remove bottlenecks may place limitation on timetables.

Alternatives: Less frequent services with no changes to current timetable.

Details: Construction of integrated Transport Hub at Great Victoria Street

- Addition of third lines and associated platforms serving Central Station and Great Victoria Street
- Widening and dualling of track between Central Station & York Gate to facilitate new halt at Donegal Quay

Package Four: Enhancing the Enterprise Service

Estimated Cost: £460 million with reciprocal funding from Rol

Timescale: 2020/25

Aim/Impact: Improve journey times and frequency of Enterprise service.

Benefits for Passenger: Shorter journey times and higher frequency of service.

Consequences of not investing: Could lead to more people opting for road service endangering the viability of the Enterprise service.

Alternatives: Maintain current level of service. Necessary speeds required to increase service would be unfeasible with regard to emission legislation on non-electrified trains.

Details: At least 6 high speed electric trains

- Track upgrade from Belfast to the border to permit speeds of 125mph
- Electrification of track from Belfast to border
- Associated running cost subsidy

Package Five: Electrification of Northern Ireland Network

Estimated Cost: £350 million

Timescale: 2030-35

Aim/Impact: Providing a fast, efficient, and environmentally friendly scheme on par with GB and EU. Electrification can lead to a 20% running costs reduction.

Benefits for Passenger: Faster and quieter service. They are also more reliable and significantly lighter than diesel trains doing less damage to the track.

Consequences of not investing: Long-term higher costs due to rising oil prices or may require investment in trains that use alternate fuels.

Alternatives: Continue with diesel fuel until battery power or alternate fuel is developed.

Details: Replacement electric trains on rolling basis

- Infrastructure work at stations, halts and bridges
- Third track (electric) where appropriate or overhead cables across network
- Upgrade and signalling and radio communication

Package Six: Re-opening Antrim-Knockmore line and link to Belfast international

Estimated Cost: £50.5 million

Timescale: 2015/16 – 2019/20

Aim/Impact: Restore local rail service to Glenavy/Crumlin with potential link to Belfast International.

Benefits for Passenger: Provision of rail link to the airport and rail links with commuters living along the Antrim-Knockmore line.

Consequences of not investing: No immediate consequences.

Alternatives: Invest in high quality and frequent bus connections which offer a degree of flexibility and cost which rail is unlikely to deliver.

Details: Construction of single-track spur and rail halt at the airport

- Rehabilitation and re-signalling of track between Antrim and Knockmore
- Two additional Class 4000 trains
- Park & Ride Facilities;
- Additional operating subsidy

Package Seven: Extending Rail lines to the west

Estimated Cost: Portadown – Dungannon = £187 million

Portadown – Omagh = £473 million

Portadown – Enniskillen = £638 million

Timescale: 2015/15 – 2034/35

Aim/Impact: Rail links to Tyrone & Fermanagh

Benefits for Passenger: Availability of rail for those in rural Fermanagh and Tyrone and open up possibility of cross-border links with Sligo or Donegal. Benefits limited as population in area is not sufficient to sustain frequent service.

Consequences of not investing: No immediate consequences.

Alternatives: More cost effective bus-based alternative.

Details: Construction of new stations and halts;

- Land acquisition
- New rolling stock
- Track construction, bridging and tunnelling
- Additional PSO subvention

Package Eight: Rail links to Donegal

Estimated Cost: Londonderry – Letterkenny = £242 million

Londonderry – Donegal Town = £506 million

Londonderry – Sligo = £924 million;

However majority of estimated investment costs would fall to Irish Rail.

Timescale: 2014/15 – 2034-35

Aim/Impact: Rail links to Donegal

Benefits for Passenger: The option would provide rail links to key towns in Donegal on the current Londonderry - Sligo road. However, notwithstanding the potential for tourist interest there is limited evidence to suggest the investment would deliver significant benefits or that passenger numbers would be sufficient to maintain a service.

Consequences of not investing: There are no immediate consequences of not investing. Irish Rail has not identified this as an investment priority.

Alternatives: Continue to enhance cross-border bus services, offering greater flexibility and choice of destinations than that which could be reasonably provided by rail.

Details: As with Package Seven the track beds of the disused railway lines to the west are no longer in the ownership of NIR and, therefore, land acquisition would be required to re-establish any rail links;

- NIR has not made an estimate of costs in Northern Ireland but Irish Rail, in its “2030 Rail Network Strategy Review” considered that the proposal to create a new rail connection through Donegal would not be economically viable; and
- New links would also require the purchase of additional rolling stock and PSO subvention to cover any operating losses.

Appendix 2 Draft Council Response

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| 1.0 | Introduction |
| | <p>As civic leader Belfast City Council seeks to be proactive in influencing transport policy for Belfast and the wider region, accordingly the Council welcomes the opportunity to comment on future investment in the Region's railway infrastructure. In recent years Belfast has become an attractive tourist destination, a desirable place to live and work and an attractive place to invest. However, with growth and prosperity, there has been a continuing increase in the use of the car, which cannot be sustained.</p> <p>The Council recognises the importance of rail transport to the economic development of the region and in contributing to accessibility, particularly to and within Belfast - the consultation document outlines that almost 1000 Weekly Return Journeys take place on the main Belfast line: Belfast to Dublin; Bangor; Lisburn, Portadown; Whitehead; and Coleraine.</p> |
| | <p>The Belfast Masterplan advocates greater responsibility for the Council as the sole political authority with a remit for Belfast, based on the view that effective city governance and leadership are key requirements to achieving interrelated regeneration and transport objectives.</p> <p>In this context, the Council developed its own Belfast City Council Transport Policy in 2008 as a framework for the Council to lead by example and help shape transportation in the city in a sustainable, accessible, and cost-effective way for all who live, work and visit the city. Key objectives of the Council's policy include:</p> <ul style="list-style-type: none"> • To seek to influence the development of transportation policies and proposals which improve connectivity and encourage modal shift away from the private car to more sustainable forms of travel such as walking, cycling and public transport; and • To seek to ensure a higher level of emphasis of capital on sustainable transportation schemes, ensuring that the priority is allocated to sustainable modes such as walking, cycling and public transport schemes. |
| | <p>As part of the Council's responsibility to monitor the City's Air Quality a review and assessment of air quality across the city was completed in 2004 and subsequently four Air Quality Management Areas were declared for exceedences of particulate matter (PM₁₀) and nitrogen dioxide (NO₂) standards. Supplementary research indicated that the principal source of particulate matter and nitrogen dioxide within the Air Quality Management Areas was road traffic. The Council is supportive of investment which contributes to a modal shift away from dependence on the private car with the aim of aiding the reduction in harmful air</p> |

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| | pollutants associated with vehicular traffic. |
| | Current Railway Network and Committed Investment to 2015 |
| | The Council acknowledges that whilst the current strategy for rail in Northern Ireland is to keep existing lines open and maintained there has still been a 50% increase in the frequency of rail services between the main urban economic centres. The growth in passenger numbers that the investment in additional rolling stock has facilitated is welcomed from both an economic, environmental, and accessibility point of view. |
| | Options for Future Railway Investment |
| | The consultation document outlines a range of options for railway investment for the period 2015 – 2035, and whilst some packages have more of a direct impact upon Belfast City rail provision than others the improvement of accessible public transport provision across the entire region will be welcomed. |
| | The Council considers that Package One, which proposes maintenance of the existing network, is an essential investment if public transport via rail is to continue to be a viable option in comparison to the private car. The Council also welcomes the overhaul of the Enterprise fleet which help facilitate an important link between Belfast and Dublin |
| | <p>The Council considers that Packages 2 and 3 should be combined in order to maximise the benefits of each investment package. The Council would encourage investment that will increase accessibility via public transport within the City, as outlined in the reference to a new halt at Donegall Quay in Package 3, that will contribute to the University of Ulster Belfast campus being more accessible via public transport, where this is economically viable.</p> <p>In the event that destinations within Belfast are being considered for new halts the Council would request to be involved at an early stage in order to provide a positive contribution in terms of halt locations.</p> <p>The Council is aware of the resource demands that the development of a Transport Hub at Great Victoria Street would require however the potential benefits of this investment would bring a welcome boost to this part of the City in terms of physical regeneration and accessibility.</p> |
| | The Council welcomes the enhancement of the Enterprise Service to Dublin and notes the requirements of converting to electric in order to achieve the necessary average journey speeds whilst staying within future emission targets. From an environmental perspective, the conversion to electrical power is to be welcomed, particularly if the electricity can be sourced from renewable sources. A change to electrical power would mean a reduction in local emissions of ambient air pollution and in addition, shorter journey times may encourage commuters to reduce their reliance on the private car for the journey in favour |

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| | of the rail network, thereby delivering further environmental improvements. |
| | <p>Packages 6-8, whilst not involving investment directly within Belfast City, would still inevitably impact on the City by virtue of its role as a hub for the rail network. Expansion of the rail network into the West of the region and beyond towards Donegal will involve substantial resources that will unlikely be available in the coming years and have been the subject of adverse cost benefit analysis. Where this investment is undertaken the Department must ensure that it is done with the aim of enhancing a rail network that will remain competitive particularly in terms of cost.</p> |
| | <p>Conclusion</p> |
| | <p>The Council is supportive of investment in the rail network that is justified not only in terms of available budget but also in terms of likely benefits. In this context the Council is particularly supportive of packages of 1, 2 and 3 where suitable consultation would be undertaken with the Council for the larger elements such as new halts and the new Transport Hub. The Council is supportive of the existing provision being maintained and enhanced where possible, including the Enterprise service to Dublin, whilst remaining sensitive to the financial requirements that investment in rail infrastructure will demand.</p> <p>In order to enable a comprehensive approach to be taken to City development, and in light of the upcoming transfer of planning and regeneration powers as part of the Reform of Local Government the Council would request close engagement with the Department and Translink / NITHCO and other relevant stakeholders when large scale investment is planned for the City's transport infrastructure.</p> <p>Further consideration should be given to linking future spatial planning and longer term settlement plans to support transport infrastructure in a sustainable and efficient way. Opportunities to engage in the strategic planning of the region should be explored to ensure synergies between future economic development in the region and suitable public transport infrastructure.</p> |

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| Report to: | Development Committee |
| Subject: | Consultation: Arts Council Five-year Strategic Plan |
| Date: | 23 April 2013 |
| Reporting Officer: | John McGrillen, Director of Development, ext 3470 |
| Contact Officers: | Shirley McCay, Head of Economic Initiatives, ext 3459 |

| 1 | Relevant Background Information |
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| 1.1 | The Council has been asked to respond to the public consultation on Ambitions for the Arts: A Five-year Strategic Plan for the Arts in Northern Ireland 2013–18. The strategy aims to build on recent success and increase the contribution of arts to the economy, social inclusion and equality, health, education and the environment. In particular, it aims to deepen the value of arts to individuals and wider society; target resources to meet social and community challenges; deliver improved access; reach new audiences and enhance community engagement. |
| 1.2 | There are three main themes within the strategy: <ul style="list-style-type: none"> – Champion the Arts – Promote Access – Create a resilient sector |
| 1.3 | There are seven main ambitions: <ul style="list-style-type: none"> – To place high-quality arts projects within the grasp of socially excluded groups – To support individual artists – To core fund arts organisations – To help arts organisations deliver benefits to our community – To build partnerships – To support skills development – To encourage voluntary activities in the arts |
| 1.4 | The draft strategy and equality impact assessment are attached in the appendix and also available online: http://www.artscouncil-ni.org/compliance/2012-2013/strategic_plan_consultation_draft.pdf |

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| | http://www.artscouncil-ni.org/compliance/2012-2013/eqia_consultation_document.pdf |
| 1.5 | We were made aware of the consultation on 30 Jan 2013 and comments are required to be returned by the 29 April 2013. |
| 1.6 | The consultation documents were distributed to officers across Council and their responses have been included in the provisional draft response attached as Appendix 3. |

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| 2 | Key Issues |
| 2.1 | Council Officers attended a consultation session with the Arts Council and arts sector on 9 April 2013. The reaction to the draft strategy was negative, and the sector stated that it had not been consulted prior to the publication of the public consultation document. Belfast City Council's consultation on the Cultural Framework for Belfast, published October 2012, was cited by the sector as an example of best practice. |
| 2.2 | While we acknowledge the concerns of the arts sector and some of these issues are reflected in the draft consultation response (Appendix 3), we also recognise that a strategy by its nature is top-line and that it does offer numerous opportunities for partnership working. If the Arts Council succeeds in gaining the buy-in of the sector and we work together to achieve shared aims, Ambitions for the Arts is considered likely to have a positive impact on the city and the sector. |
| 2.3 | Members are asked to review the Council's draft response to the Arts Council's public consultation included at Appendix 3 and raise any additional issues related to the consultation document they would like include. |

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| 3 | Equality and Good Relations Considerations |
| 3.1 | There are no Equality and Good Relations implications attached to this report. |

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| 4 | Recommendations |
| 4.1 | Members are asked to note the contents of this report and approve the draft response to the Arts Council's consultation on Ambitions for the Arts. |

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| 5 | Decision Tracking |
| Timeline: 29 April 2013 | Reporting Officer: Shirley McCay |

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| 6 | Documents Attached |
| Appendix 1 - Ambitions for the Arts: A Five-year Strategic Plan for the Arts in Northern Ireland 2013–18 (Arts Council of Northern Ireland 2013). | |
| Appendix 2 - Equality Impact Assessment of the Ambitions for the Arts: A Five-year Strategic Plan for the Arts in Northern Ireland 2013–18 (Arts Council of Northern Ireland 2013). | |
| Appendix 3 - Draft response to the public consultation on Ambitions for the Arts. | |

CONSULTATION DRAFT

Ambitions for the Arts: a Five Year Strategic Plan for the Arts in Northern Ireland 2013-2018

Preface

This strategy builds on 2012 – a year when the spirit of creativity and confidence is celebrated through international interest in the reputation of our artists, encouraged by the success of *Our Time Our Place*. It has been a milestone year where we have witnessed the fruition of flagship projects, providing outstanding theatres and purpose-designed arts spaces and when we have experienced unparalleled growth and commercial success in the creative industries.

We stand at the threshold of 2013 when Derry ~Londonderry takes centre stage as the first UK City of Culture; in the midst of a Decade of Anniversaries which have shaped the sense of British and Irish identity in Northern Ireland; and when artists will play a unique role in helping us to better understand the complexities of their legacy, our culture and our identity.

The Arts Council has long recognised the important role that artists have played in our recent troubled history, making us question our preconceptions and assumptions and opening us up to possibilities. It enables us to see things differently, reaching beyond polarised cultures and politics.

We are living in extraordinary times; our society is changing, as are the issues it faces in terms of race, ethnicity, gender, demography and class. The demographic composition of our society is changing with advances in technology raising standard of living and quality of life, people are living longer.

We are also entering a new age of innovation with people choosing how they consume, share, access and create artistic content, offering previously unimagined possibilities to connect with audiences. Within this broader context, the Arts Council is focusing on a new policy approach to creative cultural content generated for digital platforms redefining how we engage with the public in a digital age.

These are also times of austerity – the uncertainties facing the economy will have long-running consequences, with recovery unpredictable. For the arts sector, these conditions continue to impact upon consumer behaviour, audience spend, corporate sponsorship, as well as limiting access to private finance. Arts organisations continue to adjust their business models, seeking opportunities in new markets but as always reminding us they provide a very necessary spark of creativity in our lives.

We will champion the resilience, creativity and courage of artists and arts organisations, who while they struggle to manage on over-stretched budgets, often demonstrate a capacity for innovation and resourcefulness. As we face seemingly intractable economic challenges, there is a new reality: one in which we may have to manage with less but be no less ambitious in our thinking.

We do not know how long this crisis will last and how deep it will become. But when it is over, those who will have invested in creativity and innovation will find themselves ahead of the pack.

Ján Figel, EU Commissioner for Education, Training, Culture and Multilingualism.

In Northern Ireland a number of unique factors also apply, not least the legacy of the conflict, the low wage economy, our peripheral location in Europe as well as issues surrounding deprivation and rurality. Moreover, the administrative landscape will have altered with the current Local Government Reform. Whatever the outcome of the new administrative arrangements, the challenges for the sector remain the same: creating opportunities for all to participate in our creative life: developing new forms of connection both here and abroad, raising awareness in local communities, bringing artistic excellence within the reach of everyone and engaging with new audiences.

In turn, this calls for new forms of engagement, moving beyond conventional practice, having the courage to take risks, explore new territory; to embrace the changes brought about by communication technology and the radically new.

Something worth remembering – looking back over the last five years

As the outgoing five year strategy “Creative Connections” draws to a close, we reflect over a period in which, despite the world facing one of the greatest recessions of all time, the Arts scaled new heights through a series of major developments and international events. Most importantly during this period the Arts became more relevant and accessible to more people as public funding brought great art within the reach of everyone.

- Everyone has access to a dedicated arts facility as a result of Arts Council investment with 99% of households situated within a 20 mile radius of an arts venue. Arts facilities and cultural events have enhanced the cultural tourism offering in Northern Ireland and act as powerful symbols of regeneration across our towns and cities.
- The Arts Council has a long and successful track record of working at the heart of our communities; our investment supports a wide range of community programmes with over half of our funding going directly to the most deprived areas of Northern Ireland.
- 82% of adults reported attending an arts event in 2012, representing an 8 percentage point increase from 2009
- More people are getting involved in the arts, especially the young 88% of whom attended arts events during the year
- 30% of adults reported participating in an arts event in 2012, representing a 4 percentage point increase from 2009

Our headline achievements

1. Arts infrastructure has enjoyed unprecedented investment over the past five years.

The MAC, the Lyric Theatre, Grand Opera House and the Crescent Arts Centre in Belfast and Culturlann Ui Chanain, the Playhouse and Waterside Theatres in Derry have been key projects enriching the cultural fabric of our two major cities. Many have achieved distinction for their iconic buildings which have become a focal point for the performing and visual arts, winning prestigious awards for their design and construction.

- The Lyric Theatre, Northern Ireland’s only full-time producing theatre re-opened following an £18.1m rebuild in 2011 with a bang, winning 15 trophies including the Irish Times Theatre Awards for its debut production of *The Crucible* and ‘Outstanding Contribution to Tourism’. It was also shortlisted for the prestigious architectural Stirling Prize and is considered a prime example of “how buildings should be built ”

“You have taken the Lyric from a dream to a concrete idea, to a physical manifestation. You have made this building an actuality. May it be a living, breathing monument to and for the spirit of the people of Northern Ireland.”
Liam Neeson, Actor and Patron of Lyric Theatre

- After almost a decade in the making, the Metropolitan Arts Centre (the MAC) opened its doors in 2012 in the city’s Cultural Quarter. Although in its infancy, the MAC has scooped an impressive tally of prizes, including ‘Best Creative Business’ and ‘Best Belfast Brand’.

“The MAC really is an amazing gift for the people of Northern Ireland - more than a building; it’s about the art and the magic that happens inside” Meryl Streep, Oscar Winning Actress

2. The Arts reach deep into communities, touching people’s lives.

- There is a thriving community arts sector in Northern Ireland, widely recognised as at the cutting edge of practice internationally. We have been proud to support the sector for more than 40 years. Given its flexibility in meeting community need and its ability to deliver important social outcomes by bringing people together; by building networks of trust that develop social capital, it helps tackle economic, racial and ethnic divides; as well as engaging with the most disenfranchised members of our community. It also helps address issues of anti-social behaviour and improve the health and wellbeing of communities and individuals.

Between 2007 and 2012, £19.5m. was distributed in grant aid by the Arts Council to organisations delivering community arts based work representing 22% of the total funding awarded to all Arts Council clients over this period.

- Over 155 community regeneration projects tackling sectarianism and racism have been successfully delivered through the Re-imagining Communities Programme to encourage greater social integration, address the issues surrounding paramilitary murals and slogans in a post conflict society.

3. The Arts create jobs.

- Since its inception in 2008, the Creative Industries Innovation Fund (CIIF) has supported a portfolio of organisations in the development of products for local and international marketplaces. By 2011 254 awards, worth over £4.5m had been made. CIIF represents a significant contribution towards the Programme for Government target of 200 projects within the creative industries sector.

“The creative industries can help to rebuild and rebalance our economy. The Executive realises the importance of promoting innovation and creativity and aims to support 200 projects over 2011-15” Minister of Culture, Arts and Leisure Carál Ní Chuilín

- Through its main grant programmes, Arts Council investment supports jobs in the vibrant cultural sector. We believe that stimulating growth and development of the creative sector will optimize our economic potential, now and for future generations, and play a significant role in the long-term aim of reinvigorating the Northern Ireland economy. This is a view that is shared by many in the private sector who recognise how

partnership with the arts is delivering creative business solutions to help businesses address many of the challenges they are facing around retaining and motivating staff, engaging with communities and increasing their competitiveness. It is becoming increasingly acknowledged that creativity, which is at the heart of the artistic endeavour, is linked to economic outcomes, particularly as a seedbed of innovation, job and wealth creation.

4. The Arts do us proud abroad.

- Northern Ireland showcased over 40 arts and culture events, illustrating the calibre and vitality of the region as a place to visit, invest study, work and live at the Smithsonian Folk Life Festival in Washington DC. Leading performers, Snow Patrol played to thousands of Americans at the Bender Arena whilst Belfast born pianist Barry Douglas performed with his orchestra Camerata Ireland at the Library of Congress.
- Artists from Northern Ireland exhibited their work at the Venice Biennale, the largest and most prestigious showcase of contemporary visual arts in 2005, 2007 and 2009. Visitor numbers to the Northern Ireland pavilion grew significantly, from 18,500 in 2005 to 51,500 in 2009, alongside the reputation of the Northern Ireland's visual arts talent.
- Brassneck, a small independent theatre company based in West Belfast renowned for its razor sharp black Belfast humour, collected the award for Best New Play with 'A Night with George' at the Irish Festival of Theatre, 2011 in New York.
- The new regional opera company for Northern Ireland, NI Opera has been hailed a triumphant success. Following the award winning performance of Tosca and a critically-acclaimed run of eight shows in Belfast Zoo as part of the London 2012 Festival, Benjamin Britten's much-loved children's opera, Noye's Fludde travelled to Beijing for an exclusive performance as part of the Beijing Music Festival.

"Youngest and feistiest of Britain's Regional companies"
The Independent on Sunday

5. Nearer home the Arts helped us celebrate the London 2012 Olympic and Paralympic Games.

- *Land of Giants* was one of only four outdoor spectacles to be funded as part of the Cultural Olympiad. An event billed as the "biggest outdoor arts celebration ever staged in Northern Ireland" it presented a unique tale inspired by iconic giants found in the history, society and landscape of Northern Ireland, to an audience of 18,000 on Belfast's newest events space, Titanic Slipways.

"Beautiful, provocative, emotional, artistic, soulful, & then some."
Minister of Culture, Arts and Leisure Carál Ní Chuilín

- Choreographer, Caroline Bowditch, highlighted the real potential of people with disabilities to dance in a professional company. The dance project, *Luminous Souls*, was showcased as part of the Legacy Trust UK's Connections programme.
- Ulster Orchestra's 'The Pied Piper' was the first Cultural Olympiad project to receive the London 2012 Inspire Mark, an award to outstanding cultural events helping to deliver the lasting legacy of the Olympic Games.

6. The Arts are changing the image of Northern Ireland.

- Exemplified in the richness and cultural strength of the events of *Our Time, Our Place NI 2012* and in 2011 when Belfast hosted the *MTV European Music Awards* to a world audience, demonstrating a 'city of music ... steeped in rich musical heritage'.
- Derry~Londonderry made history, pipping Birmingham, Norwich and Sheffield to the post to win the bid to become the first UK City of Culture. The Arts Council has invested £1m in the Derry~Londonderry City of Culture 2013 events programme to support local arts organisations presenting world-class standard work to international audiences. Leading travel guide, the Lonely Planet named Derry~Londonderry the "4th best city to visit in 2013" based on its "2013 calendar of cultural events" and "impressive redevelopment".

"It's an incredible opportunity which will bring new jobs and help transform the city." Martin McGuinness, deputy First Minister

Looking forward – a new five year plan

Introduction

The purpose of this plan is to provide clear, strategic direction. A framework for future development – working from a significant evidence base that helps us better understand the needs of artists, the sector and those who attend and participate in the arts. Our approach in developing it is to build upon what has already been achieved but also to identify what needs to be done. In doing so we will work with Department of Culture, Arts and Leisure to ensure that its forthcoming Arts Strategy fits with our own ambitions. This will complement the existing DCAL corporate strategy under its five strategic pillars, agreed by the NI Executive; we will bring long-standing benefits for communities across Northern Ireland, unlocking the full potential of culture and the arts. These pillars are:

ECONOMY: enhancing the contribution of the culture, arts and leisure sectors in growing and rebalancing the economy;

SOCIAL INCLUSION AND EQUALITY: enabling the population to enhance their quality of life through participation/engagement in culture, arts and leisure activities;

HEALTH: Enable as many people as possible to achieve mental and physical wellbeing through regular participation in sport and leisure activities;

EDUCATION: Maximise the benefits of learning visits and experiences through our culture, arts and leisure infrastructure and

ENVIRONMENT: Through interventions in the culture, arts and leisure sectors, we will protect and enhance the quality of the environment.

The Arts Council is striving to deepen the value of arts to individuals and wider society, target resources to meet social and community challenges, deliver improved access and reach new audiences and enhance community engagement.

In doing so, we will work with other members of the DCAL family to maximise the benefits of our rich, collective cultural resources, especially libraries, museums, archives and film. The opportunities presented by City of Culture, 2013 provide a platform for the arts to contribute to the Legacy Framework, thus ensuring that the benefits of City of Culture do not end with the completion of the year-long programme of events. Working with DCAL and the Implementation Group we will strive to maximise the legacy outcomes of City of Culture, now and post 2013.

Our mission is to place the Arts at the heart of our social, economic and creative life

More than any other activity, the Arts have the power to broaden and enrich our lives, to look at the world differently, to transform the familiar, to deepen at every contact.

Never has there been a more fitting time for the arts to demonstrate how they speak to us in myriad ways. Their role in education and learning; their value to the economy; their importance to the health and vitality of communities; how they are changing the image of Northern Ireland at home and abroad; helping us to celebrate our diversity and their role in drawing us together.

In our role as the lead agency for the development of the contemporary arts we have created strategies shaping and defining our approach to key areas of work such as: creating international platforms; promoting excellence and making sure the arts are accessible across society. We manage funding programmes that are flexible and responsive; harness the transformative power of the arts and deliver benefits at local and community level: enhancing social cohesion; strengthening peace and building partnerships.

This five year plan affirms our vision to place the Arts at the heart of society, to champion their cause and express their value in a way that connects with practitioners, audiences, policymakers, investors and wider society.

Our ambitions

Our aim is to be a confident organisation committed to the development of the contemporary arts, accessible to all; one that delivers effectively and gives the best possible service.

In this section, we set out our ambitions over the next five years:

To place high-quality arts projects within the grasp of socially excluded groups

Everyone has the right to access arts and culture of their own choosing. That remains both a continuing challenge and ambition for the Arts Council. We want to ensure access for all, especially those who feel marginalised, isolated and voiceless as many socially excluded groups do. To this end, we will develop the experience gleaned from such initiatives as *Test Drive the Arts* which reached into our most disadvantaged communities by offering free tickets to those who otherwise could not have afforded the cost of attending an event. We will devise a new programme, in conjunction with our health and social care partners, which will offer every new born an Arts Voucher that can be re-deemed for arts experiences, thus giving them the best possible start in life.

Community arts are often the conduit through which individuals and groups engage. Working with diverse communities of interest - young and old people, disabled people and those most vulnerable who feel excluded, we will support organisations working in the frontline of our communities.

Our long-term, expert partner involved in supporting community based arts projects is the Community Arts Partnership and we will continue to learn from best practice in this area.

To support individual artists

Supporting professional artists and helping them make a difference in society lies at the core of our endeavours. In providing support to artists, we aim to encourage engagement with

people in Northern Ireland and elsewhere. We want to make Northern Ireland a place where artists can thrive and achieve the respect their talents deserve.

In pursuing this significant goal we will implement the recommendations arising from the Living & Working Conditions of Artists in Ireland, support artists' career development through the Artist Career Enhancement Scheme (ACES), encourage the commissioning of new work, develop dedicated programmes that place artists at the heart of local, regional and international showcases.

To core fund arts organisations

We will sustain our commitment to core-fund arts organisations that demonstrate the impact their work is having in engaging new and more diverse audiences, especially those from our most disadvantaged communities. A resilient arts infrastructure provides the strategic platform to deliver strengthened public and community engagement. The building blocks of that infrastructure comprise: arts organisations of quality, strength and connectedness; resourceful artists of vision, engaging with audiences, learners and citizens.

We will protect the health and well-being of key arts organisations improving their long-term creative and financial future. This will involve supporting them through direct funding but also helping them develop a mix of different sources of income and bringing new approaches to their work through partnerships with others and by promoting an entrepreneurial spirit in the sector.

To help arts organisations deliver benefits to our community

As a funder we will seek to increase the impact of public investment in the arts. We recognise the need to have effective funding programmes in place but we also require those who we fund to be innovative and resourceful - to share, to collaborate, to take advantage of economies of scale, to encourage larger organisations to work with smaller ones, to maximise the investment and showcase what they do.

As a sector we need to better articulate what has been achieved through public investment in the arts, through effective evaluation and case study, capturing value and expressing that through advocacy.

We will work with arts organisations, developing delivery agreements based upon Business Plans that show how their programmes are reaching all sections of society and delivering improved access. In practice this means dedicated interventions to enhance community engagement, out-reach programmes and collaborative projects that work beyond conventional arts spaces and activities that reach new audiences in fields such as Disability, Intercultural diversity, older people, marginalised children and youth.

We will require all funded organisations to place a strong focus on community engagement through new delivery agreements. We recognise that the major arts organisations are central plank to the delivery of this strategy. We will continue to invest in them as 'centres of excellence' and will require them to proactively engage with communities beyond their traditional catchment.

We have invested in key projects of significant scale. Facilities such as the Lyric and the MAC now generate major opportunities for artists and practitioners. While we will protect

the investment already made, we expect them to utilise the new asset-base for the wider benefit of the citizen, building new audiences for the arts, strengthening the cultural offer and increasing diversity.

To build partnerships

The ambition of placing the arts at the heart of our social, economic and creative life can only be achieved through working with a broad range of partners across all sectors, public, private and voluntary.

Based on a broad platform, we will open up horizons through new partnerships, in key areas such as cultural tourism, education and learning, health and wellbeing, inclusion and community building and the economy. It is through such partnerships in these arenas that we will create a stronger, healthier creative sector and foster opportunities for artists, arts organisations and the communities which they serve. Such an approach in the context of the City of Culture 2013 will deepen the impact and legacy of the year round cultural programme.

Apart from current partnership arrangements which help deliver the Re-Imaging Communities Programme, the Creative Industries Innovation Fund, the Arts and Older People Programme, the Inter-cultural Arts Programme, we have strong practical working relationships with the British Council to forge international connections through culture and with the Northern Ireland Tourist Board to strengthen cultural tourism product. In the course of this plan, we will develop new partnerships in education and others in health and well-being to anchor our work in the hardest to reach communities. We will bring to fruition programmes in after school arts with our partners in education and the community and with the Public Health Agency and local groups to improve mental health in the community.

The Arts Councils of these islands have a long history of co-operation. We reaffirm our commitment to work with the Arts Council/An Chomhairle Ealaíon: to share a common strategic commitment to support artists and arts organisations jointly on the island and through a joint working group and annual plenary meetings to nurture and support key projects of common interest. Such a collaborative approach ensures value for money and greater impact. We will also actively foster strong east/west relations with the other Arts Councils of the UK, delivering benefits in key areas such as Cross Border Touring, the exchange of ideas, values and practices. The forthcoming Commonwealth Games in Glasgow in 2014 presents an opportunity to showcase the Arts and strengthen our relationship with Creative Scotland.

To support skills development

Working with a range of providers, we will support learning and development for arts organisations; develop leadership programmes to give senior executives the knowledge and skills to respond to an ever-changing environment. Through the interventions of the Arts Council - and our strategic delivery partner Arts & Business Northern Ireland (A&B NI) - we will support arts organisations to deliver their core business activities through tough times.

Recognising the role of non-executive board members of arts organisations, we will support A&B NI to deliver an expanded programme of tailored support using their skills and business networks to enhance training and specialist advice for the arts sector. Business leaders bring distinctive qualities for the benefit of the cultural sector: specialist knowledge,

business acumen, energy and a passion for the arts. Working through A&B NI we will support them in their role on cultural boards and helping to prepare cultural leaders of the future.

With the Creative and Cultural Skills Council we will make a long-term contribution to recruitment in the sector, delivering Creative Apprenticeships and encouraging take up of paid internships. We believe in fair access to careers in the creative and cultural industries, especially for our most talented people living in disadvantaged communities. Providing accessible routes into the sector is important if we are to avoid losing a generation of creative talent.

To encourage voluntary activities in the arts

Many organisations working in the cultural sector have effective volunteering programmes. We are committed to volunteering in the arts and have teamed-up with Voluntary Arts Ireland and Volunteer Now to achieve a louder voice for volunteering and to promote good practice in recruiting, retaining and supporting volunteers. We will support Voluntary Arts Ireland as the principal umbrella body for volunteering in the arts and encourage organisations we fund to adopt and apply the Volunteering Toolkit. We will raise the profile of volunteering by sponsoring an awards scheme recognising those who choose to put their time, energy, skill and creativity into helping arts and cultural organisations which have established outstanding volunteering programmes.

The Themes

To achieve our ambitions for the arts we have set out a clear statement of priorities under three strategic themes that reflect the changed context and the need for strong public engagement. Those three themes are to:

- Champion the Arts
- Promote Access
- Create a resilient sector

Theme One: Champion the Arts

We encounter the arts in every aspect of our lives. The arts are fundamental to humanity and have the power to transform lives, connect people and are essential to a thriving community. They contribute to creating a sense of place and have the power to fuel social and economic growth. The arts can help us develop skills, build interpersonal ties, change attitudes to learning and foster educational development. The arts have significance and meaning of themselves but they also generate value directly and indirectly.

The Arts Council is a strong, independent and authoritative champion of the arts in Northern Ireland - a source of specialist expertise in and about the arts. We will work hard to realize a vision for the arts that is informed by our belief that they lie at the heart of our social,

economic and creative life. By working collaboratively, the arts sector can make a compelling case for why the Arts matter.

Empirical studies highlight how the arts impact on local and national economies through attracting investment, generating taxes, creating jobs, promoting tourism, fostering innovation and nurturing community development.

Research studies and evaluated projects demonstrate the benefits of using arts in healthcare settings. We realise the importance of introducing arts interventions that deliver benefits in the health sector. We will work with partners to pilot initiatives specifically aimed at reducing the high levels of suicide and self-harming in Northern Ireland in line with the ongoing implementation of the “Protect Life - A Shared Vision” suicide prevention strategy.

Overall the evidence is there, but we know we have to make a more persuasive and compelling case as to why public funding for the arts is essential, especially in straightened times, and what impact it has on the life our community and all individuals.

We are heartened, however, that despite economic stringency and cuts in public expenditure, in a survey of the general population, 75% of people here support the principle that there should be public funding for arts and culture projects.

Together with our partners we will advocate the value of arts to Northern Ireland society, through think pieces, articles, newsletters and briefings with political parties.

- We will capture the evidence of the value of our investment in the arts, using quantitative research, programme evaluation, case study and personal testimony.
- We will gather strategic insights that can be used and acted upon by us and by others and with our partners.
- We will ‘harvest’ views and opinions of a wide variety of people across the arts sector and the general public on the value of the Arts and why they are deserving of public funding.

Apart from our promise to advocate the value of the arts, we will also champion the role that the arts and creativity play as a fundamental attribute of a competitive economy and highlight how creativity is integral to achieving success in Science, Technology, Engineering and Mathematics (STEM). A STEM-literate workforce is essential to economic prosperity, but without creative designers and ‘imagineers’ to challenge conventional thinking, we may fail to find those unexpected new directions that add value through the pursuit of creativity. Attracting and retaining extraordinary people who thrive in a creative culture is one of the challenges we face as a region. Working with our strategic delivery partners, we will contrite to the STEM thought leadership debate but expand horizons to championing the idea that STEM expands into STEAM when art is part of the equation.

Arts Mark

We will introduce an ArtsMark award scheme in recognition of the outstanding achievements of schools and community arts projects in delivering first class arts opportunities to children and young people.

Target: Introduce an ArtsMark scheme in partnership with Education & Training Inspectorate by 2017/18

A dedicated gallery for Northern Ireland

We will advocate the necessity of creating a new, dedicated gallery to house the best twentieth century holdings in Northern Ireland and mount international touring exhibitions. Such a proposal for a 21st Century art gallery seeks to change the way in which the visual arts are perceived and experienced. As a beacon, this initiative would celebrate our unique indigenous collections of Irish and Northern Irish art, provide a rich resource for all our citizens and become a driver for tourism revenues helping revitalize the region's economy. A capital project of this scale offers significant opportunities to help regenerate our most disadvantaged communities and provides employment in a local area through the adoption of a social clause approach to procurement. Glasgow spearheaded its economic regeneration with a series of cultural developments, commencing with its now famous and popular Burrell Collection. The Lowry, Manchester is an example of an architectural flagship building with a unique and dynamic identity, rising from the regenerated docklands of Salford Quays. Tate Modern at Bankside, London shows the transformation of a landmark listed building. Wakefield's Hepworth opened in 2011, establishing Yorkshire's credentials as a global centre for sculpture. There are many more such examples.

Target: Undertake an economic appraisal for a Dedicated Gallery for Northern Ireland

The Troubles Archive

We continue to live in a divided society fractured by multiple fault-lines. Our artists have been observing and responding to our divisions for many decades. This is a rich source of material which should be publicly available.

The Arts Council has been compiling a compendium of artistic activity that took place during thirty plus years of violence in the belief that it allows us to give recognition to the contribution the arts make to our understanding of the legacy of the past. The archive is an important cultural resource containing many key artistic works and one which helps us to understand more clearly the connection between the arts and the events which shaped them.

We will make this power digital resource accessible to audiences everywhere through a dedicated online gallery.

Honouring our Artists

A society that does not sufficiently value its artists is a poorer society. We believe it is timely to introduce an 'honours system' of awards to acknowledge the outstanding achievements of our artists and practitioners and have with, our partners in the International Federation of Arts Councils and Cultural Agencies (IFACCA) undertaken an international survey to ascertain the most appropriate model. During the course of this plan we hope to persuade others of the merits of this cause.

Target: Introduce an 'honours system' for our most distinguished artists by 2015

Theme Two: Promote Access

During the life of this plan we will encourage more people and communities to become engaged and more deeply involved in the arts. Tackling barriers to engagement in the arts and encouraging development and diversification of audiences are key ways in which the Arts Council will demonstrate its commitment to DCAL's expressed vision to target poverty and social exclusion. To deliver this ambition we will help funded organisations understand, retain, grow and diversify their audiences. We will commit to high impact projects that lay the basis for 'step change' in the sector, such as a dedicated, centralised ticketing agency for the arts that links ticket sales with strategic marketing infrastructure. In practice, this means we work through our strategic delivery partner, Audiences NI and the Grand Opera House to set up a joint venture under the working title of BTtickets, thus creating a shared ticketing service and audience development project to bring state-of-the-art ticketing services on a cost effective basis within the reach of arts organisations in Northern Ireland. It will build upon the current market intelligence compiled by Audiences NI thus enabling effective audience engagement by empowering more arts organisations through the provision of cost-effective, shared services. This will help arts organisations understand who their audiences are and, most crucially, who they are not and why, as well as how best to reach them.

Target: Work with Audiences NI to develop a framework to map arts attendance and identify audience 'cold spots'

We will encourage more touring companies to undertake audience development work. We will fund projects that have the potential to build strong connections between communities. We will support artists enrich and deepen engagement through programmes such as the Reimaging Communities.

Target: Fund the delivery of at least 10 new public artworks each year through the Re-Imaging Communities Programme

Arts & Older People

We will continue the roll-out of the Arts and Older People strategy developed as a means of promoting social inclusion for older people, recognising the barriers which prevent them from participating in a wide range of activities. We will improve access and participation, using the arts as a creative vehicle to explore and highlight social justice issues through a series of artist-led interventions.

The programme will continue throughout the life of this plan as we are active in seeking new funding partners.

Target: Increase the number of funded projects aimed at older people

Intercultural Arts

The Intercultural Arts Strategy recognises the changing face of society and its increasing cultural diversity. The strategy sets out how we will foster the expression of cultural pluralism, build dialogue and promote understanding through interchanges within and between communities and their cultures, as well as supporting minority ethnic artists

develop their practices. We will showcase practical approaches to promoting diversity and inclusion in a changing society, through our dedicated funding stream.

Target: Increase the number of funded projects targeted at ethnic minority groups

Disability

We will maintain our evidence-based approach to policy development, building on our recent thematic strategies which examine the inequalities faced by some sections of society. One of the areas highlighted for priority action is disability. People with a disability are much less likely to attend arts events than those without; participation levels are also lower. Given that one in five people in Northern Ireland has some form of disability, we will seek to pioneer key interventions to enable more people with a disability to engage in the arts. This will build upon work already undertaken, such as the Disability Charter Mark, which recognises the concerted efforts arts organisations have undertaken to ensure that the arts are more accessible to everyone. We will require our funded organisations to demonstrate the practical measures they pursue to engage with disabled people as members of the audience or as participants in their work.

Target: Encourage more disabled people to become engaged in the arts

Arts & Education

The arts are every child's entitlement. We want every young person to have the opportunity to experience the arts; to fuel their curiosity; to heighten their sense of creative discovery. We will build on the legacy of Creative Youth Partnerships with new initiatives designed to support children engage with the arts early in their lives by offering access to quality arts experience, investing in arts practice, strengthening provision in and outside schools and by offering every new-born an Arts Voucher that can be redeemed for arts experiences thus giving them the best possible start in life.

Target: Introduce an Arts Voucher Scheme for every new-born child to redeem for arts experiences by 2014/15

The Arts Council recognises the effects of poverty and social exclusion on how people are able to participate in the Arts and the vital role that early exposure, particularly through the education system, plays in addressing this. Working with our partners in Education, we will maximise the opportunities for early engagement. We also want people to experience high quality arts.

Partnerships between the arts and education make a positive difference to the learning experience. How young people engage with the arts is changing. Over the next five years we will work closely with the Department of Culture, Arts and Leisure in building our engagement with the Department of Education, the new Education and Skills Authority and the Education and Training Inspectorate to develop quality arts-based programmes for both mainstream and special education.

We will work with Creative and Cultural Skills to develop a creative apprenticeship pilot aimed at young people wishing to fulfil their creative ambitions.

Target: Establish a Creative Apprenticeship Pilot in Northern Ireland by 2014/15

Our universities and regional colleges have been a powerful force underpinning the growth of the creative economy – a contribution that will become increasingly important to economic recovery. The extent of their engagement is far reaching: helping to develop new models for interacting with creative businesses; acting as hubs for innovation at the heart of regional creative clusters; developing talent and skills for the creative economy; supporting activities that enhance the employability and enterprise skills of both and providing tailored continuing professional development. Given the strategic importance of the higher-education sector we will foster partnerships to support their engagement with the creative and performing arts and the creative economy.

Voluntary Arts

Throughout Northern Ireland there is a very significant level of engagement in voluntary arts: from amateur music groups, choirs and a youth orchestra, to video production; from drama groups to salsa dancing and ballroom; from floral art to craft-making. It is a hive of creative activity through which people participate in local arts and crafts groups in their own communities. The voluntary arts are important to the vitality of local communities. They encourage a culture of life-long learning and provide significant personal benefits. We will support Voluntary Arts Ireland to foster a sustainable voluntary arts infrastructure in Northern Ireland, to make a real difference by supporting groups and by helping the voluntary sector contribute to strong cohesive communities.

Target: Encourage 22% of funded arts organisations to adopt the Arts & Volunteering Toolkit by 2018

Local Government

Local Government is changing in Northern Ireland. The changes will see a reduction from 26 councils to 11. This process will be completed by April 2015 and has been devised to ensure that the new councils are citizen focused and more responsive to the needs, aspirations and concerns of local communities. It is also proposed that councils will have a new statutory duty of Community Planning and a new Power of well-being and work in partnership with others as they guide the future development of their areas.

Local authorities are one of our long standing partners - they continue to be important players in supporting arts development and provision. However, the emerging picture for local authority funding for the arts is also a challenge, with the squeeze on local government finance having its impact. We will continue to make the case for the arts to local authorities across Northern Ireland and we will prioritise working with the two largest councils – Belfast and Derry. We will establish bi-lateral agreements (memorandum of understanding) to consolidate the collaborative relationship with each and as a means of achieving our mission. This is particularly imperative in the case of the latter as we work together to maximise the legacy of the City of Culture, 2013.

We see the potential for greater engagement, especially in the context of the new 11 council configuration and we will look at new ways in which the relationship might be developed and re-articulated, for example, through a formal Advisory Group representing the new councils.

Target: Establish MoU with Belfast and Derry

Target: Support the 11 new Council Areas to develop dedicated Arts Strategies

Theme Three: Create a Resilient Sector

We invest in the arts by supporting artists and arts organisations and we also support a range of activities that help to bring art within reach of everyone.

- We will strengthen capacity within the sector delivering business development support and roll out support measures with Creative and Cultural Skills, Arts and Business NI and Audiences NI.
- We will strengthen the skills base within the sector through training, coaching and workshops; offer a range of practical supports and help cultural organisations lever sponsorship and funding from Europe.
- We will strengthen governance; improve mechanisms for income-generation and encourage funded organisations to be entrepreneurial and exploit opportunities.

Realising the vision to create a stable and resilient arts sector will require a new focus on collaborative enterprise by both the Arts Council and its partners.

Up-skilling for the sector to address knowledge gaps and helping arts organisations connect with prospective donors is a priority. We will help them engage with thought leaders, utilising networks to strengthen the arts and offer peer-to-peer mentoring. The arts sector in Northern Ireland is constituted of a large number of small and micro businesses. Most organisations have small numbers of employees delivering their objectives. The Skills Audit carried out by Creative and Cultural Skills (CCS), provides evidence of the need to focus on organisational capacity building across a range of business areas such as: strategic thinking and planning, leadership, good governance. We appreciate the value of well-planned creative apprenticeships working with learners, nurturing a new generation of talented individuals and benefitting employers in the sector.

Recognising the need to build capacity in key areas such as audience engagement, we will work with Audiences NI to rapidly expand a sector approach that utilises digital platforms and web-based technologies as a driver for business. We will support arts organisations develop their marketing skills by establishing with Audiences NI a range of learning development offers to strengthen their strategic marketing function.

Target: Deliver 10 programmes to address ‘cold spots’ in audience attendance in Northern Ireland by 2018

Target: Grow the drawdown in EU funds by 20% by 2018

The Creative Industries

Increasingly artists and arts organisations are endeavouring to turn their ‘products and services’ into a business offering which will help them to earn a living or re-invest as part of a social enterprise effort in their organisation. Regardless of the particular ‘business model’ deployed by individual artists and arts organisations, the creative industries are increasingly seen as part of a modern, knowledge-based economy, generating wealth and jobs through the development, production or exploitation of intellectual property.

Working with our partners: Department of Enterprise, Trade and Investment, Invest NI, Department of Culture, Arts & Leisure and NI Screen, we have shown how the Creative

Industries Innovation Fund (CIIF) has contributed to the growth of Northern Ireland's cultural capital by supporting creativity and creative talent in business activities. The Fund has driven risk-taking and innovation and helped position the sector for a future economic upturn. An independent evaluation highlighted that CIIF has played a role in building capacity for export and external sales, 'internationalising' the outlook of participant companies - providing training and skills development. It has fostered a wide range of innovation activity and facilitated Intellectual Property Rights protection.

- Gross Value Added for the Creative Industries was £737 million in 2008. This was equivalent to 4.2% of Northern Ireland's total GVA.
- The estimated number of business units in the Creative Industries sector was 2,200 in 2010. This represented 3.2% of all business units in Northern Ireland.
- The number of people in creative employment in 2009 was estimated at 31,000. This represented 4.1% of total employment in Northern Ireland.

Target: Fund 50 projects each year through the Creative Industries Innovation Fund (CIIF) to 2015

Artform Strategies

The arts are, of course, not simply instrumental spheres of 'business activity'. They have their own intrinsic worth.

Following the publication of the last strategy 'Creative Connections', the Arts Council embarked upon a process of commissioning art form reviews to complement the 5-year plan. In recent years this has resulted in a series of strategic action plans for our work both with individual art forms and in cross-art form areas. The reviews drill down to the strategic issues facing the art form areas, identify what needs to change and how we will strengthen and develop each art form area through a series of interventions. We will continue to rollout the implementation of these actions plans during the life of this strategy.

Drama

The Arts Council encourages artistic excellence and innovative approaches in the creation of drama; we support drama that reaches audiences throughout the region. We aim to make theatre and drama as accessible to audiences through amateur and community drama, professional theatre, youth drama and touring.

The drama strategy established a clear vision for the development of drama within Northern Ireland, with priorities and key actions for implementation. Over the next five years we will consolidate our commitment to the Lyric Theatre as a fully-resourced producing theatre in its new flagship facility. We will support major independent theatre companies which have flourished and diversified their practice as a result of the strategy, building the profile of our playwrights and enabling, where possible, the international showcasing of the very best of our theatre. We will seek to sustain the engagement these companies enjoy at grass-roots level with the wider community and across Northern Ireland.

Target: Build upon exiting outreach initiatives to drive demand among excluded audiences

Dance

We will encourage a diverse range of dance projects: from direct assistance for individual dancers with new work, to assistance for professional dance companies to produce and tour throughout Northern Ireland. We will seek collaborative partnerships to strengthen and develop the dance infrastructure and create opportunities for skills development. We will aim to make dance accessible to diverse audiences and participants in varied contexts.

The art form action plan frames our proposals for Dance in Northern Ireland, laying emphasis upon developing the infrastructure for professional production and performance, ensuring that people have the opportunity to experience and enjoy dance. With the stabilisation of the four main dance companies and the exciting opportunity to build a legacy for dance in Derry-Londonderry and across the region, the challenge ahead is to encourage artistic excellence and innovative approaches with the creation of new work.

Target: Anchor Dance initiatives within the Legacy Framework for City of Culture

Literature

The Arts Council supports the development of writers, readers and publishers across a range of genres – poetry, novels/novellas, short stories, performance-based work, scriptwriting, non-fiction (including essays and criticism), storytelling, children’s books and graphic novels.

We also support reading platforms where writers can showcase their work to informed audiences. The Council encourages new readerships and new audiences for writing from Northern Ireland by assisting literary festivals, readings and roadshows. We also fund and administer schemes which enable local schools and community groups to experience writers first-hand in workshops and short-term residencies. The Council also works with organisations in the Republic of Ireland to ensure opportunities for writers island-wide.

Writers from Northern Ireland have laid down an enviable legacy of excellence. A focus on how best to encourage lifelong familiarity with literary creativity and to identify and develop new writers is a vital way of ensuring that same quality is reflected in future generations. We will continue to support young and emerging writers of talent. We will seek to create pathways to publication on the full range of contemporary platforms for writers of originality and help build opportunities for them to articulate their work to a variety of audiences at home and abroad. A review of Literature will be commissioned during the first year of the life of this strategy to clarify these and identify other strategic issues and drivers for the sector and create the conditions in which Literature can flourish.

Target: Undertake review of literature

Visual Arts

The Arts Council’s primary focus is contemporary visual arts, supporting work by living artists of quality - innovative, challenging and experimental. That support is chiefly delivered through acquisitions and awards. The Council helps sustain the infrastructure of galleries and organisations which commission and present visual arts.

Following a collaborative research project undertaken by Audiences NI in 2011, we identified the need to focus on building and diversifying audiences for the visual arts. There is an imperative for visual arts organisations to provide an educational and outreach function as part of their core activities. That work will be taken forward by Audiences NI helping galleries build up a picture of their audience, identify gaps that exist in the market, shape the right interventions and reach out beyond their current audiences.

We are committed to improving facilities for artists in Northern Ireland, particularly studio and resource provision.

Our interest in the applied art field is targeted at contemporary works of design-led crafts that show a high degree of creativity, innovation, skilled workmanship and originality. The Arts Council encourages excellence in the design, production and exhibition of crafts and applied arts. The Arts Council is committed to the development of Craft NI as the lead agency for the development of the sector in Northern Ireland.

Public art is experiencing something of a renaissance, with major works like Rise and Mute Meadow setting a new standard of scale and ambition. Over the life of this strategy the Arts Council will develop a partnership approach to the commissioning of work on a city-wide basis, under the theme of One City. Large scale public art projects will connect local communities and assist in the regeneration of neighbourhoods.

Targets:

- *Secure funding for One City Proposal*
- *Secure additional studio and gallery provision for Derry as part of City of Culture*

Music

Music making continues to flourish and provide a powerful expression of identity and imagination. The Music Review carried in 2011 has informed a comprehensive strategy and action plan that provides a clear statement of what developmental priorities, aims and objectives we have set for the next five years. We will work with the traditional music sector to facilitate cross-border contact leading to joint projects and sharing of resources with the Republic of Ireland, Scotland, the rest of the UK and other relevant territories, as well as undertaking an audit and needs analysis of the sector. We will be an advocate for the entitlement of music in education and lifelong learning; we will support an ambitious, dynamic and cohesive approach to under-represented genres (jazz, world music and new music) and the development of year-round programming across Northern Ireland for the benefit of local artists and audiences alike. We will support the Ulster Orchestra through its on-going change-management process, engage with other key funders and assisting it in seeking to broaden its income-base as well as engaging with other stakeholders to advocate the benefits of a collaborative approach to Northern Ireland-wide orchestral provision; we will develop a mechanism for a joint approach to festivals, with other agencies, such as local councils and Northern Ireland Tourist Board for the funding and promotion of festivals incorporating music; we improve the mechanisms for accessing resources available to composers/music creators/producers and we will work with partners to support them in testing and improving standards. We will commit, along with Invest NI and other stakeholders, to a long-term joint strategic programme for the music industry, and ensure

our contribution is aligned with its core purpose of supporting the creation and performance of music and the promotion of music to audiences.

Target: Complete audit of traditional music sector

Opera

The new opera company – NI Opera - is part of the change sweeping through the sector. Its formation followed the publication of the new opera strategy with a mission to provide the highest-quality opera, underpinned by a philosophy of excellence and artistic risk-taking. We will foster the development of small-to-mid scale opera through continued investment in the new company to engage new audiences with its resourceful and innovative programming. We will continue to import large-scale productions through the Cross-Border Touring Scheme and encourage collaboration with opera providers from the Republic of Ireland.

Target: Continue partnership with NI Opera to diversify the audience for opera, making it more accessible to local audiences; diversify the range of places where opera can be heard through site-specific work; develop opera break packages and encourage co-operation with opera companies in the Republic of Ireland.

Community Arts

The arts have an important part to play in creating cohesive and vibrant communities. Community Arts is a process of harnessing the transformative power of original artistic expression and producing a range of positive outcomes where the beneficiaries become the main players. It is participant led and artist facilitated. Increasing

Interest has been shown in participatory arts programmes which prove flexible and responsive, engaging with complex social, environmental and economic problems which can work more effectively than orthodox approaches. Community arts projects contribute to a number of benefits at local and community level: creating ‘safe’ spaces to discuss social issues; enhancing cohesion; building partnerships, developing self-confidence. Recognising the inter-relatedness of social equity, community and cultural development processes and the value of community arts practice, the Arts Council is carrying out a review of community arts with an associated action plan which be rolled out over the lifetime of this strategy.

Target: Implement recommendations from review and strategy

Youth Arts

The new Youth Arts Strategy provides a strategic direction for the development of the youth arts through a series key objectives: developing apprenticeship opportunities and mentoring schemes; piloting a youth sector initiative aimed at young people at risk of self-harming and suicide; harnessing arts-based resources that support interagency intervention; creating an Artsmark programme to promote high quality arts education in schools and further education colleges; establishing a dedicated funding pot to provide small grants to young artists in support of their creative ventures.

The Arts Council will work with DCAL officials in promoting self-evaluative processes with rigor using a set of agreed Quality Indicators. By using an existing suite of indicators, the Arts Council will develop and embed an effective evaluation framework for use by arts

organisations delivering participatory based activity across all the artform areas within an education context.

Target: Develop partnership with ESA by 2015

Target: Roll out the Quality Indicators Framework with regularly funded arts organisations delivering arts services in schools in partnership with DCAL and ETI by 2015

Target: Introduce pilot mental health initiative with PHA by 2014/15

An Organisation Ready for the Future

Achieving our mission to place the arts at the heart of our social, economic and creative life requires a business model that is aligned to our strategy. This task is given added impetus by the fact that we are undergoing a period of rapid change - striving to do more with less and meeting the new and expanding expectations of artists, arts organisations, stakeholders and our funders in Government. However, we have chosen to view this as a moment of opportunity – a chance to look critically and objectively at what we do.

With the help of the Department of Finance & Personnel's Information, Strategy and Innovation Division, we recently completed an organisational review with the purpose of renewing our structures and processes making sure that the services we provide are relevant and useful in a fast-changing world and attuned to how the arts today are created, presented and enjoyed.

We also looked closely at how we utilise digital media and marketing to engage more effectively with key audiences. Social media is changing the concept of communication: not just changing the direction of flow but directly engaging with us through instant access from office, home or on the move. Social media allows real-time communication and give people the power to publish and share comments and visual content at the touch of a button. Harnessing the power of social media and building better networks for knowledge exchange, creation and capture - is one of number of changes that are transforming the way we work.

- We will roll out a Digital Engagement Strategy using leading social media channels to build vibrant online networks, deliver engaging content to the public and reinforce customer relationships.
- We will maintain our commitment to improve our performance ensuring that we have the focus, innovation and adaptability to face a changing future.
- We will invest in our people and their learning development, listen to our customers, learn from the client satisfaction survey, develop strong links with our clients, make sure our grant programmes and processes work effectively and create a culture partnership with our stakeholders.
- We are strengthening our systems, implementing a new ICT strategy and investing in the tools we use to gather information through the RFO Survey.
- We recognise that the relationship with our clients should be clearly structured and easily understood. To help this process we have drawn up a Service Charter which sets out what our clients can expect from us and what we can expect of them.

- We will regularly consult with the arts sector and make sure that our programmes and processes are effective.
- We recognise the importance of continuous improvement and aligning purpose, people, and values: we are focused on effectiveness and continually seek to deliver our service efficiently reporting to the Department of Culture Arts and Leisure on a regular basis on our savings delivery plan.

In summary, our ambitions for improving our business processes and developing the organisations we ensure that we will:

- Become a more client focused organisation
- Develop our structures and processes to achieve our business objectives
- Develop our people in line with our business strategy
- Deliver our values with integrity
- Sustain strong governance and accountability within the Arts Council

Ambitions for the Arts (2013-2018)

Theme One:
Campion the Arts

Theme Two: Promote
Access

Theme Three: Create a
Resilient Sector

Champion the Arts

- Improve communication channels and increase our engagement with key stakeholders and the general public using digital media platforms by 2014/15
- Introduce an ArtsMark award scheme in partnership with ETI using the Quality Indicators Framework (QIF) by 2017/18
- Introduce an 'honours system' for our most distinguished artists by 2015
- Work with partners to advocate and promote the value of the arts
- Undertake an economic appraisal for a Dedicated Gallery for Northern Ireland by 2014/15
- Evaluate effectiveness of the Young People & Mental Health Arts Programme by 2014 /15

Promote Access

- Develop a framework to map arts attendance and identify audience 'cold spots' by 2014
- Fund the delivery of at least 10 new public artworks each year through the Re-Imaging Communities Programme
- Increase the proportion of arts activities delivered in the top 20% of most deprived Super Output Areas in Northern Ireland
- Increase the proportion of arts related activities delivered in rural areas across Northern Ireland
- Increase the number of funded projects targeted at older people
- Increase the number of funded projects targeted at ethnic minorities
- Encourage more disabled people to become engaged in the arts
- Increase the number of funded projects targeted at children and young people
- Increase the percentage of young people reporting that attending an arts event had a "positive impact on my well-being"
- Offer every new-born child an Arts Voucher that can be redeemed for arts experiences by 2014/15
- Establish a Creative Apprenticeship Pilot in Northern Ireland by 2014/15
- Encourage 22% of funded arts organisations to adopt the Arts & Volunteering Toolkit by 2018
- Form bi-lateral MOUs with Belfast and Derry City Councils
- Strengthen the long term impact of the City of Culture 2013 through the Derry City Legacy Implementation Group
- Support the 11 new Council Areas to develop dedicated Arts Strategies
- Work closely with Local Government to measure the benefits of the activities and services arts venues provide through the adoption of a dashboard indicator suite

Create a Resilient Sector

- Fund 50 projects each year through the Creative Industries Innovation Fund (CIIF) to 2015
- Grow the drawdown in EU funds by 20% to build the capacity of the arts sector in Northern Ireland
- Grow sponsorship income for arts events achieving leverage of £4.50 for every £1 of public funding
- Increase the number of successful arts funding applications to Trusts & Foundations and encourage strategic fundraising initiatives
- Co-pilot initiatives with the Public Health Agency aimed at reducing the level of suicide and self-harming in Northern Ireland by 2014/15
- Build upon existing outreach activities in the Drama sector to drive demand from excluded audiences
- Anchor Dance initiatives within the Legacy Framework for City of Culture
- Undertake a comprehensive review of the Literature sector in Northern Ireland and develop a dedicated strategy
- Secure funding and deliver the One City Public Art Project by 2018
- Secure additional studio and gallery provision for Derry for City of Culture 2013
- Carry out audit of traditional music sector in Northern Ireland and devise an appropriate action plan
- Continue to support and work in partnership with NI Opera to diversify audience base and develop new opportunities to grow its reputation
- Implement recommendations from Community Arts review and strategy
- Deliver a shared programme of cultural events and interventions with An Chomhairle Ealaíona
- Strengthen processes for critical appraisal of artists' work through the commissioning of arts assessors
- Roll out the Quality Indicators Framework with regularly funded arts organisations delivering arts services in schools in partnership with DCAL and ETI by 2015

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Equality Impact Assessment of the:

**Ambitions for the Arts: a Five Year Strategic
Plan for the Arts in Northern Ireland 2013-2018**

Consultation Document

Issued: 28th January 2013

Closing date for responses: 29th April 2013

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- 1. Definition of the aims of the policy**

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Consultation Questionnaire

Consultation Arrangements

Publishing our Consultation Findings

Executive Summary

- A. In accordance with the Equality Scheme and the Equality Commission Guidance, the Arts Council is carrying out an Equality Impact Assessment (EQIA) of the Ambitions for the Arts: a Five Year Strategic Plan for the Arts in Northern Ireland 2013-2018. The Arts Council is committed to ensuring full compliance with its equality duties under Section 75 of the Northern Ireland Act and this impact assessment is evidence of this commitment. The assessment has been based on the practical guidance for carrying out Equality Impact Assessments issued by the Equality Commission in April 2010.
- B. The purpose of the strategy is to provide clear, strategic direction. A framework for future development – working from a significant evidence base that helps us better understand the needs of artists, the sector and those who attend and participate in the arts. Our approach in developing it is to build upon what has already been achieved but also to identify what needs to be done. In doing so we will work with Department of Culture, Arts and Leisure to ensure that its forthcoming Arts Strategy fits with our own ambitions. This will complement the existing DCAL corporate strategy under its five strategic pillars, agreed by the NI Executive; we will bring long-standing benefits for communities across Northern Ireland, unlocking the full potential of culture and arts.
- C. In respect of the nine categories of persons identified in Section 75 the Arts Council has identified the following issues in relation to the Five Year Strategic Plan:
- Under the Religious Belief and Political opinion category, the Arts Council established through the independent evaluation of the Re-Imaging Communities Programme found that based on community background 50% of the projects occurred in predominately Protestant areas, 19% in predominately Catholic areas and 32% in areas not considered to be single identity.
 - Under the Race, Age, Disability and Dependants categories, evidence shows that there are a number of barriers facing these sub-groups.
- D. Consideration of Measures to mitigate impacts summaries the potential or actual impacts addressed throughout this document, while also setting out a number of measures to mitigate such impacts.
- E. The Arts Council encourages comments on the findings of this Equality Impact Assessment. This report has been published on the Arts Council of Northern Ireland's website: www.artscouncil-ni.org/subpages/compliance.htm.

All consultees mentioned in our Equality Scheme will be contacted and encouraged to submit responses to this EQIA consultation process.

F. The consultation co-ordinator for this report is:

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This document is also available upon request for any individual/organisation, in alternative formats, e.g. Braille, Large Print, Computer Disk, Audiotape and other languages.

Introduction

The Ambitions for the Arts: a Five Year Strategic Plan for the Arts in Northern Ireland 2013-2018 has been prepared as a successor to the outgoing five year strategy, Creative Connections (2007-2012). It provides a clear statement of what developmental priorities, aims and objectives the Arts Council has set itself for the next five years.

Section 75

Under Section 75 of the Northern Ireland Act 1998, the Arts Council of Northern Ireland is required to have due regard to the need to promote equality of opportunity:

- Between persons of different
 - religious belief
 - political opinion
 - racial group
 - age
 - marital status
 - sexual orientation
- between men and women generally
- between persons with a disability and persons without; and
- between persons with dependents and persons without.

Without prejudice to the obligations set out above, the Arts Council is also required to have regard to the desirability of promoting good relations between persons of different religious beliefs, political opinion or racial group.

Schedule 9 of the Act sets out the detailed procedure for the implementation of this duty, including the publication of an Equality Scheme and to conduct Equality Impact Assessments (EQIA) of selected policies. In response to the Act, the Arts Council prepared an Equality Scheme which was approved by the Equality Commission in June 2001. In 2010 the Arts Council, along with all other public bodies in Northern Ireland, was requested by the Equality Commission to develop a new Equality Scheme in line with its revised guidance on Section 75 of the Northern Ireland Act

1998. The revised Equality Scheme outlines arrangements for matters including: assessing compliance with the duties under section 75; assessing and consulting on the likely impact of policies on the promotion of equality of opportunity; and, monitoring any adverse impact of policies on the promotion of equality of opportunity. To inform the development of the revised Equality Scheme, the Arts Council conducted an Audit of Inequalities to examine any inequalities which exist for service users and those affected by the output of the Arts Council. This Audit sought to facilitate evidence-based policy-making and assist the prioritisation of equality actions. Consequently, the Arts Council also produced an Action Plan for the timeframe of the Equality Scheme. The Arts Council submitted its revised Equality Scheme to the Equality Commission on the 1st November 2012 for approval.

In conducting this Equality Impact assessment the Arts Council will adhere to the following procedures as outlined by the Equality Commission:

- Consideration of Available Data and Research
- Assessment of Impacts
- Consideration of:
 - Measures which might mitigate any adverse impact
 - Alternative policies which might better achieve the promotion of equality of opportunity
- Formal Consultation
- Decision by Public Authority
- Publication of Results of EQIA
- Monitor for Adverse Impact in the Future and Publication of the Results of such monitoring

The Arts Council is now at the Formal Consultation stage.

The closing date for receipt of comments is: 29th April 2013

Definition of the aims of the policy

The purpose of the Ambitions for the Arts: a Five Year Strategic Plan for the Arts in Northern Ireland 2013-2018 is to provide clear, strategic direction. A framework for future development – working from a significant evidence base that helps us better understand the needs of artists, the sector and those who attend and participate in the arts. Our approach in developing it is to build upon what has already been achieved but also to identify what needs to be done. In doing so we will work with Department of Culture, Arts and Leisure to ensure that its forthcoming Arts Strategy fits with our own ambitions. This will complement the existing DCAL corporate strategy under its five strategic pillars, agreed by the NI Executive; we will bring long-standing benefits for communities across Northern Ireland, unlocking the full potential of culture and arts.

Consideration of available data and research

In the development of the strategy, the Arts Council conducted desk research into available data and published report. Whilst all the findings may not be directly relevant, the research raised a number of issues which the Arts Council considered in developing its position in promoting and improving access and participation in the arts for all in Northern Ireland.

ACNI documents:

ACNI 5 year plan Creative Connections

ACNI Arts and Older People Strategy

ACNI Intercultural Arts Strategy

ACNI Youth Arts Strategy

ACNI Music Review and Strategy

ACNI Opera Strategy

ACNI Community Arts Strategy

ACNI Individual Artform Strategies (specified in detail in strategy document)

ACNI Audit of Inequalities

ACNI Independent Evaluation of the Re-imaging Communities Programme

ACNI Research into the Actual and Perceived Barriers to Publicly Funded Arts in Northern Ireland, 2005

ACNI RFO outputs 2008-09, 2009-10, 2010-11

ACNI GPS outputs 2012

ACNI Equality Monitoring Returns 2009-10, 2010-11, 2011-12

ACNI Arts and Older People Interim Evaluation

ACNI screening document for the Youth Arts Strategy

ACNI EQIA document for the Youth Arts Strategy

ACNI Living and Working Conditions of Artists, 2010

ACNI Barriers to Disabled People's Participation In and Access to the Arts in Northern Ireland, 2007

Government documents:

OFMDFM Programme for Government 2012-2015

DCAL Corporate Plan and Balanced Scorecard 2011-15

Other Sources

2011 Census

Audiences NI Barriers to Access to the Arts and to Intercultural Arts Engagement as experienced by the Chinese and Indian Communities in Northern Ireland, 2007

YPBAS 2010

Scottish Arts Council Sharing the Spotlight - Increased Access and Participation in the Arts by Scotland's Minority Ethnic Communities, 2003

2.1 Arts Council Data

Religious Belief

The Arts Council recently revised its Equality Scheme. To inform the development of this document the Arts Council conducted an Audit of Inequalities to examine any inequalities which exist for service users and those affected by the output of the Arts Council. This Audit assisted the Arts Council in the development of the Five Year Strategic Plan. In relation to this specific category, the audit found that there was no significant differential in the attendance and participation. However, at a programme level, evidence indicates that in the first tranches of the Re-imaging Communities Programme there was a differential uptake on the basis of religious belief. The independent evaluation of the Re-Imaging Communities Programme found that based on community background 50% of the projects occurred in predominately Protestant areas, 19% in predominately Catholic areas and 32% in areas not considered to be single identity.

Political Opinion

At a programme level, evidence indicates that in the first tranches of the Re-imaging Communities Programme there was a differential uptake on the basis of political opinion. The independent evaluation of the Re-Imaging Communities Programme found that based on community background 50% of the projects occurred in predominately Protestant areas, 19% in predominately Catholic areas and 32% in areas not considered to be single identity.

Racial Group

Research shows that there are a number of barriers that impede uptake and participation by minority ethnic people in the arts including language, social barriers and perceived irrelevance to own culture (Arts Council of Northern Ireland, 2005). The Arts Council of Northern Ireland (ACNI) has since undertaken further research and taken action to address the barriers identified through the development of an Intercultural Arts Strategy which was launched in May 2012. In relation to employment it was found that in 2010/11 there were 61 staff members from an ethnic minority background employed by ACNI's 99 Regularly Funded Organisations

(RFO). This represented less than 1% of the total staffing complement. Analysis of the constant sample over the three consecutive years since 2008/09 suggests a small, but growing representation of staff from ethnic minority backgrounds.

However, as a proportion of the overall staffing complement, individuals from the ethnic minority community still remain at less than 1% of the total workforce.

According to Equality Monitoring Returns for the period 2009/10 to 2011/12 Boards of ACNI funded organisations are on average 91% White, with persons designating as Other or Mixed Racial Background comprising around 2%.

Results captured from the Support for the Individual Artist programme (SIAP) Monitoring Returns for 2009/10, 2010/11 and 2011/12, show that on average, 3% of applications come from artists from a minority ethnic background.

In 2010/11, RFOs presented 3,447 participation based events, 6,471 performances and 416 exhibitions. Participation based events are those arts led activities that individuals can take part in, for example, workshops, seminars, talks and classes. The percentage breakdown of targeted activity for minority ethnic groups was as follows: exhibitions: 9%; Performances: 7%; Participation: 8%.

Whilst this data does not demonstrate success in reaching the groups shown, it is useful to note the number of activities targeted as Section 75 groups. This has important implications for the form the activity takes, the methods used to support access and the marketing methods employed.

In the screening and EQIA of the Draft Youth Arts Strategy, ACNI identified a perceived lack of information available to young ethnic minority groups about awareness of what is on in the arts. Other common barriers include language, lack of understanding and cultural and social irrelevance.

Age

The Arts Council's recent Audit of Inequalities publication reveals the following in relation to this S75 category. Based on the 2012 General Population Survey (GPS), findings show that attendance and participation rates are highest for those in the age range 16-24 (95% and 49% respectively). It is also of interest that participation rates for those aged 35-49 are the lowest at 26%.

RFO Survey returns show that in 2010/11, there were 96,088 young people who participated in activity co-ordinated by funded clients. In the same year, there were only 1,961 older people aged 80 and over, who were engaged by the same organisations. The highest number of participants is found within the age band 11 years or younger. This variability in participation by age is consistent with findings from the ACNI's GPS.

The skewed participation levels favouring younger people can be explained by the significant proportion of youth arts organisations that receive regular funding from ACNI. These organisations engage with children aged between 0 and 24 in a range of professional, education and community based settings to develop personal confidences and enhance learning.

Despite Northern Ireland having such a large population of young people, there is a lower proportion of artists in the age bands under 34 years (compared to all workers) and a higher proportion above 35 years, and particularly above 55 years (Living and Working Conditions of Artists 2010). It was also noted that professional artists tend to be older than all workers in the labour force. SIAP Monitoring Returns 2004/05 to 2008/09 show that 1 in 20 recipients were aged 16-24. In recent years, this has increased to its highest level of 16% in 2010/11.

Through the development of ACNI's Arts and Older People (AOP) Strategy a significant amount of data was collected in relation to older people's patterns of engaging and participating in the arts. Evidence shows that attendance and participation in arts events declines with age. For example, findings from the GPS 2012 show that attendance is much lower for those aged 65+ (58%) although this is an improvement on attendance in 2009 (has increased by 11% percentage points). Participation in one or more arts events is highest amongst 16-24 (49%). It is lowest for those aged 65+ (27%) and those aged 25-34 (27%) as noted above. RFO Survey returns show that in 2010/11, there were 107,768 young people (0-25) who participated in activity co-ordinated by funded clients in comparison to 12,506 older people (60+) who were engaged by the same organisations.

Prior to the development of the AOP Strategy, ACNI conducted a baseline survey in 2005 which specifically questioned respondents about barriers to their participation and attendance in the arts. 31% of over 65 year olds believed that they were 'too old to be going' to an arts event, 18% believed that the arts were 'not for people like me', 17% cited 'health problems' and a further 16% 'don't drive'. A significant percentage (43%) of those surveyed stated that they were not interested in the arts; whilst others had chosen not to engage with the arts, and some had never had the opportunity to develop an interest. The 2009 GPS indicated lack of interest, poor health and a preference to spend time in other ways to be the greatest barriers for older people. In the AOP Interim Evaluation 57% of respondents had attended an arts event within the last 12 months and 56% had participated in arts activities over the same period. When ACNI analysed the results by age, 65% of respondents aged 50-64 years had attended an arts event, compared to 55% of those aged over 65 years. This follows the trend that attendance at arts events declines with age as highlighted in the 2009 GPS.

Respondents were also asked to describe their own feelings about non-regular attendance/participation in arts activities. The analysis indicates that the primary reasons for non-participation were a lack of information about what's on (30%), a feeling that it would be too costly (24%), lack of confidence (21%) and a lack of knowledge about the arts (19%), rather than a lack of interest per se. Examination of the comments illustrated that some people felt that they were too busy to participate in activities, whilst others highlighted the prohibitive cost of transport, the lack of someone with whom to attend and a lack of information available outside their usual club activities.

According to the Living and Working Conditions of Artists 2010, professional artists tend to be older than all workers in the labour force. This reflects both a tendency to begin working professionally at a later age due to higher average levels of education (and despite many artists beginning their training at a young age) and artists being more likely to work past the normal retirement age. There is a lower proportion of artists in the age bands under 34 years (compared to all workers) and a higher proportion above 35 years, and particularly above 55 years.

SIAP Monitoring Returns for 2009/10 show only 11% were aged between 50-65 and 2% 65+ with the majority of applicants (61%) aged between 26-49. In 2010/11, 63% of SIAP applicants were aged 26-49 and in 2011/12 and 2012/13 returns show that 66% of applicants were aged 26-49. The largest category of successful applicants was 26-49.

Sexual Orientation

The Arts Council's recent Audit of Inequalities revealed the following in relation to this S75 category. With regard to funding, SIAP monitoring returns show that the proportion of applications received from LGBT artists has increased from 3% in 2009/10 to 5% in 2011/12.

According to Equality Monitoring Returns for the period 2009/10 to 2011/12 Boards of ACNI funded organisations just over half were unable to specify the sexual orientation of their Board members. However, of those who were able to specify around 99% were heterosexual and around 1% was lesbian, gay or bisexual.

Gender

The Arts Council's recent Audit of Inequalities publication reveals the following in relation to this S75 category. With regard to attendance and participation, analysis of the 2012 GPS reveals that females are more likely to attend one or more arts events compared to males (83% v. 80%). This was also reflected in the 2009 GPS with 77 % females attending one or more arts events compared with 72% of males. This shows attendance at one or more arts events has increased for both men and women with the gap between the two having narrowed over 2009-2012.

With regard to participation, the gap is wider with only 25% of males participating in one or more arts events compared with 35% of females. This gap has widened since the 2009 GPS which showed that participation rates of men (26%) were about on a par with those of women (27%).

Furthermore, analysis of the participant surveys and feedback from artists as part of the AOP Programme Interim Evaluation found that few men have been attracted to

AOP Programme activities. Therefore it is suggested that the AOP Programme attempts to address this imbalance during the final application phase.

With regard to the distribution of grant funding, Equality Monitoring Returns do not show any significant differential between funded arts initiatives that target men or women. However in some cases, arts based approaches have been used successfully to strengthen engagement with marginalised groups working on gender specific equality issues. ACNI's Start Up programme has also made awards to groups whose work is based on addressing gender specific issues. This work appears to have a range of benefits most notably the ability to build capacity and self-confidence of individuals and the communities they live in. It provides a means of communication, personal expression and social interaction within a safe environment.

In relation to funding for the individual artist, SIAP Equality Monitoring Returns do not show any significant differential between funding awarded to men or women, with funding being split almost equally between the two. Research from the Living and Working Conditions of Artists 2010 showed the same, however, when looking specifically at individual artforms, the gender gap is largest in the visual arts category where more than three out of five artists are women. Men also constitute narrower majorities of artists in the performing arts, film and literature.

Equality Monitoring Returns for the Boards of ACNI funded organisations show that for organisations identifying the gender make up of their Board approximately three fifths consist of both men and women with just over one in four having representation of only men and around one in eight having only women. Current data does not allow any further gender breakdown regarding the composition of gender-mixed boards.

Disability

The Arts Council's recent Audit of Inequalities publication reveals the following in relation to this S75 category. Improving access to and participation in the arts for persons with a disability is considered a priority by the ACNI. Some 14% of Northern Ireland artists have a long-term illness, a health problem or a disability that limits (to

a greater or lesser extent) their daily activities or the work they can do. Research conducted into 'Barriers to disabled people's participation in and access to the arts in Northern Ireland' identified a number of obstacles faced by persons with a disability. These included physical barriers such as ease of getting to and from a venue given transport restrictions (in urban and rural areas) and often the need to depend on a family member to help them get there. Financial constraints were also identified for example the cost of transport and parking. The use of concession pricing was perceived to be discriminatory by separating out disabled people. Social barriers were also highlighted such as signage, staff attitudes and access to venues. Barriers to information and general awareness of what is on were highlighted as impacting on individuals being able to identify suitable arts events to attend.

Findings from the 2012 GPS show that persons with a disability are less likely to attend one or more arts events than those without a disability (59% compared with 87%). It also shows that only 25% of persons with a disability participated in one or more arts events compared to 31% of persons without a disability. These trends are consistent with findings from the 2009 GPS.

Considering multiple identities, patterns of involvement in the arts and the views of disabled older people were gathered in the Arts Council's 2007 Disability Baseline Survey. 28% of disabled older people aged 65 and over were interested in attending the arts; the artforms they attended most frequently included theatre and drama (17.8%), music (9.6%), film (6.6%), (dance (5.6%), combined arts (4.1%), visual arts (3.6%), literature (3.6%) and crafts (3.0%). 11% of 65-74 year olds and 7% of 75-84 year olds interviewed expressed a desire to attend more events; while the biggest barrier to their attendance was ease of getting to and from a venue, followed by the cost of the event and a lack of awareness of events.

In relation to the distribution of Arts Council funding, Equality Monitoring returns for SIAP over the period 2009/10 to 2011/12 show that applications from artists with a disability increased from 6% in 2009/10 to 10% in 2011/12. Arts Council RFOs also provide employment opportunities for disabled people. The 2010/11 RFO survey showed that 79 disabled people were employed by RFOs with the majority being

employed in either the Combined Arts or Visual Arts sectors. According to the 2010/11 RFO survey, 17% of all RFOs activities were aimed at engaging people with disabilities. This breaks down into 23% of participation activities, 15% of exhibitions but more strikingly only 7% of performance activity. This is consistent with previous years.

ACNI's Monitoring Return forms for the make-up of funded organisations' Boards over the period 2009/10 to 2012/13, reveal on average, 19% of Boards consist of persons with a disability.

Dependants

The EQIA of the draft Arts and Older People Strategy highlighted a previous finding which found that transport is a concern or a barrier for carers who wish to participate in arts activities.

A greater number of artists without dependents received funding under the SIAP. SIAP Monitoring returns show that approximately 70% of applicants had no dependents. This is also reflected in successful candidates. These figures may partly be due to the older average age of artists compared to the wider labour force, as their children may no longer be aged under 18. However, it may also be that artists are less likely than other workers to have children, either due to a choice in this regard or to factors outlined in subsequent chapters such as the hours that artists work, their unstable work patterns and their relatively low incomes.

2.2 Published Research

Racial Group

While Northern Ireland has a significantly smaller minority ethnic community than the rest of the UK, it has increasingly become a more diverse society since the accession of the A8 countries of Central and Eastern Europe in 2004. For example, the 2011 Census revealed that it was 1.8% of the population (32,400 people); more than double the population in 2001 (0.8 per cent).

Research shows that for first generation immigrants there is a cultural focus orientated towards their 'homeland' as they had left it as well as little or no contact on a cultural basis with the arts of the indigenous Northern Ireland community. In comparison, second generation (those born and raised in NI) were more likely to be engaged in activities similar to their peers with the indigenous community (Audiences NI, 2007).

Age

A survey of school aged children, conducted by NISRA found that, in 2010, 91% of children aged between 11 and 16 attended the arts in the 12 months prior to the survey. If extrapolated to a general population level, this equates to around 210,000 individuals.

However, young people tend to face more barriers to attending and/or participating in the arts. These barriers include cost and transport issues. Findings from the Young Persons Behaviour and Attitudes Survey (YPBAS) 2010 suggest that 'cost' and 'difficulty in finding the time' are the two main barriers identified by 26% and 24% respectively of those sampled. 'A lack of interest' (18%) and 'nothing on that I would like' (14%) were reasons mentioned by a significant proportion of those sampled. There was little variation in barriers identified by gender or age.

Gender

The YPBAS 2010 also revealed that girls are more likely to attend an arts event than boys, with 95% of girls having attended an arts event in the last year compared with 87% of boys. The difference was even greater with respect to participation with 93% of girls participating, compared with 73% of boys. The YPBAS also revealed that just over one in four boys was not interested in the arts (26%) compared with only 14% of girls.

Dependants

Research shows that child-care costs among parents of young children can be a barrier in attending the arts (Scottish Arts Council, 2003).

Assessment of potential and actual impacts

Section 75 Categories

This section sets out potential or actual adverse impacts in relation to each of the nine Section 75 categories as identified through the development and screening of the Five Year Strategic Plan.

Religious Belief

During the development of the Five Year Strategic Plan, the Arts Council drew upon its recent Audit of Inequalities publication in relation to this specific S75 category. In relation to this specific category, the audit found no significant differential in attendance and participation. However, at a programme level, evidence indicates that in the first tranches of the Re-imaging Communities Programme there was a differential uptake on the basis of religious belief. The independent evaluation of the Re-Imaging Communities Programme found that based on community background 50% of the projects occurred in predominately Protestant areas, 19% in predominately Catholic areas and 32% in areas not considered to be single identity. There may be a potential adverse impact in terms of access; the Arts Council seeks views on measures to mitigate this issue.

Political Opinion

During the development of the Five Year Strategic Plan, the Arts Council drew upon its recent Audit of Inequalities publication in relation to this specific S75 category. In relation to this specific category, the audit found no significant differential in attendance and participation. However, at a programme level, evidence indicates that in the first tranches of the Re-imaging Communities Programme there was a differential uptake on the basis of religious belief. The independent evaluation of the Re-Imaging Communities Programme found that based on community background 50% of the projects occurred in predominately Protestant areas, 19% in predominately Catholic areas and 32% in areas not considered to be single identity. There may be a potential adverse impact in terms of access; the Arts Council seeks views on measures to mitigate this issue.

Racial Group

In the development of the Five Year Strategic Plan, the Arts Council drew upon its recent Audit of Inequalities publication in relation to this specific S75 category. Research shows that there are a number of barriers that impede uptake and participation by minority ethnic people in the arts, for example, language, social barriers and perceived irrelevance to own culture. During the screening of the strategy, no adverse impacts were identified in relation to access to this S75 grouping. However, the Arts Council seeks your views on whether such issues could give rise to potential adverse impacts. If so, the Arts Council seeks your views on measures to mitigate such issues.

Age

During the development of the Five Year Strategic Plan, the Arts Council drew upon its recent Audit of Inequalities publication in relation to this specific S75 category. The central issues arising from this data reveal that attendance and participation rates are highest for those in the age range 16-24 (95% and 49% respectively). Participation rates for those aged 25-34 are the lowest at 27%. In addition, young people tend to face more barriers to attending and/or participating in the arts. These barriers include cost, difficulty in finding the time, lack of interest and transport issues. There is a lower proportion of artists in the age bands under 34 years (compared to all workers) and a higher proportion above 35 years, and particularly above 55 years. It was also noted that professional artists tend to be older than all workers in the labour force. Evidence also shows that attendance and participation in arts events declines with age. During the screening of the strategy, no adverse impacts were identified in relation to access to this S75 grouping. However, the Arts Council seeks your views on whether such issues could give rise to potential adverse impacts. If so, the Arts Council seeks your views on measures to mitigate such issues.

Marital Status

The Arts Council collects and analyses data regarding arts engagement and marital status through the GPS. We do not consider there to be any major issues or inequalities for this Section 75 category in relation to attendance and participation in the arts or on allocation of funding. However, the Arts Council seeks views as to whether there is the potential for adverse impact.

Sexual Orientation

During the development of the Five Year Strategic Plan, the Arts Council drew upon its recent Audit of Inequalities publication in relation to this specific S75 category. SIAP monitoring returns show that the proportion of applications received from LGBT artists has increased from 3% in 2009/10 to 5% in 2011/12. Equality Monitoring Returns for the period 2009/10 to 2011/12 Boards of ACNI funded organisations just over half were unable to specify the sexual orientation of their Board members. However, of those who were able to specify around 99% were heterosexual and around 1% was lesbian, gay or bisexual. The Arts Council at this stage has not identified barriers that would create any adverse impact on sexual orientation grounds. During screening of the strategy, no adverse impacts were identified in relation to access to this S75 grouping. However, the Arts Council seeks your views on whether such issues could give rise to potential adverse impacts. If so, the Arts Council seeks your views on measures to mitigate such issues.

Gender

During the development of the Five Year Strategic Plan, the Arts Council drew upon its recent Audit of Inequalities publication in relation to this specific S75 category. With regard to attendance and participation, analysis of the 2012 GPS reveals that females are more likely to attend one or more arts events compared to males (83% v. 80%). This was also reflected in the 2009 GPS with 77 % females attending one or more arts events compared with 72% of males. This shows attendance at one or more arts events has increased for both men and women with the gap between the two having narrowed over 2009-2012.

With regard to participation, the gap is wider with only 25% of males participating in one or more arts events compared with 35% of females. This gap has widened since the 2009 GPS which showed that participation rates of men (26%) were about on a par with those of women (27%). The Arts Council at this stage has not identified barriers that would create any adverse impact on gender grounds. During the screening of the strategy, no adverse impacts were identified in relation to access to this S75 grouping. However, the Arts Council seeks your views on whether such issues could give rise to potential adverse impacts. If so, the Arts Council seeks your views on measures to mitigate such issues.

Disability

During the development of the Five Year Strategic Plan, the Arts Council drew upon its recent Audit of Inequalities publication in relation to this specific S75 category. Research identifies a number of obstacles faced by persons with a disability in terms of accessing and participating in the arts. These included physical barriers such as ease of getting to and from a venue given transport restrictions (in urban and rural areas) and often the need to depend on a family member to help them get there. Financial constraints were also identified for example the cost of transport and parking. Social barriers were also highlighted such as signage, staff attitudes and access to venues. Barriers to information and general awareness of what is on were highlighted as impacting on individuals being able to identify suitable arts events to attend. Research also showed that persons with a disability are less likely to attend one or more arts events than those without a disability. During the screening of the strategy, no other adverse impacts were identified. However, the Arts Council seeks your views on whether such issues could give rise to potential adverse impacts. If so, the Arts Council seeks your views on measures to mitigate such issues.

Dependants

During the development of the Five Year Strategic Plan, the Arts Council drew upon its recent Audit of Inequalities publication in relation to this specific S75 category. The EQIA of the draft Arts and Older People Strategy highlighted a previous finding which found that transport is a concern or a barrier for carers who wish to participate in arts activities.

A greater number of artists without dependents received funding under the SIAP. SIAP Monitoring returns show that approximately 70% of applicants had no dependents. This is also reflected in successful candidates. These figures may partly be due to the older average age of artists compared to the wider labour force, as their children may no longer be aged under 18. However, it may also be that artists are less likely than other workers to have children, either due to a choice in this regard or to factors outlined in subsequent chapters such as the hours that artists work, their unstable work patterns and their relatively low incomes. There may be a potential adverse impact in terms of access; the Arts Council seeks views on measures to mitigate this issue. During the screening stage of the strategy no adverse impacts were identified, however, the Arts Council seeks views as to whether there is the potential for adverse impact.

Consideration of Measures to Mitigate Impacts

The following section summaries the potential or actual impacts that have been addressed throughout this document and sets out a numbers of measures to mitigate such impacts. The Arts Council seeks views during this public consultation phase on other impacts and measures that may not have been identified.

| Potential or Actual Adverse Impact | Measures to Mitigate |
|---|---|
| <p>Under <i>Religious Belief</i> category, the Arts Council established through the independent evaluation of the Re-Imaging Communities Programme found that based on community background 50% of the projects occurred in predominately Protestant areas, 19% in predominately Catholic areas and 32% in areas not considered to be single identity.</p> | <p>In the forthcoming Re-imagining Communities programme, ACNI will encourage applications from a broad range of communities across Northern Ireland and the border regions by disseminating information, promoting the programme and targeting gap areas where possible.</p> |
| <p>Under <i>Political opinion</i> category, the Arts Council established through the independent evaluation of the Re-Imaging Communities Programme found that based on community background 50% of the projects occurred in predominately Protestant areas, 19% in predominately Catholic areas and 32% in areas not considered to be single identity.</p> | <p>In the forthcoming Re-imagining Communities programme, ACNI will encourage applications from a broad range of communities across Northern Ireland and the border regions by disseminating information, promoting the programme and targeting gap areas where possible.</p> |
| <p>Under the <i>Racial Group</i> category, research shows that there are a number of barriers that impede uptake and participation by minority ethnic people in the arts including language, social barriers and perceived irrelevance to own culture.</p> | <p>The Arts Council will promote access and participation of minority ethnic communities in the arts by implementing the Intercultural Arts Strategy 2012 – 2017 and its associated Programme.</p> |
| <p>Under the <i>Age</i> category, research shows that young people and older people face barriers in attending and/or participating in the arts.</p> | <p>The Arts Council will promote access and participation of children and young people in the arts by implementing the Youth Arts Strategy 2012 – 2016 and its associated Programme. ACNI will continue to implement the Arts and Older People Strategy 2010 – 2015 and its associated Programme.</p> |

| | |
|---|--|
| <p>Under the <i>Sexual Orientation</i> category, no adverse impacts were identified during the development and screening stage of the Five Year Strategy. However, SIAP monitoring returns show that the proportion of applications received from LGBT artists has increased from 3% in 2009/10 to 5% in 2011/12. Equality Monitoring Returns for the period 2009/10 to 2011/12 Boards of ACNI funded organisations just over half were unable to specify the sexual orientation of their Board members. However, of those who were able to specify around 99% were heterosexual and around 1% was lesbian, gay or bisexual.</p> <p>Under the <i>Disability</i> category, research shows that people with a disability face a number of barriers in attending and/or participating in the arts.</p> | <p>ACNI will continue to fund the use of creative approaches to sexual orientation awareness and sensitive consideration of LGBT issues. ACNI will also continue to provide opportunities for LGBT artists to access funding streams such as SIAP</p> |
| | <p>The Arts Council will implement a new Disability Action Plan to promote positive attitudes towards people with a disability and to improve their participation in public life. We will work with arts venues with a view to achieving the Arts and Disability Equality Charter status making venues more accessible. Through Arts and Disability funded organisations and programmes, deliver at least 3 training programmes annually on areas of accessibility to ACNI funded organisations. Evaluate recommendations outlined in ACNI's 'Barriers to Access and Participation in the Arts for Disabled People' report (2007). The Promoting Access Group will meet on a bi-annual basis to monitor progress made since ACNI's 'Barriers to Access and Participation in the Arts for Disabled People' report (2007). Will update the Disability Action Plan and review data relating to disability and its disaggregation. From this, develop an annual implementation plan with assigned responsibilities. Seek to increase the number of arts activities targeting people with a disability. Continue to provide opportunities for artists with a disability to access funding streams such as SIAP. Provide on-going support of the Arts and Disability Awards Ireland Scheme administered by the Arts and Disability Forum and funded by both arts councils.</p> |

| | |
|--|--|
| <p>Under the <i>Dependants</i> category, research shows that people with dependants face a number of barriers in attending and/or participating in the arts.</p> | <p>The Arts Council will encourage funded organisations to participate in initiatives such as the 'Buddy Scheme'. We will also promote the work of ACNI with bodies representing carers and those with dependents.</p> |
|--|--|

Consultation Questionnaire

- 1. Do you think the Arts Council has identified all actual or potential adverse impacts?**

2. Is there any additional data or research that you could bring to the attention of the Arts Council to help?

3. Are there any measures or actions that you can identify that would help mitigate against any adverse impacts?

4. There may be some issues that the Arts Council has not fully considered. Please outline any additional comments you may have in relation to the policy.

Consultation Arrangements

The Arts Council recognises the importance of allowing adequate time for consultation and will provide a period of thirteen weeks for response. All EQIA responses received will be taken into account when decisions are being made. All comments received will be addressed within an EQIA outcome report.

In building a partnership approach the Arts Council now seeks opinions from all communities in Northern Ireland on the Ambitions for the Arts: a Five Year Strategic Plan for the Arts in Northern Ireland 2013-2018. In meeting this objective we propose to do the following:

- A press advertisement will be placed in the Belfast Telegraph.
- This document will be placed on the Arts Council website, seeking comments www.artscouncil-ni.org. From the main page follow the link to Compliance on the side bar.
- Letters will be sent to all consultees listed in the Arts Council Equality Scheme and to those consulted on the development of this strategy to encourage comment on this phase of consultation.

Access to documents

This publication can be made available in Braille, Large Print, on Computer Disk, on Audiocassette and can be provided on other languages upon request. For information about obtaining a copy in any of these formats – or to request a copy in any other accessible format – please contact:

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Appendix 3

Development Department

Dr Jacqueline Witherow
Policy Development Officer
Arts Council of Northern Ireland
MacNeice House
77 Malone Road
Belfast
BT9 6AQ

Dear Jacqueline,

RE: Ambitions for the Arts: A Five-year Strategic Plan for the Arts in Northern Ireland 2013–18

Please find attached our provisional response to this consultation document. Please note that this is still subject to final ratification by full Council on 1 May 2013.

Provisional Response

1.1. Background: Belfast City Council's support for culture and arts

1.1.1. As the Arts Council is aware, Belfast City Council is strongly committed to supporting culture and arts in the city. In February 2012, the Council launched its innovative £150m Investment Programme, which recognises that arts is a key driver of the city's economy. This was followed in October 2012 by the three-year arts strategy, the Cultural Framework for Belfast 2012–15 ('Cultural Framework'). Our vision is that

By 2020, everyone in Belfast experiences and is inspired by our city's diverse and distinctive culture and arts. Arts and heritage are valued for enriching quality of life and creating wealth, and the city's culture and creativity is renowned throughout the world.

1.1.2. In March 2013, we committed £4.1m to fund 52 arts and cultural organisations over a three-year period. Just under £500,000 will also be made available for new projects each year. This funding will help support more than 400 jobs, 4,000 artists and 700 volunteers. The collective programme will involve almost 100,000 participants and be seen by up to four million people during 2013/14 alone.

1.1.3. The Council's funding package represents an uplift of over 25 per cent on previous years. Given the general trend for cuts in the current economic climate, this is a substantial investment which strongly demonstrates the Council's commitment to culture and arts.

1.2. General comments

1.2.1. The Council welcomes this opportunity to comment on the draft Ambitions for the Arts: A Five-year Strategic Plan for the Arts in Northern Ireland 2013–18 ('Five-year Plan').

1.2.2. The Council is already committed, through its Cultural Framework, to delivering on many of the ambitions identified under the Five-year Plan. Given the Council's investment, the number of arts organisations based in Belfast and clients shared with the Arts Council and the imminent transfer of functions under the Review of Public Administration, it is essential that the Arts Council and Belfast City Council work closely together to achieve their shared aims.



- 1.2.3. While we recognise that the strategy by its nature is top-line, we would like to see more published targets so that the success of the Five-year Plan can be monitored, evaluated and reviewed. This may also more fully reflect the ambition that the Arts Council has for the sector over the next five years.
- 1.2.4. In some cases, it is not possible to ascertain how the ambitions, themes and targets set down in the Arts Council's Five-year Plan link together, and there appears to be some discrepancies.
- 1.2.5. We note that there are few actions to support the fifth pillar, the environment, in the Department of Culture, Arts and Leisure's (DCAL) corporate plan, and we would encourage further initiatives to support this. For example, in the Cultural Framework for Belfast, we commit to working with the wider public and private sector and championing art in the built environment. This will include meanwhile use of empty shop units, which we look forward to continuing to work with the Arts Council on, and the feasibility of a per cent for art scheme.
- 1.2.6. The Cultural Framework also contains plans for a joined-up public art strategy, and we would welcome the Arts Council's commitment to this, potentially encompassing the One City project.
- 1.2.7. We would note the vital role festivals, events and other activities play in regenerating physical space, making people feel safer, more welcome, engaged and included.
- 1.2.8. Finally, we would encourage the benefits of City of Culture and its Legacy Framework to be rolled out across NI and, in particular, in Belfast.

1.3. Ambitions

- 1.3.1. We welcome the Arts Council's ambition **to place high-quality arts projects within the grasp of socially excluded groups**. However, we would also request further definition of 'socially excluded'. The Council's priority and target groups are set down under the Inspiring communities theme of the Cultural Framework. They are: children and young people; older people; minority ethnic communities; disabled people; and people living in areas of deprivation.
- 1.3.2. We note the success of Test Drive the Arts, and welcome the Arts Voucher initiative. In our Cultural Framework for Belfast, we also have a highlighted a range of initiatives to 'inspire communities', such as a community ticketing scheme to encourage attendance at arts events by community groups. We would welcome the opportunity to work with the Arts Council to jointly deliver these initiatives.
- 1.3.3. We would also draw your attention to the Council's resource of 22 community centres. These centres are usually in areas of disadvantage and are a vital tool for engaging communities and increasing access.
- 1.3.4. While the Council does not fund individual artists, we recognise the need to attract, nurture and retain artistic talent, and we welcome the Arts Council's commitment to **individual artists**. We would particularly welcome the opportunity to work with the Arts Council to place artists at the heart of local and international showcases, which is an action under the Cultural Framework's Distinctly Belfast theme.
- 1.3.5. We welcome the Arts Council's commitment to **core fund arts organisations**. As with the Arts Council, the Council has recently changed its funding contracts to multi-annual core funding, providing greater stability for organisations to programme excellence. Under the Cultural Framework's Strengthening the sector theme, we also commit to helping organisations diversify their income. However, it is important to recognise that arts organisations can seldom be self-sufficient, and the scope for diversifying income is not consistent across the sector.
- 1.3.6. While the ambition to attract more diverse audiences, especially those from disadvantaged communities, is laudable, it should also be noted that this is not the field of expertise or the remit of all organisations and may encourage tokenism.



- 1.3.7. We therefore consider that core funding should reflect the impressive audience development already achieved by organisations and recognise that nurturing and retaining existing audiences is also vital. Culture and arts still lacks visibility in some arenas, and encouraging audiences as a whole is critical to the survival of the sector, including new capital developments.
- 1.3.8. We welcome the Arts Council's ambition to **help arts organisations deliver benefits to our community**. However, cognisant of the point raised under 1.3.6, we would require more clarity as to what is meant by 'delivery agreements' and would be concerned that the requirement of all funded organisations to place a strong focus on community engagement may put undue pressure on organisations, particularly if it is not backed up with additional investment.
- 1.3.9. We welcome the ambition to **build partnerships**. In particular, we would like to agree roles and responsibilities in relation to international arts market, including support for partnerships, touring and export.
- 1.3.10. We welcome the ambition to **support skills development**, which we share under the Cultural Framework's Strengthening the sector theme. In particular, we welcome support for apprenticeships and internships.
- 1.3.11. We welcome the ambition to **encourage voluntary activities in the arts**. The Council is also committed to promoting volunteering through both its Cultural Framework and the Community Development Strategy, and we would welcome the opportunity to further develop joined-up actions.

1.4. Theme One: Champion the Arts

- 1.4.1. The Council strongly agrees that the arts sector can make a compelling case for why the arts matters, and we welcome a partnership approach to advocacy. Advocacy is included in the Cultural Framework for Belfast, and we feel that the Arts Council's lead role in this, as evidenced by the response to the Comprehensive Spending Review, could be made stronger.
- 1.4.2. We welcome the target to **improve communication**. Improved communication with the general public, both existing and potential arts beneficiaries, is essential for retaining and growing audiences, and the Council is in the process of commissioning an Attracting audiences marketing plan. This will also ensure that the benefits of arts investment are widely known, creating advocacy for future support.
- 1.4.3. However, we note that digital media is the preferred mode of communication. It should be noted that this is not the preferred or most accessible mode of communication for all audiences and, in particular, may exclude some of the Arts Council's target communities.
- 1.4.4. While we welcome the idea of the Arts Mark in theory, more detail here would be advantageous, particularly the perceived long-term benefit of such a scheme.
- 1.4.5. The Council welcomes proposals for a **dedicated gallery**. As we understand it, the current proposal is for a disadvantaged area in the inner city, and we look forward to working with the Arts Council to explore sites and further develop this project.
- 1.4.6. While the Council is generally supportive of **honouring our artists**, we note the need to simultaneously continue to attract, nurture and retain new and upcoming artistic talent.
- 1.4.7. We would ask for further consideration of the arts in the international context and how international showcasing, export and touring can place Belfast specifically and NI generally on the world stage.
- 1.4.8. Furthermore, bringing international excellence to the city can engage new audiences, develop local talent and artists and showcase the city. Following on from the success of the MTV EMAs, 2012 Our Time, Our Place and City of Culture, the Council would like to see an ambition to bring a major cultural event to Belfast.



1.5. Theme Two: Promote Access

- 1.5.1. The Council strongly supports the Arts Council's aim to promote access to the arts, as reflected under the Cultural Framework's Inspiring communities and Attracting audiences themes.
- 1.5.2. In addition to our community centres, the Council has range of resources, such as leisure centres, parks, playing fields and other public realm sites, that encourage and enable people to be active in Belfast. Arts is one pathway to achieve this, and current initiatives include art in parks and a range of participation and outreach projects. We would welcome a closer working relationship with the Arts Council to maximise the mutual benefit of these resources.
- 1.5.3. We would welcome the opportunity to work with Arts Council and Audiences NI to develop a **framework to map arts attendance and identify audience 'cold spots'**. The Council has already taken steps to map this in partnership with Audiences NI. However, there is a need to ensure a robust framework for monitoring and evaluating audiences at free and non-ticketed events in order to build a complete picture.
- 1.5.4. We welcome the **Re-imaging Communities Programme** and request that Belfast be considered a priority based on socio-economic need.
- 1.5.5. In general, we welcome the proposal to increase arts activities in the **top 20 per cent most deprived Super Output Areas** (SOAs). People living in these areas are recognised as one of the Council's target hard-to-reach populations.
- 1.5.6. However, we are concerned that the proposal is to increase 'the proportion' of activity in these areas, which suggests that there is no additional funding to support these initiatives. It would be useful to know both the baseline figure and the target here. Regardless, this is likely to be to the detriment of populations, organisations and activities elsewhere in Belfast. In the least, there should be flexibility to programme in either the specified geographic areas or to run initiatives to attract people living in these areas, for example, a mobility scheme, ensuring that everyone has equal access to high-quality arts across the city.
- 1.5.7. The Council does not agree with the target to increase the proportion of arts activities delivered in rural areas across NI. The Five-year Plan should be cognisant of Belfast's unique position as the city is home to the majority of NI's arts organisations and two thirds of creative media and arts jobs. In particular, as 40 per cent of the most deprived SOAs are in urban Belfast, this dual prioritisation will be detrimental to organisations and activities in neither rural nor most-deprived areas such as in Belfast's Cathedral Quarter. Again, we would strongly encourage the Arts Council to consider activities that encourage people from rural areas to come in to urban centres of excellence.
- 1.5.8. We welcome the focus on **arts and older people**. Older people are a target audience under the Cultural Framework's Inspiring communities theme, and Belfast is in the process of become an Age-friendly City: an inclusive and accessible urban environment that promotes active ageing. Our arts are well-attended by the older people and initiatives, for example, in the Ulster Hall, have been particularly successful. We would welcome the opportunity to share our experiences and work more closely with the Arts Council.
- 1.5.9. We welcome the focus on **intercultural arts**. Minority ethnic communities are an identified priority under the Cultural Framework's Inspiring communities theme, and the contribution of cultural events and programmes to good relations is also recognised in our Good Relations Plan 2011–14. We would welcome the opportunity to work further with the Arts Council in this area.
- 1.5.10. We welcome the focus on **people with a disability**. Disabled people are an identified priority under the Cultural Framework's Inspiring communities theme, and we would welcome the opportunity to work further with the Arts Council in this area, particularly in relation to practical requirements to be undertaken by shared funded



clients, provided that such requirements are cognisant of the nature and variety of the organisations.

- 1.5.11. We welcome the focus on **arts and education**. Children and young people are a strategic priority of the Council and are identified as a target group under the Cultural Framework's Inspiring communities theme. We would draw your attention to the Council's Poverty and Inequalities in Belfast Framework, which was published in 2012, and research published in 2013 further indicated that Belfast has the second highest instance of child poverty in the UK. We would also highlight the Council's Youth Forum, which is made up of 36 young people, aged between 13 and 18, from a range of backgrounds and cultures. We would welcome the opportunity to work further with the Arts Council in this area.
- 1.5.12. We note the Arts Council's comments on the **review of public administration**, and welcome the proposed memorandum of understanding (MOU) between Belfast City Council and the Arts Council. Discussions around the MOU have already commenced, including proposals to jointly fund the Council's Flagship Fund, and we look forward to continuing this closer working relationship with the Arts Council.
- 1.5.13. However, we would request that the unique position of Belfast City Council is further clarified within the Five-year Plan. Furthermore, while the Five-year Plan notes the 'squeeze on local government finance', as detailed above, Belfast City Council has uniquely increased its investment in culture and arts.
- 1.5.14. We also note the proposal to measure outcomes, such as increased wellbeing, and to work with local government to measure the benefits of the arts through the adoption of a dashboard of indicators. The Council is also committed to monitoring, evaluating and communicating the quality and impact of the arts on the city. Working together to streamline research, monitoring and evaluation will avoid duplication and reduce unnecessary burden on the Arts Council, Belfast City Council and their funded clients. We would also be interested in the proposed changes to the RFO survey referred to on page 23 of the consultation document.
- 1.5.15. Finally, Belfast City Council has already developed a robust and extensive arts strategy for the city up to 2015. We welcome the opportunity to continue to work with the Arts Council to ensure the mutual success of our strategies, and look forward to revising the strategies in partnership in 2015.

1.6. Theme Three: Create a Resilient Sector

- 1.6.1. While this theme lacks detail, it appears to resonate with the Cultural Framework's Strengthening the sector theme, and we look forward to working more closely with the Arts Council in its development.
- 1.6.2. However, we again note the initiatives to strengthen the sector should be cognisant of the variety of the arts sector and should be appropriate to size, scale and genre.
- 1.6.3. We welcome support for **creative industries**, which is noted as a opportunity for income-generation and business development within the Cultural Framework. We will also be looking at ways in which arts organisations can avail of the Council's business development programmes.
- 1.6.4. Finally, the Council is an active member of the Eurocities network, including the Eurocities Cultural Forum, which offers a platform for learning, sharing and networking. We therefore look forward to working with the Arts Council to grow the drawdown of EU funding.

1.7. Art-form Strategies

- 1.7.1. While the Council supports the arts in general because of the impact it has on the city, we welcome the Arts Council's support for specific art forms and the intrinsic value of arts. However, we would like to see a greater emphasis on quality throughout the Five-year Plan. The Council believes that high-quality art has greatest



impact, and the Cultural Framework contains the aim 'Belfast will be internationally recognised for its cultural excellence'.

- 1.7.2. **Dance** is a small but vitally important sector within NI, as recognised by the Arts Council's prioritisation of the genre. We would also encourage the development of dance initiatives in Belfast.
- 1.7.3. We welcome the review of **literature** and would ask that the Council be recognised as a major stakeholder, particularly given work carried out to date by Belfast City Council and the Northern Ireland Tourist Board under the Literary Belfast initiative.
- 1.7.4. While we welcome proposals for a **visual arts gallery**, we would also note that there is a need for additional high-quality and accessible studio space in Belfast and would request that this is included within the Five-year Plan. We would welcome working with the Arts Council to identify potential sites, including opportunities for regeneration, redevelopment and meanwhile use.
- 1.7.5. As the lead partner in music tourism, music product development and Belfast Music Week, the Council looks forward to continuing to work with the Arts Council on **music** initiatives, including a review of traditional music.
- 1.7.6. **Community arts** is strategically important to the Council, as reflected in the Cultural Framework's Inspiring communities theme, and the Council also has extensive experience of community development through its Community Services Department and its community centres. We would like the Council to be recognised as a major stakeholder, and we would welcome the opportunity to work with the Arts Council on the community arts review and strategy.
- 1.7.7. We welcome the Arts Council's focus on **youth arts**. Youth unemployment and suicide are both of particular concern to the Council, and we would welcome the opportunity to work together to further develop these initiatives.
- 1.7.8. We also note the proposal to roll out a quality indicators framework. The Council is also committed to monitoring, evaluating and communicating the quality and impact of the arts on the city and would welcome more joined-up working to reduce duplication and bureaucracy.

Thank you for this opportunity to respond to the proposals. I look forward to reading the feedback from the consultation process and the final strategy. If you require any further information in the meantime, please do not hesitate to contact me.

Yours sincerely

John McGrillen

Director of Development



Belfast City Council

| | |
|---------------------------|--|
| Report to: | Development Committee |
| Subject: | Draft Gilpins Feasibility Study |
| Date: | 23 April 2013 |
| Reporting Officer: | John McGrillen, Director of Development, ext 3470 |
| Contact Officer: | Shirley McCay, Head of Economic Initiatives and International Development, ext 3463 Keith Sutherland, Urban Development Manager, ext 3578 |

| 1 | Relevant Background Information |
|----------|---|
| 1.1 | In May 2012 The Development Committee agreed to support a review the viability of any future redevelopment, technical constraints and potential options for the Gilpins site, Sandy Row. The key component was to identify the needs and aspirations for the site through a comprehensive and inclusive consultation process. |
| 1.2 | The study was intended to determine the strengths and weaknesses of the identified options, the resources required to carry through and ultimately the prospects for success. The Committee agreed the format of a steering group for the project and the approach which recognised the view of members as central in the development of the feasibility study and any final draft report. |
| 1.3 | The Terms of Reference for Copius were refined through meetings with the Steering Group and the feasibility study was completed in two conjoined parts. The first part was a detailed technical appraisal of the site to establish land value, and whether or not the building could be redeveloped. The second part was community based consultation and research exercise to establish what local and city wide needs could be supported through the redevelopment of the building. |
| 1.4 | The study was intended to determine the strengths and weaknesses of the identified options, the resources required to carry through and ultimately the prospects for success. The Committee agreed the format of a steering group for the project and the approach, which recognised the view of members as being central in the development of the feasibility study and any final draft report. |

| 2 | Key Issues |
|-----|---|
| 2.1 | The final public meeting for the feasibility study was held on the 28 November 2012 and the draft Report completed in December (Appendix 2). |
| 2.2 | The scale of the building and wide-ranging nature of need suggested a multi-stranded solution, in terms of uses and potential configurations, within a structured holistic concept. The report contained three options for the site which had a number of common elements identified as the “Spine” for the feasible development options – the summary of the composition for the proposed spine are set out in Appendix 1. |
| 2.3 | <p>Incorporating the common Spine elements was considered to contribute to the creation of a scheme that satisfies the core requirements of the consultation, the building and the wider area. The spine is therefore consistent through the three shortlisted, with the only significant change being that on floor two, which will then provide either of the following;</p> <ul style="list-style-type: none"> Option 1: an open plan 2nd Floor for a large user (suitable for a Gallery) Option 2: a 2nd floor that is spilt up into smaller units (Micro Business) Option 3: an additional floor of ‘community owned’ for rent apartments |
| 2.4 | The options were the subject of financial analysis as part of the feasibility. However, it is highlighted that the simplified financial forecasts that may be subject to change based on a number of potential issues. The uncertainty around borrowing and other costs associated with different ownership structures are emphasised necessitating consideration and agreements on the future governance structures. It is recommended that this should be clarified in advance of developing fundraising strategies and a completed business case. |
| 2.5 | The report concluded that at even at this early stage, each of the 3 options are considered to be sustainable, viable and feasible in terms of the running costs and management of any facility option mix agreed. It should be recognised that this viability excludes the consideration of the acquisition or build costs and any borrowing or repayment obligations in respect of the up to £6m required to deliver the proposed options. |
| 2.6 | The report concludes with a series of suggested “Critical Path, Recommendations and Next Steps” in relation to Land Acquisition, Management & Governance and Technical Assistance. The critical steps are identified, in order to ensure clarity and manage expectations, these steps are also applied to an illustrative timeline. The timeline suggests a likely period of 5 years before any facility is operational. |
| 2.7 | <p>In summary the report identifies that:</p> <ul style="list-style-type: none"> - there is a clear and robust evidence of need for investment in Sandy Row - the redevelopment of Gilpins would be widely supported by the community - in financial and practical terms, the redevelopment of Gilpins is feasible and sustainable (on the basis of substantial support for the initial capital investment). |
| 2.8 | The report suggests the positive result of the Feasibility Study necessitates that further work to be undertaken. The justification of the capital resources needed for the development – considered in the Feasibility Study to be in the region of £6m – would require a Business Plan encompassing a full Economic Appraisal. |
| 2.9 | There are a number of issues raised by the “positive” feasibility report in terms of the completion of the commission and any next steps that may be considered appropriate. In recognition of the feasibility study development and the necessity for any proposal |

| | |
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| | <p>or priorities to be assessed within the context of the ongoing work in the local area it is suggested that the draft Final Report is considered in the first instance by the South Area Working Group. This would ensure that any recommendations in respect of the feasibility recommendations take account of the local priorities and proposals arising from the Local and Social Investment Funds.</p> |
| 2.10 | <p>This consideration at the Area Working Group also provides the opportunity for the prioritisation of further project development taking account of current a future funding opportunities that may be available in respect of both developmental work and final delivery. The Area Working Group report should consider the options for further work that may be required in relation to: the identification of the significant capital resources required; development of a Business Plan / Economic Appraisal; potential ownership / management structures; local community capacity building and emphasise that this work would also have to be a pre-cursor to any proposals for acquisition.</p> |
| 2.11 | <p>Following confirmation of support from the Area Working Group the final Draft report could, if appropriate, be further considered by Council in respect of any recommendations as to the proposed approach to the potential further development or continuation of the project support.</p> |

| | |
|----------|--|
| 3 | Equality and Good Relations Considerations |
| 3.1 | There are no equality and good relations considerations attached to this report. |

| | |
|----------|---|
| 4 | Recommendations |
| 4.1 | Members are asked to approve the submission of a report on the Feasibility Study findings to the South Area Working Group prior to the consideration of the final Draft and any recommended actions, if appropriate, by the relevant Committee. |

| | |
|----------|--|
| 5 | Documents Attached |
| | <p>Appendix 1 - Summary of Spine Appendix 2 - Draft Feasibility Report</p> |

The core elements identified within the Spine concept as part of the Feasibility Study included:

Village Square- the current yard offered the potential to be much more than just a car-park or service yard to a new uses. The space was recognised as being almost important as the building as it can directly address some of the needs identified in the consultation

Community Hub- the extension of the community centre, within the footprint of the Gilpins site offered the potential for a larger, greener, enhanced, and rationalised, community centre, one which benefits from a new aspect onto the redeveloped courtyard. This was considered to offer the opportunity for improved community provision through an addition to, and strengthening of, the existing community infrastructure rather than a rival to it or the creation of a disjointed offering, where some services were separated off into the main Gilpins building. (Proposal being for all the Community Centre space to be retained within BCC ownership and management)

Retail and Activity edge- this included the following elements for the spine: a large 'destination' shop, that pulls in shoppers from a considerable catchment; a Café / event catering, to sell both to the street and the courtyard or other parts of the development; and a first floor fitness based activity – such as a boxing club

Heritage and Culture- the prominence of the building, coupled with its history which is entwined with that of Sandy Row calls for uses which are supportive of local and wider culture and heritage, uses

Employment- The suggested elements were a set of training rooms; ICT suite; interview rooms and small meeting rooms; supporting offices and business units

Housing- the housing element that were considered to be viable for the 'spine' were apartments for rent



WORKING TOGETHER TO ACHIEVE TOMORROW'S VISION, TODAY

Draft Report

(28th November – Version 2)



Community



Development



Regeneration



Housing Executive

Feasibility Study for Gilpins Site (Sandy Row)

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Liam McStravick: Chairman of the Copius Group

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INTRODUCTION AND BACKGROUND

SECTION 1

1.1 INTRODUCTION

Copius Consulting and Consarc were commissioned by Belfast City Council (and jointly funded by the Northern Ireland Housing Executive) to undertake a feasibility study on the Gilpins Building on Sandy Row. There has been a strong lobby from local community organisations and elected members in the area to secure the asset and turn it into a focal point for community activity and use the redevelopment of the building as a catalyst for regeneration in the locality.

This feasibility study has been completed in two conjoined parts. The first part was a detailed technical appraisal of the site to establish land value, and whether or not the building could be redeveloped. The second part was a large community based consultation and research exercise to establish what local and city wide needs could be supported through the redevelopment of the building.

As with any large scale capital development project like this, the feasibility study is the 1st stage in the developmental process. The following section therefore outlines the purpose and context to the overall report including a background to the site and the associated problems, representing the backdrop against which the report is set.

1.2 BACKGROUND TO THE SITE

The Gilpins Building in Sandy Row was built in 1869 and since that time it has harboured many different companies, uses and trades. The store was recognised as a major retail unit for many years, trading in furniture and a range of household goods and services prior to closure. Despite having not been used since 2007, many people in Belfast know the location of 'Gilpins' and happily shopped in and visited the building over many decades. Once a thriving furniture store, the building formed an important part of a vibrant space of shop fronts and would have been used by many across the City and beyond, even at the height of the

Troubles in Northern Ireland. As Sandy Row tempers with its identity as a destination (Tourism, Trade and Retail, Culture, Community, All) and works towards the development and regeneration of this area, the restoration, redevelopment or modernisation of the Gilpin's site is a must if the area is to return to its former glory.

The Gilpins Building today is a shadow of its former self and epitomises the lack of investment and development in the Sandy Row area over the last number of decades.



The Building is currently owned by a private developer, and in the current market he would be keen to dispose of the asset at the earliest opportunity. This presents an opportunity for the community of Sandy Row (through support from local Community Organisations, Elected Members and Statutory Agencies) to pursue the ownership of the building and develop a building which meets the needs of the local community, but can become a 'destination point' for the city of Belfast.

1.2 BACKGROUND TO THE SITE (Continued)

The Gilpins site is vast, providing 45,000 sq ft of retail space and a substantial frontage onto Sandy Row, which could be put to a variety of uses. In 2008, the building was acquired by a private sector developer, but following significant objections from the local community and the economic downturn, plans for 100 apartments have been abandoned.

Given the size, scale and prominent position in Sandy Row, coupled with a Civic Strategy of ‘renewing the routes’, there appears to be an appetite within Belfast City Council (and other key statutory agencies) to help the local community take on the redevelopment and ownership of the site.

1.3 INTEREST AND SUPPORT FOR REDEVELOPMENT

Belfast City Council and the Northern Ireland Housing Executive have provided some financial support to carry out a study around the future potential use of the building and to establish what physical options the City may have if it were to acquire the building from the current owner.

The importance of the redevelopment of the Gilpins building for the community has been reflected in the formation of a steering group who have been tasked with the management of the proposal. The Steering Group is composed of local elected members and a range of statutory and community representatives;

- Christopher Stalford (DUP)
- Bob Stoker (UUP)
- Deirdre Hargey (Sinn Fein)
- Frankie Smith (BCC)
- Keith Sutherland (BCC)
- Kate Mullan (SDLP)
- Pat McCarthy (SDLP)
- Shirley McKay (BCC)
- Gerry McAreavey (DSD)
- Garnet Busby (BSCR)
- Glenda Davies (SRCF)
- Elma Newbury (NIHE)
- Catherine Curran (Alliance)
- Martyn Smythson (SBPB)

1.4 WHAT TO EXPECT FROM THIS STUDY

In commissioning this report, the Steering Group wanted to find out what scope the building had, what it could be used for, what the management and governance structure could potentially be, what it would cost to purchase and redevelop the site, etc. This report will provide information to the following;

1. What has been achieved elsewhere and might be possible in Sandy Row, as well as links to local frameworks
2. Maps, visuals and other aids which will help interpret the potential of the site
3. An audit of the facilities and services available within the locality
4. Identification of ideas which local residents, and stakeholders, themselves have put forward during the consultation process
5. Provision of a shortlist of options with a detailed description for each for the Gilpins site as well as a scoring matrix for each option
6. Identification of a preferred option and an rationale for this selection
7. Technical information relating to the preferred option such as costs, affordability, viability and forecasts that outline sustainability
8. Provide a number of key recommendations around the management and governance and the future steps to realise this development.

TERMS OF REFERENCE & METHODOLOGY

SECTION 2

2.1 TERMS OF REFERENCE

The following chapter provides an overview of the formal terms of reference that were distributed by Belfast City Council in relation to the Gilpins Feasibility Study. It also provides a detailed overview of the methodology deployed in addressing the key outputs identified in the terms of reference. The specific terms of reference were agreed prior to commencement of the study and requested the consultants to conduct the following:

- To extract, and articulate, the different aspirations for the use of Gilpins site through a consultation process;
- Review, within the context of the building / site condition, if these aspirations are of viable nature;
- To review the strategic arena and best practice (locally and nationally) and how lessons learnt can be incorporated into any potential development;
- To present a clear, agreed vision for the site;
- Provide outline costs for the development and explore potential for funding opportunities;
- Identify how the site can be used to address wider social issues based on need; and
- Provide a clear way forward in terms of developing the project including potential delivery mechanisms

In simple terms, the Gilpins project required a needs based assessment of the current community facilities within the Sandy Row area, extensive community based consultation and a number of feasible options for development on the site. The feasibility study was completed in two distinct parallel phases. The community based consultation and options appraisal and the technical options appraisal. Chapter 2.2 and 2.3 provides some clear insight into what activities were undertaken to meet the needs of the study and to fulfil the obligations of the contract.

Steering Group members were consulted and kept informed throughout the three month process, and this allowed them to make informed decisions about the future options, uses and development potential. The process was open, transparent and fully inclusive, this being a key ingredient for the local residents of Sandy Row, and will lead to a longer term buy in and engagement with the local residents as the project develops.

2.2 CONSULTATION AND METHODOLOGY (OPTIONS APPRAISAL)

In line with the requirements set forth in the terms of reference, Copius Consulting deployed an innovative and bespoke methodology framework based on best practice examples of feasibility studies that they have completed previously. The methodology and consultation process was agreed by all key partners and stakeholders prior to commencing the study. Presented in tabular form below is a description of the agreed methodology against the actual outputs (as with any project of this nature, the methodology framework was revised on occasions to suit the evolving requirements of the community and the needs of the study).

| Agreed Outputs | Actual Outputs |
|--|--|
| <ul style="list-style-type: none"> ❖ 20 Face to Face Interviews with Key Individuals / Identified Stakeholders | <ul style="list-style-type: none"> ❖ 21 face to face interviews / consultations with the following organisations: <ul style="list-style-type: none"> - Belfast South Community Resources - Ex Combatants Group - Blythe Street Primary School - Donegal Road Primary School - Sandy Row Community Forum - Sandy Row Residents Association - Orange Lodge - Sandy Row Women's Group - FASA - Greater Village Regeneration Trust - Sandy Row Band - Charter Youth Club - South Belfast Partnership Board - Windsor Women's Group - Forum for Alternative Belfast - Sandy Row Boxing Club - Weaver's Court Business Park - Belfast City Council (Tourism / Heritage Officers - Hilden Brewery - Art Gallery's - South Belfast Alternatives |
| <ul style="list-style-type: none"> ❖ Host 2 public meetings about the facility to allow people to identify any specific aspirations for the site, and identify any key historical considerations from the former site | <ul style="list-style-type: none"> ❖ 1 public meeting hosted with a further meeting still to be delivered (30 people in attendance) |
| <ul style="list-style-type: none"> ❖ 2 Public Meetings with a small group of local stakeholders (1 at start and 1 at end of process) | <ul style="list-style-type: none"> ❖ 2 meetings with local stakeholders completed |
| <ul style="list-style-type: none"> ❖ Design and develop an online survey and encourage local people to give their opinions online | <ul style="list-style-type: none"> ❖ Online survey and Resident's survey implemented and developed (136 Households responded representing over 350 people) |
| <ul style="list-style-type: none"> ❖ Host meetings with 6 key government agencies / statutory agencies about the need for enhanced facilities in the locale | <ul style="list-style-type: none"> ❖ Statutory agencies engaged through the steering group with additional 4 meetings hosted by the consultant team. |

2.3 TECHNICAL APPRAISAL METHODOLOGY

Consarc Architecture led on the technical and land based feasibility study elements. In line with the terms of reference and response from the Copius led consortium, the following key steps were undertaken as part of the technical appraisal.

| Agreed Outputs | Actual Outputs |
|--|--|
| ❖ Review Previous Planning History and Heritage Aspects of Site | ❖ Comprehensive record of the site completed covering its historical, social, architectural and cultural history in addition to the more recent planning history |
| ❖ Identify and make recommendations for a series of early actions. | ❖ An Access Health & Safety Review completed for the building detailing what actions that need to be undertaken immediately to make the building as safe as possible and to prevent further damage ❖ A Condition Review completed for the building detailing water damage, rot, etc |
| ❖ Establish the physical parameters within which the feasibility of a range of usages for the Gilpins Site may be used | ❖ Recording the physical parameters for the site, measuring footprint and floor plates ❖ Identifying potential for a number of options ranging from full restoration and re-use, partial restoration, partial demolition and re-build, to full demolition and re-build. |
| ❖ Provide a Greater understanding of the ground / building condition on the Gilpins site | ❖ Structural engineer reviewing ground conditions from historic records and visual evidence. Completed. |
| ❖ Provide an understanding of the building structure so that all options are considered | ❖ A detailed building condition survey completed, recording all defects and identifying construction materials and methods. ❖ Structural Review Completed – identified all floor loading or structural restrictions in the existing building or ground. ❖ Condition Review – identified a costed, prioritised list of repairs and upgrading works: <u>Priority 1</u> – urgent works which would need to be done to prevent further deterioration of the building (e.g. water ingress, security measures). |

2.3 TECHNICAL APPRAISAL METHODOLOGY (Continued)

The table below presents additional activities undertaken by Consarc as part of the overall feasibility study process;

| Agreed Outputs | Actual Outputs |
|---|---|
| ❖ Provide an understanding of the building structure so that all options are considered (Continued) | <p><u>Priority 2</u> – Works that would need to be done to allow the building to be used for temporary or meanwhile uses (e.g. fire alarm systems, access ramps, temporary lighting etc.)</p> <p><u>Priority 3</u> – Full repair and restoration works detailed</p> |
| ❖ Establish any issues relating to the title of the site | <p>❖ Legal title of the site completed to establish if there are any encumbrances (covenants, rights of way etc.) on the site.</p> <p>❖ The physical boundaries of site was checked both on maps and on the ground by a surveyor</p> |
| ❖ Taking into account all of the above – assess current value of site? | <p>❖ Site Appraisal and Valuation Completed</p> |

The technical appraisal was completed to an exacting standard, allowing the potential for future uses to be tested, verified and either ruled in or out based on their physical demands on the building.

2.4 SUMMARY OF METHODOLOGY AND APPROACH

The overall approach to the assignment was one of inclusivity and openness. The Statutory agencies were keen that the ideas and study were embodied through a ‘community development’ approach. Listening to the needs of local residents was of paramount importance and the widespread consultation, survey and public meeting enabled local people to feel that they were ‘heard’ and ‘listened to’ as part of the process. In establishing the future options for Gilpins, the consultant team had to consider the following; 1) Would it be acceptable to local stakeholders, 2) Could the footprint of the building meet the need, 3) Could we secure finance or funding to develop the preferred option and 4) Was the option sustainable in the longer term. During the consultation phase of the assignment, there many uses presented by local stakeholders, and each had to be examined alongside these four key questions. In summary, the consultation was meaningful, there were no preconceived options for the development, and the final list of options were fully representative of the consultation process.

STRATEGIC FIT FOR THE PROJECT

SECTION 3

3.1 CONTEXT AND FIT OF THE GILPINS PROJECT

The Gilpins project is strategic in nature and is likely to cut across a number of key policy areas. In establishing a number of viable options for the site, it is important to identify any existing or planned developments / investment to avoid duplication and ensure that a new use for Gilpins can offer additionality, maximising its offer and enhancing its sustainability. This section establishes a strategic fit for the Gilpins project in anticipation of significant regeneration in Belfast City Centre and South West Neighbourhood Renewal Area.

Sandy Rows location in the heart of Belfast City Centre presents an opportunity for Gilpins. The planning process has been delivered in anticipation of the following:

- 1. Redevelopment of Glengall Street Bus Station** – Plans presented in appendix
- 2. Belfast City Council Investment Fund 2012 - 2015** - BCC’s Physical investment programme will help to build community and city assets and support construction. This will impact on the wider economy, creating demand and opportunities at a time when they are needed most. BCC has identified modern infrastructure as critical to the future success of Belfast and the revitalisation of the local economy. BCC wish to create assets that will help communities and the city as a whole prosper, compete and create further opportunities now and for future generations. It has already helped fund Titanic Belfast, Commswater Community Greenway, the Lyric and The MAC.
- 3. Belfast City Council Renewing the Routes Project** – Since 2004 Belfast City Council have been delivering regeneration projects, working side by side with local people to bring out the best in important neighbourhoods across the City. The Council works in collaboration with communities, businesses and agencies to improve shopping areas and green spaces, develop gateways, introduce art and celebrate diverse heritage. This results in visible transformations that conserve the unique character of each community and inspire further regeneration.



3.1 CONTEXT AND FIT OF THE GILPINS PROJECT (Continued)

4. **Belfast City Council Tourism Framework** – The key priorities for the framework include;

- a) *Visionary Drivers* - Supporting growth / Investment into key projects and themes which will attract visitors - Titanic / Maritime Belfast, Conference and Exhibition Space (extension to Waterfront Hall), Crumlin Road Gaol, Lagan Corridor, Belfast Hills and Belfast Story.
- b) *Destination Developing* - Supporting growth and development into areas across the city to spread visitors, spend and benefits of tourism – Titanic Quarter, Queen’s Quarter, Cathedral Quarter, Shankill, Gaeltacht Quarter, Belfast Hills, Connswater Community Greenway, North Belfast Cultural Corridor, and Lisburn Road.

c) *Product and Infrastructure* – supporting gaps in experiences and services – food tourism, cultural tourism, community tourism, sports tourism, events, meeting accommodation gaps, transport gaps, and information services.

5. **A Strategic Regeneration Framework for South Belfast** - This framework forms a foundation for the development of an overarching strategy for the city. It highlights the vast disparity that exists in South Belfast. The report suggests that South Belfast is lacking in potential business development space, particularly for small micro enterprises. The report identifies that Sandy Row has a number of potential re-development sites that could be used to meet a range of business development needs.

6. **The Sustainable Development of Sandy Row Strategy 2015** – This document produced by CM Works aims to establish a physical and economic renewal strategy for Sandy Row, concentrating on the commercial frontage of the area. It notes a number of developmental challenges for Sandy Row, including:

- Long term lack of economic investment in the area
- Reduction of retail and commercial business operating
- Sandy Row has yet to feel the benefit of the surge of tourists coming to Belfast, with a lack of visitors to the area
- Sites of historical and cultural significance are often overlooked
- Challenge to positively promote the area as an opportunity for visitors, shoppers and economic investment

7. **Revitalise: A Neighbourhood Sustainability Plan for Sandy Row** - This document has identified some key opportunities for Sandy Row, particularly in relation to culture, heritage and tourism. There were a number of potentially ‘marketable’ points of interest in Sandy Row but the underpinning constraint is the lack of investment.

The new use for the Gilpins is inextricably linked to the strategies / initiatives identified above. A redeveloped site can become the catalyst for economic growth, combining culture / heritage and business opportunities to encourage visitors and footfall in Sandy Row. Additionally, any proposal will significantly enhance the physical facade of ‘the Row’, converting a derelict site to a vibrant, accessible hub for activity, giving people a reason to visit.

STRATEGIC FIT FOR THE PROJECT

SECTION 3

3.2 ADDITIONAL POLICY AREAS THE GILPINS PROJECT FITS WITH

The consultation findings are presented in full in section 4 of this document. Broadly, the findings identify a number of key issues and needs for the local community. In delivering a project that corresponds to the requests of the local community, it is anticipated that the new use for the Gilpins Building can contribute to a range of policy areas, local, regional and national strategies. These are presented in the table below.

| Thematic Area | Contribution | Key Strategy |
|---|--|---|
| Culture/Heritage | The consultation identifies a need for the Gilpins to return an 'identity' for Sandy Row. It is proposed that culture and heritage will be embedded in any development and include public art/exhibitions that will attract people to Sandy Row and give people an opportunity to share its past and contribute to its future. | <ul style="list-style-type: none"> Belfast City Council Integrated Tourism Framework Belfast Tourism Strategy 2010 – 2014 NIT Tourism Strategy for NI 2020 |
| Sport/Health | It is anticipated that any new use will include provision for sport, physical activity and health promotion. The area suffers from severe health inequalities, and Gilpins can be the mechanism to address these issues through enhanced access to opportunities. | <ul style="list-style-type: none"> DHSSPS A healthier Future Strategy for Sport and Physical Activity 2017 Belfast City Council; Making Belfast more Active |
| Economic Development / Educational Underachievement | The new use for Gilpins will likely include a mix of business space/micro enterprise units as well as community provision for training and education. This will target young people, adults and older people and seek to address gaps in educational underachievement and high levels of unemployment locally. | <ul style="list-style-type: none"> OFMDFM a ten year strategy for Children and Young People 2006-2016 Success through Skills – The Skills Strategy for NI DETI Social Economy & Enterprise Strategy Anti-Poverty Strategies Ireland and NI Lifetime Opportunities – OFMDFM |
| Community Safety | Any development will transform what was already a derelict site and a venue for anti social behaviour, drug and alcohol misuse. The current site has been described through consultation as a 'plague and eye sore for Sandy Row' | <ul style="list-style-type: none"> DoJ - Building Safer, Shared and Confident Communities Belfast City Councils PCSP's Neighbourhood Renewal 'People and Places' Strategy |
| The list of strategies is not exhaustive, but provides an indication as to the potential contribution of the Gilpins. Any facility would be established as a shared space and therefore would also contribute to key shared space agenda, cohesion and integration and good relations strategies. | | |

3.3 LEARNING FROM BEST PRACTICE

There is a broad and growing research literature on regeneration which stresses the importance of:

- Community buy-in
- Need for comprehensive examination of problems and holistic solution
- Mixed solutions, with flexibility built in, organic rather than fully prescriptive
- In particular the inclusion of housing to make the area safe at night and discourage anti-social behaviour
- Respect for heritage
- Improving permeability – the ability to move through the area, particularly pedestrian connections, however with respect for traditional street patterns and movement
- Creation of new places for interaction
- Need to build within a well defined area and positively contribute to its identity.

All of these aspects have been brought to bear in the analysis of the Gilpins building. Additionally, within Northern Ireland there are many examples of best practice that illustrate key lessons. Relevant examples are summarised in the table below

| Case Study | Analysis / Lesson |
|-------------------------------------|--|
| Skainos – multi-dimensional renewal | Very large scheme (£21m) including housing both for sale and social, training and employment functions and community services. Skainos illustrates the power of a vision and the surprisingly large potential of a site in a similar context to Gilpins, fronting the road in an edge city centre location in an area once known for shopping ,but now in decline within a disadvantaged area |
| LORAG – community leisure | Taking over the Shaftesbury Recreation Centre from Belfast City Council in 2000, LORAG have demonstrated alternative models of provision, those which are community led, can be effective not only in day to day management and securing community involvement, but in attracting major investment, LORAG achieving a £2m grant from Sport NI. Also broadening the leisure focus to include other community services notably Sure Start nursery / crèche provision |
| EBCDA – network centre | EBCDA, umbrella organisation for East Belfast community organisations, is completing the renewal of the former Rupert Stanley building, prior to that the Templemore Primary School as a network centre in a £4m scheme funded by DSD. EBCDA will act as a social landlord in letting out spaces to a range of community organisations, and others including statutory agencies, while providing common services such as reception and photocopying. This delivers cost savings to the groups while increasing their efficiency as they can more easily work together. |

4.1 INTRODUCTION

The following chapter presents an overview of ‘need’ in terms of finding a new use for the Gilpins building. The need has been broadly presented across three thematic areas;

- a) Perceived need based on consultation with stakeholders and residents
- b) Statistical Need and Government Information to support consultation
- c) An audit of provision in the locality

4.2 AREA OVERVIEW

The Gilpins building is located in the Shaftesbury Electoral Ward within the South West Neighbourhood Renewal Area. On Census day 29th April 2001 the resident population of Shaftesbury ward was 5785. Of this population:

- 19.4% were under 16 years old and 21.6% were aged 60 and over
- 47.7% of the population were male and 52.3% were female
- 36.9% were from a Catholic community background and 58.5% were from a ‘Protestant and Other Christian community’ background.
- 49.3% of persons aged 16 and over were single
- 38.0 years was the average age of the population

The population for Shaftesbury ward in 2010 was estimated at 6352, of which 15.3% were children, 42.9% were young working age adults (16-39 year olds), 24.9% were older working age adults (males 40-64 year olds, females 40-59 year olds) and 16.8% were older people. This represents an increase of 9.8% (566 individuals) from the mid-year ward population in 2001.

4.3 COMMUNITY & STAKEHOLDER CONSULTATION

One of the key strengths of this feasibility study was the validity of the community consultation, those consulted had a genuine opportunity to shape and influence the final preferred option for the development. Organisations and individuals were consulted via residents and online surveys as well as open ended stakeholder interviews. A total of 136 surveys were returned, representative of approximately 350 people. 1 public meeting was hosted and attended by 30 local stakeholders, whilst 21 stakeholder interviews were conducted, a list of the organisations consulted is noted below:

- » Sandy Row Women’s Group
- » Belfast South Community Resources
- » FASA
- » GVRT
- » Sandy Row Resident’s Group
- » Sandy Row Band
- » Sandy Row Community Forum
- » Ex-combatants group
- » Sandy Row Orange Lodge
- » South Belfast Partnership Board
- » Sandy Row Boxing Club
- » South Belfast Alternatives
- » Charter Youth Club
- » Windsor Women’s Group
- » Forum for Alternative Belfast
- » Weaver’s Court Business Park
- » Belfast City Council (Heritage / Tourism Officers)
- » Hilden Brewery
- » Art Gallery’s
- » Blythe Street Primary School
- » Donegal Road Primary School

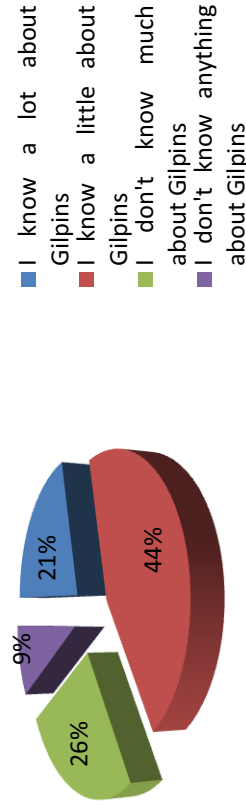
The resident’s survey was distributed to over 600 households. A total of 136 households responded which is representative of over 350 people. Of the 136 responses 53% were completed by females with the remaining 47% completed by their male counterparts. The completed surveys show that the average number of years that the respondents have lived within the Sandy Row area equates to just over 31 years (31.28 years).

4.4 CONSULTATION FRAMEWORK

The consultation framework was designed to enable each organisation and individual to identify the impact of the Gilpins building in its current state, the key issues affecting Sandy Row and options to be assessed as part of the new use for Gilpins. The key findings are presented in the following pages, supported by key statistics and research where necessary.

4.5 WHAT IS THE IMPACT OF GILPINS CURRENTLY

Those consulted were asked to identify what they know about the building and what they perceived to be the current impact of Gilpins on Sandy Row. As expected, feedback was inherently negative with Gilpins referenced as “an eye sore” or “a site for anti social behaviour” by many of those consulted.

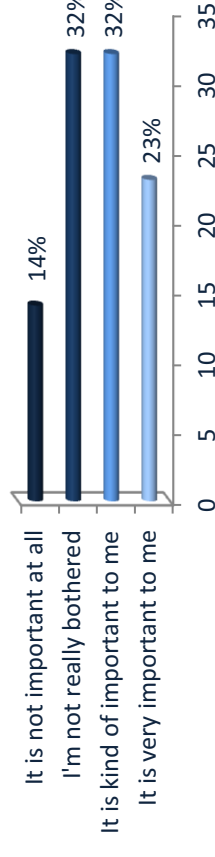


The figure above shows that a total of 65% residents either know a lot or a little about Gilpins, highlighting that the Gilpins building is a prominent landmark within the Sandy Row area. 9% of the respondents highlighted that they have no knowledge or experience of the Gilpins building. The following resident’s statement is reflective of the majority of comments, “Building was the hub of community and attracted visitors from across Belfast”.

Some of the additional comments include:

- ❖ The premises has a rich history and used to be a brewery facility
- ❖ Memorial on the side of the building, which is now located in the hall within the building itself is significant
- ❖ Original UVF Parade Ground was in Gilpins (photo of men signing the covenant on 28th September 1912)
- ❖ Gilpins was iconic like Murray’s Tobacco site and Reid’s shoe shop.
- ❖ Gilpins is synonymous with the historical significance of Sandy Row, individuals from all over Belfast used to work and shop in Sandy Row
- ❖ Was a major attraction for Sandy Row and used to attract traders
- ❖ Part of the community has been lost and the opportunity to retain the significant landmark in Sandy Row is important for residents.
- ❖ Young people don’t care about it, or understand the significance of the building. Used for a lot of antisocial behaviour/ drug misuse.

When informed about this process, those consulted were asked to identify the importance of the Gilpins building for them.



14% of respondents have replied that the Gilpins building isn’t important to them. The graph highlights that the majority of residents have a level of interest in the building. A resident responded that he “Grew up in Sandy Row and the Gilpins building has been part of the community as long as he can remember.”

4.6 KEY ISSUES/NEEDS IN SANDY ROW

In establishing a potential use for the Gilpins site, it was important to identify the key issues and needs of the local community. Those consulted were asked to identify and prioritise what they perceive to be the key needs of Sandy Row. The stakeholder interview and direct consultation identified a variety of needs, including:

- ❖ *Needs something that is going to represent times gone by in Sandy Row.*
- ❖ *There seems to be a strong sense of underachievement when it comes to Education in the Sandy Row area, creating a direct correlation between the employability prospect of local residents leaving School with a lack of qualifications.*
- ❖ *Young People need some facility to cater for extracurricular activity after 9pm, tackle antisocial behaviour in the area.*
- ❖ *There seems to be a lack of adequate housing in the area.*
- ❖ *It needs to be a unique redevelopment, not a commercially orientated development such as Boucher Road or City Centre (needs to reflect niche markets)*
- ❖ *We need people to come back to Sandy Row, increased numbers of visitors will reinvigorate the local economy, Gilpins can be the catalyst to realise this.*
- ❖ *We need to bring people back to Sandy Row, there needs to be more shops so that we can encourage businesses to set up here*
- ❖ *Health has to be a key issue, there is nothing for people to do to improve their health, people feel isolated and there is a big issue around drug and alcohol abuse in Sandy Row.*
- ❖ *We need a reason for people to come here, there is no where to go at the minute, people that do come in, leave straight away again because there is nothing keeping them here*

In terms of the residents survey, the table opposite provides an overview of perceived needs in Sandy Row.

| Rank | Key needs in Sandy Row |
|------|-----------------------------------|
| 1 | Employability and Jobs |
| 2 | Health and Wellbeing |
| 3 | Youth Programmes |
| 4 | Sporting Provision |
| 5 | Support Services e.g. counselling |
| 6 | Housing and Accommodation |
| 7 | Older people services |
| 8 | Social areas for entertainment |

Based on the information provided through the consultation process, this report has summarised the perceived needs of the area into the following thematic points:

- ❖ High levels of educational underachievement and unemployment
 - ❖ Low levels of health
 - ❖ Lack of provision for young people
 - ❖ Housing
 - ❖ Lack of an 'identity' for Sandy Row
 - ❖ Need to create 'somewhere to go'
 - ❖ Need to re-invigorate
 - ❖ Need for shops and retail space
 - ❖ Need for new businesses and investment
 - ❖ Need to bring to people to Sandy Row
- What exists currently

In order to validate the consultation findings, each of the perceived needs identified above is supported by statistics and evidence in the following pages.

4.7 EDUCATION/TRAINING/EMPLOYMENT

Statistics for the Shaftesbury Electoral ward demonstrate a trend of low level educational attainment and underachievement. The number of school leavers who achieved at least 5 or more GDCE's at grade C and above (2009/2010) was substantially lower than the Belfast LGD area and Northern Ireland figures of 29.6% compared to 65.5% and 71.9% respectively. The percentage of post the Primary School population with Free School Meals entitlement (2010/11) is significantly greater in the Shaftesbury ward compared to the Belfast LGD and Northern Ireland averages. 48.8% of the Shaftesbury ward gain this entitlement compared to 27.8% within the Belfast LGD and 18.0% in Northern Ireland. In the Shaftesbury ward there were 160 students enrolled at a Higher Education college in 2009/10 whilst there were 766 students enrolled at a Further Education college during the same year.

| Work Area | Shaftesbury | Belfast LGD area | Belfast South (AA) | Northern Ireland |
|---|-------------|------------------|--------------------|------------------|
| School leavers who achieved at least 5 or more GCSEs at grade C and above (%) (2009/10) | 29.6 | 65.5 | 74.4 | 71.9 |
| Post Primary School population (pupil residence) with Free School Meals Entitlement (%) (2010/11) | 48.8 | 27.8 | 12.1 | 18.0 |

Additionally, the Shaftesbury Electoral ward is located in the top 8% most deprived in terms of Income and Employment, whilst it falls within the top 2% most deprived for Education.

Coinciding with the low level of educational attainment / underachievement, the Shaftesbury Ward area also suffers high level disadvantage in terms of employment and economic activity. The table below demonstrates some of the key statistics in this regard.

| Ward Area | Shaftesbury | Belfast LGD area | Belfast South (AA) | Northern Ireland |
|--|-------------|------------------|--------------------|------------------|
| Claimant Count (%) (2010) | 8.2 | 6.6 | 4.6 | 4.9 |
| Claimant Count - Long Term Unemployed (%) (2010) | 23.4 | 22.8 | 20.2 | 23.7 |
| Housing Benefit Claimants 16 and Over (2011) | 1778 | 39425 | 8615 | 156331 |
| Income Support Claimants 16-59 (2011) | 833 | 21107 | 3742 | 82783 |

The statistics above once again clearly show that there is a significant difference in terms of the percentage of Claimants (2010) within the Shaftesbury ward compared to Belfast LGD area and Northern Ireland averages. 8.2% of the Shaftesbury ward are classified as claimants compared to 6.6% (Belfast LGD) and 4.9% (NI) respectively. The Shaftesbury ward average for claimants that are long term unemployed (23.4%) is again above the Belfast LGD ward area average of 22.8%. Additionally, the table above shows that in 2011 there were a total of 1778 people aged 16 and over claiming housing benefits and 833 people aged 16-59 claiming income support. Such statistics clearly demonstrate the need for intervention in the area in terms of improved opportunities, personal development, training and education and ultimately improved chances of gaining employment.

4.7 EDUCATION/TRAINING/EMPLOYMENT (Continued)

Sandy Row is located within the Shaftesbury 2 and Shaftesbury 3 Super Output Area's. Protestant working class communities, such as Sandy Row suffer from significant levels of underachievement, where many young people are unemployed and disaffected (46,000 NEETs in NI). Wider research (sourced from 'Educational Disadvantage and the Protestant Working Class' Dawn Purvis MLA) demonstrates that in NI;

- 24% of children live below the poverty line with 10% living in severe poverty
- Children in NI are twice as likely to be living in persistent poverty compared with the rest of the UK
- Ten-year suicide trends to 2007 show a 61% increase in NI
- 3 in 4 children living in persistent poverty lived in one parent families
- Over 41% of the workforce have no qualifications
- Protestant pupils in disadvantaged areas will only have a 1 in 10 chance of going to University (compared to 1 in 5 for Catholic pupils)

Sandy Row (located in SOA Shaftesbury 2) is ranked 22nd of 892 SOA's in terms of its education deprivation domain, whilst Shaftesbury 3 SOA is ranked 19th of 892, offering an indication as to the severe disadvantage and recurring educational underachievement in the target area. Consultation with the principle of Blythe Street Primary School has identified a range of challenges faced by young people with regards educational achievement. Of the 82 pupils currently attending the school, only 3 have achieved an IQ score of average or above based on the DE Intelligence Test. NISRA 2010 also highlights that unemployment and poor educational attainment remain a common concern within the Shaftesbury ward. In the Shaftesbury 2 SOA 65.3% of the population had no or low levels of qualifications. Similarly, 66.3% of the residents in the Shaftesbury 3 SOA had no or low levels of education.

4.8 HEALTH

In terms of health and well being, the key statistics for the Shaftesbury Ward suggest high level disadvantage and deprivation compared to Belfast and National averages. The table below for example provides some of the key Health and Care statistics taken from the Northern Ireland Neighbourhood Information Service.

| Ward Area | Shaftesbury | Belfast LGD area | Belfast South (AA) | Northern Ireland |
|--|--|------------------|--------------------|------------------|
| Life expectancy males (2007-2009) | Less than 75 | 73.5 | 76.4 | 76.8 |
| Life expectancy females (2007-2009) | Greater than 75 but less than NI average | 79.6 | 82 | 81.4 |
| Children aged 0-2 registered with a dentist (%) (2011) | 12.8 | 25.3 | 23.1 | 30.3 |
| Children aged 3-5 registered with a dentist (%) (2011) | 43.0 | 61.8 | 62.1 | 70.0 |

Evidently in terms of health, the Shaftesbury Electoral Ward is significantly deprived with life expectancies for both males and females significantly less than the Northern Ireland averages. The life expectancies for males within the Shaftesbury ward is less than 75, while the National average is 76.8. Additionally, the female life expectancy is less than the Northern Ireland average of 81.4 years. Child Health Statistics 2010 indicate that Sandy Row has a significantly high % of births to lone parents (17.9%) compared to the Belfast average (10.9%), suggesting a lack of family support and often a lack of role models for young people. Sandy Row also has a high number of teenage mothers (10.5%) compared to the Belfast average (6.9%). The Shaftesbury ward is ranked 15th out of 582 in terms of Health and Disability Domain Score (top 3%) which further highlights the disadvantage faced.

4.9 LACK OF PROVISION FOR YOUNG PEOPLE

One of the key needs of the area according to consultation, is adequate provision for young people, and particularly those aged 16+. ‘Nothing to do’ has been blamed as one of the key contributing factors to high levels of anti social behaviour and drug and alcohol misuse locally. The current offer for young people in Sandy Row includes:

Charter Youth Club – BELB club that operates during the week and primarily caters for young people aged 8 – 16. ‘At risk’ young people in the 16+ category won’t attend because it is ‘too young’. Additionally, the club is closed on a Friday and Saturday evening.

Sandy Row Boxing Club – Located within the Orange Hall, the boxing club provides an outlet for young people from across Sandy Row to engage in sport and physical activity.

Belfast South Community Resources – Provide an ESF funded REACH project which provides essential skills training and other specific training courses for young people.

Other youth provision include the Donegal Pass Youth club which is out of reach for young people from Sandy Row and ‘play projects’ which target children and don’t meet the needs of the older youth population. According to consultation, the lack of appropriate youth provision leads to high levels of anti social behaviour and criminal activity in Sandy Row. According to Youth Justice Statistics 2011, the YJA approved 384 Youth Conferences in South & East Belfast between 2007-2011, this accounts for 27% of the total number of Youth Conferences approved in Northern Ireland during this period of time.

The community safety / confidence officer within Sandy Row is employed by BSCR to liaise with statutory agencies with regards to community safety concerns.

The community safety officer reported that key duties include:

“dealing with everyday problems reported in Sandy Row such as anti social behaviour, shoplifting, kids using substances openly, family disputes, court appearances, break-ins, noisy neighbours and other issues that arise in the community”

The Safety Officer also identified that a great deal of his time is spent *“dealing with anti social behaviour”* which *“mainly involves local youths”*.

One of the other major problems is drug paraphernalia that is discarded in the area. Lack of provision for young people seems to be a key issue for the local community, Gilpins can help address this and this should be noted within any potential redevelopment.

4.10 HOUSING

The consultation has identified housing as a key priority for the area. The Victoria Place development has been a cause of frustration for local people as they have not been able to access apartments and accommodation. Importantly, the Northern Ireland Housing Executive waiting list for the area does not reflect a huge need for additional houses, however the consultation process continued to identify housing as a priority, particularly for the 18-25 age group. A key consideration is the pending Welfare Reform bill and the move to universal credits, consultation with the Northern Ireland Housing Executive indicates that 1 and 2 bedroom apartments, within close proximity to the City Centre will be identified as a NIHE priority.

CONSULTATION & NEED

SECTION 4

4.11 WHAT EXISTS CURRENTLY: AN IDENTITY FOR SANDY ROW

The consultation process has identified the need for Sandy Row to re-establish its identity. Currently, Sandy Row has been described as ‘a ghost town’ by those consulted. This is compounded by significant levels of dereliction. In order to provide a context, the following tables provide a list of community organisations, businesses and key ‘cultural’ sites within Sandy Row (www.sandyrow.org).

| Facilities | Local Businesses | Local Businesses | Local Businesses | Points of Interest |
|---|---|---|--|--|
| Belfast South Community Resources Belfast South Community Transport Sandy Row Community Centre Sandy Row Boxing Club Sandy Row Orange Hall Sure start Blythefield Primary School Charter Youth Club Kids Into Training & Education After Schools Activity Programme 6 x Local Churches | Cultural Citi Cabs Allens Tours Drums Sounds Band Shop One Stop Ulster Shop Mini-Coach Executive Travel and Tours Jets Taxis Belfast International Youth Hostel Specialist Singer Sewing Machines Southside Pet food & Accessories Asian Flavours Indian Spice Shop Belfast Memorials Fisher & Fisher Solicitors City Sewing Machines Reid's Shoes Belfast Alterations Tommy McCutcheon Fishing Tackle Cusack Ink: Tattoo & Piercing Studio Academy Digital Colour CM Works Wheels Are Us Belfast City Property Service Dr. McDowell Optometrist Apsley Homes | Cafes & Take Away Ena's Best on The Row The Supreme Silver Boat Chinese Take Away Indian Jaipur Kebabs Kebab House Bakery Truffles Kirks Home Bakery For the Home/Shop T. A. Allens Furniture Ideal Furniture David Scott Tiles Vista Blinds Better Blinds Patterson's Electrical Pine Furniture & Mirrors Markey's Pharmacy Alliance Pharmacy McKnight's Newsagent | Pubs & Clubs The Royal Sandy Row Rangers Supporters Club Hair & Beauty/Barber The Hair Company Just Gents Just Gents 2 Unisex Beauty Salon Derelict Shop Fronts/Sites 9 x derelict shops in Sandy Row | The Orange Hall The Half Day School and the connection with factory life The Churches The brewery site and its connection with the Ulster Division (Gilpins) Local involvement in the World Wars More recent history of the impact of the “Troubles” |

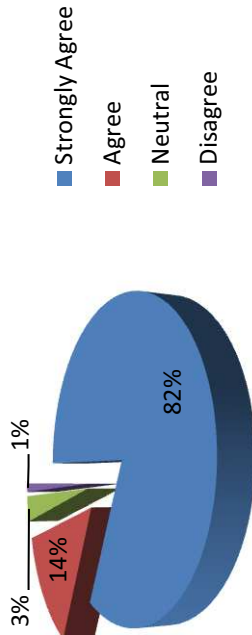
CONSULTATION & NEED

SECTION 4

4.12 FINDING A NEW USE FOR GILPINS

Having established the key issues and needs within Sandy Row, those consulted were asked to comment on the potential of the Gilpins building to address issues and to identify potential development options.

The graph below shows that an overwhelming majority of those consulted in Sandy Row would like to see the Gilpins developed for the entire community. *“It is crucial and will be key in defining the future of Sandy Row as a place of cultural, historical and economic value, that will hopefully reflect the inclusivity of the area.”*



In establishing a long list of options for the building, we asked those consulted to think inwardly about how the building can potentially help to address local issues, and to think outwardly about how the Gilpins building could be used as a catalyst to bring people to Sandy Row. Some of the key suggestions include:

- ❖ Adequate social housing and apartment complexes
- ❖ Clinics / office units for hot desks (PSNI / Housing executive / Advice/Benefits)

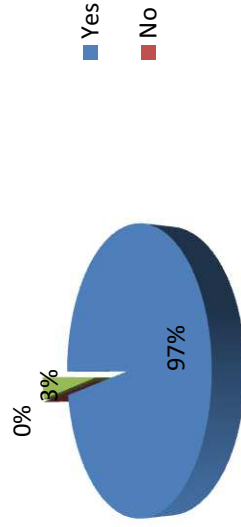
- ❖ Leisure facility that includes a boxing club / gym - reduces anti social behaviour.
- ❖ Renovating the Gilpins building will be a pivotal point in regenerating and improving the overall aesthetic appearance of the Sandy Row area, it needs to be iconic in design
- ❖ A club specifically geared at providing training, education, volunteering and employment opportunity for those aged 16-25.
- ❖ Create a Green Space / community area
- ❖ History of Sandy Row needs to be prevalent in a new facility
- ❖ Community Development Hub – Centre for Learning and Training
- ❖ A Village Square
- ❖ Retail space
- ❖ Cafe and social space
- ❖ Conference Centre

Local residents were invited to prioritise potential development themes,, the findings are presented below:

- | | |
|-------------------------------------|---------------------------------------|
| 1. Multi Purpose Community Building | 7. Business Units / Workshops |
| 2. Low Cost Affordable Housing | 8. Cultural / Heritage Space |
| 3. Shops / Retail Space | 9. Children’s Play Facility |
| 4. Youth Facility | 10. Café / Restaurant |
| 5. Art / Theatre / Creative Space | 11. Village Garden / Social areas |
| 6. Day Care / Child Care | 12. Offices and Conference Facilities |

4.13 CLARIFYING A NEED TO DEVELOP GILPINS

A full list of suggested options and an assessment of each is included in section 8 of the this document. The consultation process asked respondents to formally clarify that there is a need to develop the Gilpins Building, the graph below summarises the response.



The chart above shows that local resident's feel that there is an obvious need to develop the Gilpins building and would support this process. No respondents felt that the Gilpins building should remain in its current state.

4.14 CONCLUSIONS

This section has provided an overview of the consultation findings, supported by a range of statistics and research that evidence the need for the redevelopment of the Gilpins building. The consultation has found that the key issues and needs of the local community include range of systemic issues linked to deprivation, such as: Low Levels of employment and high levels of educational underachievement, low levels of health, lack of provision for young people, lack of adequate housing for young people, lack of inward investment caused by dereliction and lack of identity.

These findings have been supported by a range of research and statistics about the local area. Key findings include:

- ❖ *Shaftesbury Electoral ward is located in the top 8% most deprived in terms of Income and Employment, whilst it falls within the top 2% most deprived for Education*
- ❖ *Shaftesbury Electoral Ward is significantly deprived in terms of health, located in the top 2% most deprived wards in NI*
- ❖ *Child Health Statistics 2010 indicate that Sandy Row has a significantly high % of births to lone parents (17.9%) compared to the Belfast average (10.9%), suggesting a lack of family support and often a lack of role models for young people.*
- ❖ *Sandy Row also has a high number of teenage mothers (10.5%) compared to the Belfast average (6.9%).*
- ❖ *The audit of local businesses indicates that there is nothing that can become a major attraction, nothing to reclaim footfall and identity for Sandy Row*
- ❖ *The Shaftesbury Ward is located in the top 3% most deprived in terms of Living Environment*
- ❖ *The NIHE waiting list for housing does not reflect the local need for 18-25 year olds*
- ❖ *There is a minimum of 9 derelict shops on the main Sandy Row which need an economic stimulus/catalyst to attract business*
- ❖ *Sandy Row is 'being left behind' in terms of the tourism agenda, it needs something to enable it to contribute to and become a part of major investment strategies and plans for Belfast*
- ❖ *The Gilpins site in its current state is 'an eyesore', 'a sight for anti social behaviour' and 'drug and alcohol misuse'*

5.1 TECHNICAL INTRODUCTION OF GILPINS

The Gilpin's Building in Sandy Row comprises a group of three main buildings arranged around an open courtyard on a site of approximately 2.3 acres. The historic buildings on the site are as follows: to the south side, a three storey brick warehouse with stepped gable fronting onto Sandy Row; to the west sits another three storey hipped roofed building with, on the courtyard elevation, seven polychrome arches and a central feature at second floor level which comprised a stone carving surrounded by a circular stone moulding with carved wreath below and crown over. The circular carved feature was removed in recent years for safe-keeping and now resides within the adjacent Community Centre.

To the front of the road, on the eastern side of the courtyard, is a modern two storey wide-span showroom building. Constructed in the 1970's as an extension to the successful Gilpin's furniture shop, this building sits on the site of the former Brewery Buildings – an impressive 9 bay brick-built warehouse with projecting central bay featuring carved stone detailing and archway through to the courtyard beyond.

Historical OS maps of the site indicate that the areas of the building referred to as W1 and S1 originate from before 1883 and formed part of the Ulster Brewery buildings constructed on the site in 1869.

Areas S2 and W2 appear to have been modified between 1883 and 1902 and W3, a single storey brick loading bay with a pitched roof was added between 1902 and 1958.

There is a large courtyard area in the middle of the Building which presents an opportunity for future use of creating a large community Courtyard.

The Building is also adjacent to the Sandy Row Community Centre, and the consultant team have reinforced the need to think about how both spaces / buildings will relate and complement one another when the redevelopment is completed.



5.2 HISTORICAL CONTEXT

The 19th Century

Sandy Row has previously been described as a 'town within a town'. By the middle of the 19th Century the area was a thriving suburb with residents employed in the local mills and a wide range of local businesses. The 1858 OS maps show the Gilpin's site being occupied by Tuckers' Glue and Starch works but the following few decades were a period of great change on this site. The Belfast and Ulster Brewing Company was formed in the 1800's and moved quickly towards the building of a new brewery in Belfast. Jack Magee, writing about the life of master baker Bernard 'Barney' Hughes describes the process of building the brewery as follows:

"Within a few months of forming the new company announced the purchase of 'the most eligible site in Belfast, with water springs on the premises, on which it could build its brewery'. Clearing of the ground for the splendid new brewery began almost immediately on the large site of 3 acres in Sandy Row, a few yards from Tea Lane, or Rowland Street. Formerly the premises of Edward Tuckers' Glue and Starch Works, the location contained ten wells sunk by Tucker, and appeared ideal for its new purpose. Advertisements were placed in 'all the leading journals of the empire' for competition designs, but the successful architect was found nearer home.

The designs of Alexander McAlister of Chichester Street in Belfast, were preferred by the Directors. Indeed, much of the project was accomplished by local companies. Coates Lagan foundry provided the

horizontal steam engine and Henry Gray and Company's foundry in Townsend Street supplied the cast iron beams and columns for the building.

The building contractors were the Fitzpatrick Brothers of Great Victoria Street, Belfast. The foundation stone laying ceremony took place a year after the formation of the Company. By the end of 1868 the building was complete and the brewery was operational, producing a limited line of porter and ale, with an eye for adding additional products for exporting. Unfortunately, the brewery had a short life, closing down after about 10 years in existence, around 1878"

The 20th Century

From the closure of the brewery until the redevelopment of the site by Gilpin's, the buildings were occupied by a variety of trades and small businesses. However, the Brewery Buildings achieved notoriety on Sandy Row as the headquarters of South Belfast Ulster Volunteer Force which was formed in 1908 to 'fight' against Home Rule. Recruits were trained within the building in rifle drill and musketry, with target practice and marching in the cobbled courtyard. Later, recruits trained for a different battle as it became a practice ground for the 36th Ulster Division during WW1.

The name of Gilpins has been synonymous with Sandy Row for many years. Gilpins was a family run furniture business trading since 1926 and originally occupied the originally occupied the three story building fronting Sandy Row (S1/S2) extending into the building at the rear of the site and, later, into the new purpose-built showroom on the street front. It was a thriving business

5.2 HISTORICAL CONTEXT (Continued)

and traded throughout the troubles in Northern Ireland – providing a valuable service and acting as a draw to bring people into the Sandy Row area. Sadly, Gilpins Furniture shop closed its premises on Sandy Row in 2007 and the buildings have been vacant ever since.

The Gilpins buildings are currently in a relatively sound state. However, years of neglect and lack of maintenance have led to rapid deterioration of wooden and metal structural elements, especially at upper floor levels. Condition and Structural surveys were completed by the Architect, Surveyor and Structural Engineer with appropriate PPE (personal protective equipment), exercising appropriate caution and health and safety protocols. An overview of the structural arrangement and condition was prepared by Albert Fry Associates, Structural Engineers. (Appendix 1: Gilpins Site Structural Assessment).

- broken glass at ground floor level (S2) to be cleared away.
- debris from both staircases cleared to allow safe passage to the upper floors.
- barriers to be provided at the open doors of the lift shaft (W2) at upper floor levels.
- all visitors to wear appropriate PPE – hard hat, high visibility vests and appropriate site footwear.

Even with all of the above actions in place, access to the building is still relatively high risk and should be limited to small group visits only. Access is also dependant on appropriate permissions from the building owner, with a view to compliance with relative conditions relating to insurances, etc.

2. Access to the building for temporary ‘meanwhile’ or ‘pop-up’ events or activities (Short-term proposal).

At the present time and without more extensive works being carried out, detailed later in this report as Priority 1 and 2 Works, access for temporary event should be limited to the ground floor only of the modern showroom building, facing onto Sandy Row.

Internally, this building is dry and in relatively good condition with access is directly off Sandy Row and, if external roller shutters are raised, has the potential for good natural lighting. This space provides approximately 300m² of usable floor space.

5.3 ACCESS OPTIONS/EARLY ACCESS

1. Access to the building for community / group visits would require (as a minimum) the following actions:

- temporary lighting required throughout the ground and first floors of the building, which are currently in complete darkness.
- designated areas within the building at upper floor levels would require to be cordoned off due to concerns about floor strength.
- barrier installed at an open door at first floor level of W2 to prevent falls.

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5.4 OUTLINE CONDITION REPORT (MAIN BUILDING S1/S2 ALONG BOYNE COURT: SOUTH)

EXTERIOR

- Flemish bond red brick built, three storey building with stepped front tiled entrance gable.
- Soldier course arched heads support the majority of the structural openings, with the ground floor and first floor of the Boyne Court elevation being built up for security.
- The rear corner appears to be a later addition red brick built section tying in to the main Boyne Court building with larger window openings and exposed concrete heads, all of which have been fully or partially built up.
- Painted render now covers the lower Boyne Court elevations.
- From initial inspections the walls appear to be in a sound condition with only a diagonal crack visible high on Boyne Court elevation behind the front façade and some pockets of missing brick.
- Isolated areas of recessed pointing exist, most noticeably behind the downpipe locations where leaks have occurred and vegetation growth is sometimes evident which may be a result of blocked, silted up lead parapet gutters, however may be causing structural cracking considering the majority of the growth.
- The lower edge of the concrete window heads are spalling and some have had a concrete repair carried out, this may be due to rusting reinforcing bars.
- The original and majority of the roof is covered in a profiled asbestos sheet covering with glazed sections running the length of both pitches. These glazed sections are now completely missing leaving the interior totally exposed and causing accelerated deterioration to the internal fabric and structure.
- A portion of the roof towards the Sandy Row end has been covered in a new profiled metal sheeting which is in good condition however inappropriate for the building.
- A slate roof covering has been installed on the corner section of the building however large sections have been covered with corrugated sheet or a felt covering presumably due to missing or damaged slates. Glass is also missing from the in-line roof light allowing rain in.
- Rainwater goods are plastic and largely in place with only a couple of downpipe drops missing. Leaks are evident at most downpipe locations and gutters are blocked with silt and vegetation.

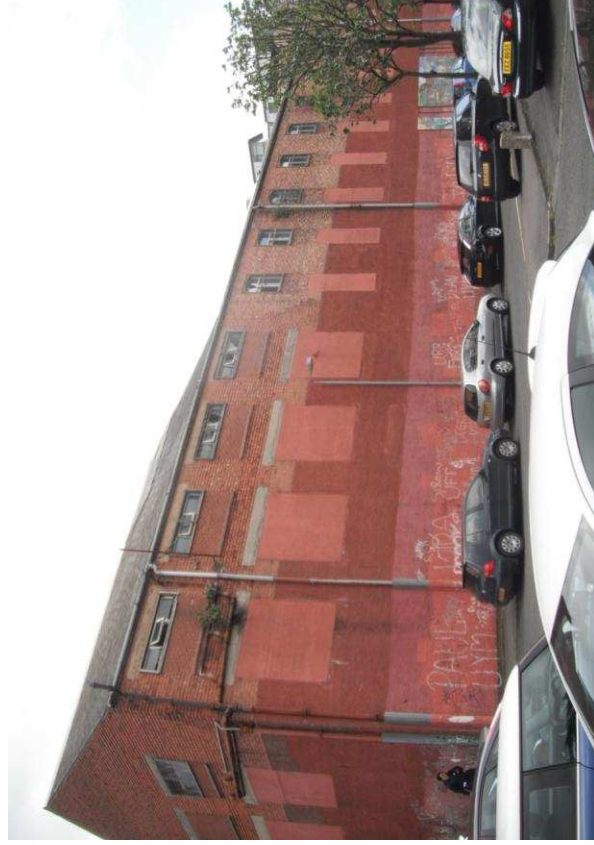
TECHNICAL APPRAISAL SUMMARY

SECTION 5

5.4 OUTLINE CONDITION REPORT (MAIN BUILDING S1/S2 ALONG BOYNE COURT: SOUTH) – Continued

INTERIOR

- Two rows of timber columns run the length of the building and support timber beams which heavy section floor boards span and are secured to.
- All timbers are intact, however, outbreaks of dry rot are evident in several locations on the lower levels. The top floor is saturated with moss and vegetation covering the majority of it. This is a result of the missing roof covering.
- In order to establish the condition of the second floor and structure, also the lower level dry rot outbreaks it would be advisable to remove all existing floor coverings and column / beam casings and commission a specialist timber survey.
- The roof structure is a series of metal trusses supporting angle purlins to which the roof covering is attached. Rust can be seen on several trusses and should be investigated closer when safe to do so.



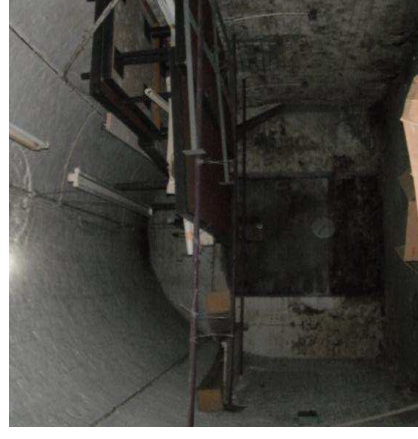
5.5 OUTLINE CONDITION REPORT (DECORATIVE ARCHED BUILDING W1/W2)

- Three storey, Flemish bond red brick built building with seven arches framed with cream and black saw toothed detailing to the front façade.
- All windows have been built up with either red brick or concrete block.
- The rear façade again has been rendered over with arched heads protruding over the render line as evidence of original lower window openings which have now been built up.
- The brick facades are in reasonable condition with only minor cracking, areas of recessed pointing and delaminating brick faces evident. Larger cracks are evident internally on the second floor which are historic and are currently being monitored with a glass tell tale bridging the crack, this is currently not broken suggesting any settlement has halted (see engineer's report).
- Externally in this location areas of re-pointing have taken place, sealing any cracking which may have been once evident.

- The rendered end gable has cracking and missing render exposing brickwork in some areas.
- Rainwater goods are in place although several leaks are evident allowing concentrated saturation causing staining and encouraging vegetation growth.
- The guttering is blocked with silt and vegetation which can be seen from the ground.
- The majority of the roof covering is a modern profiled metal sheet supported off metal purlins and trusses which would not have been original however is at present keeping the majority of the building dry.

Interior

- A small slate section remains over a traditional timber sarked roof. However, many slates are missing allowing excessive water ingress through to the internal fabric and structure.
- The inside structure comprises of steel columns and cast decorative central columns, supporting concrete slabs or brick vaulted ceilings / floors above. Rust is evident on some of the end columns and vaulted ties, some of the end vault ties have been cut away completely (see engineer's report).
- Dry rot is again evident in several locations within the building and a full specialist timber report should be sought to establish the full extent of the rot and halt its growth as soon as possible.
- Remedial works should also be undertaken to remove ceilings and their structures which are currently loose and in danger of collapse.



TECHNICAL APPRAISAL SUMMARY

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■ 5.6 FORMER LOADING BAY (W3)

Single storey brick structure attached to courtyard elevation of W1 with overhanging roof clad with profiled cement fibre sheeting. No access to interior.



It is assumed that if the project were to move to construction and development stage, this small area of the building would be demolished as it is of no physical use or of any architectural heritage.

This would make way for a new entrance to this part of the building and would also allow the Courtyard space to be fully maximised and developed. This loading bay was added as an extension to the main building.

■ 5.7 NEW TWO STOREY SHOW ROOM (E1)

Wide-span modern warehouse in relatively good condition. Brickwork to side and rear elevations is sound and roof covering intact. Rainwater goods will require to be cleaned out and vegetation at high level removed.

3 No. roller shutters allowing access to accommodation from Sandy Row. Interior is dry and free from excessive debris.



This area of the building is a newer addition to the Gilpins complex and has no architectural or heritage value. .

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5.8 OUTLINE CONDITION REPORTS: RECOMMENDATIONS

The buildings are structurally sound (refer to structural engineer's report in Appendices) though are currently deteriorating quite rapidly due to years of neglect and lack of maintenance.

In particular, the missing sections of roof over Building S1 are allowing substantial ingress of water which has the potential to cause potentially serious damage to the first and second floor structures in this location, with a knock-on effect on the structural stability of the outer walls of the building.

5.9 ADDITIONAL SURVEYS

We would recommend at this stage, and in order to appreciate the extent of remedial works required, that the following additional surveys are carried out:

- **Asbestos Survey** - A full survey should be undertaken to establish the presence and locations of asbestos on site. It may also be necessary to carry out removal of identified asbestos (e.g. ceiling cladding) if this would impact on other investigative surveys.
- **Specialist Timber Survey** - This would necessitate the need to remove columns and beam casings along with areas of ceiling and floor coverings.

If the stakeholders agree to take this project forward it would be advisable that these surveys should be completed before any purchase as they may have an impact of the overall value of the site

5.10 PRIORITY WORKS (SHORT TERM)

Urgent Works to be carried out in the short-term to prevent further deterioration of the building fabric include:

- Provision of new temporary roof covering over S1.
- Cleaning / temporary repair or renewal of all rainwater goods
- Removal of external vegetation
- Removal of vegetation to surface of second floor level.
- Removal of internal partitions, broken glass and redundant fittings at second floor level
- Removal of all debris from interior, including all old carpets at upper floor levels
- Removal of all suspended timber ceilings and framework
- Provision of new door to W2 external opening at First Floor level to prevent water ingress and improve security

5.11 PRIORITY 2 WORKS (MEDIUM TERM)

The following works should be completed in the medium term:

- Temporary lighting and power, including basic fire alarm system
- Installation of toilet accommodation and basic kitchen facilities
- Repair of any unsafe sections of floor identified through structural engineers report / timber survey
- Removal of broken glass from shop fronts at Ground floor level. Provide new glazing to shop front and new door
- Provide temporary access ramp to allow level access to building.

SECTION 5

TECHNICAL APPRAISAL SUMMARY



■ 5.12 SIGNIFICANCE OF SITE

Although the buildings on the site are not currently listed they have architectural, historical and cultural value, from their beginnings as part of the short-lived Belfast and Ulster Brewing Company, their links to the early 20th Century political unrest in Northern Ireland and, subsequently, as a location where the 36th Ulster Division trained before going into battle in World War 1. The former Brewery Buildings to the front of the site have sadly been lost and replaced by the existing modern shop unit, but enough of the original brewery development remains to allow an appreciation of the history and development of the place. The NI Education Authority Criteria for Listing is currently under review, but existing policy states that a building can be listed if it is of 'special' architectural or historic interest, defined as follows:

- **C5 Architectural Interest** is understood to encompass a broad spectrum which ranges from style, character and ornamentation to internal plan form and functionality. Also important are examples of particular building types and techniques used in their construction. Where buildings have been changed over time (as many have) it is the consideration of its current architectural interest that is important, rather than what it may have been like in the past.
- **C6 Historic Interest** is understood to encompass a broad spectrum which ranges from age and rarity, through the amount of historic material left in a building, to its importance as a historic structure, and to the stories, historical events and people associated with the building. It is important that associations are linked in a clear and direct way to the fabric of the building if they are to be regarded as major grounds for listing. Aspects of social, economic and cultural history revealed by the building may also be considered important.
- **C7 The heritage** and culture of all parts of Northern Ireland's society are relevant to the consideration of the historic interest associated with a structure. This includes structures associated with different religious beliefs, political opinions, racial or other groups etc.'

Recommendation

It would be our recommendation that the historic buildings to the south and west sides of the site are retained for repair and subsequent re-use (Buildings S1, S2, W1 and W2). Building W3, the early 20th Century loading bay, is of negligible historic and architectural value and should be removed to allow for a better appreciation of the external space created by the buildings and restoration of the facade of W1 and W2. The modern shop unit E1 is a basic structure whose scale, form and materials contribute little to either the sense of enclosure created by the current grouping or to the streetscape of Sandy Row. In addition, the form of construction of Building E1 makes it unsuitable for extension or extensive re-modelling and we would propose demolition of this building also, providing a potential development site for a new building or buildings which will have a positive impact on Sandy Row and as a whole.

TECHNICAL APPRAISAL SUMMARY

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5.13 VALUE OF THE SITE

A series of developer calculations were produced by Consarc Quantity Surveying for each of the four options being considered. (Refer to Appendix: Developer Calculations). The purpose of these calculations was to identify a range of residual values which give an indication of site worth.

All of the 'do-something' options around retaining the building for community relevant purposes show, not entirely unexpectedly, a negative land value, ie the physical development costs alone exceed the end value of the development. It is likely that this is also the case for options not considered, such as the use of the building solely for offices or apartments. A cleared site would however, even in this market, have some value.

Finally there is what is termed 'option' value, while current values are insufficient to generate development it may be that these change, potentially producing a substantial return. Given the above it does not appear likely, despite the negative residual values returned, that the owner would be minded to gift the building. Ultimately, value is for the LPS to advise on, if the building is to be taken into public ownership and this study should not constrain the valuing and negotiating power of that body.

For guidance purposes only it is considered that an offer below £500,000 would be unlikely to secure a sale, but it may be difficult, in the current market, to generate a value in excess of £1m.

This then provides a range which can be added to the development costs to give an indication of the total costs of the project to funders.



6.1 INTRODUCTION

The project as a whole is based around effective engagement with the community and addressing their needs. Consequently an emphasis was placed on attracting suggested uses through the public meetings, the focused consultation meetings and the circulated questionnaire.

As a result of the above some 26 distinct uses were identified. These are listed below:

1. Community Development Hub – Centre for Learning and Training
2. Social Housing / Social Apartments for 18-25 year olds
3. Bungalows for the elderly
4. Children's Play Facility (such as Funky Monkeys, Indiana land)
5. Sports Facilities (indoor hall for boxing / netball etc)
6. Museum (charting the history of Sandy Row)
7. A Market (similar to St George's Market)
8. A Village Square (outdoor with access to café, social space, 'somewhere to go' reference made to the Craft Village in Derry / Londonderry)
9. Pub/Bar
10. Supermarket (such as Lidl or Iceland)
11. Clothes Shops
12. Small unique speciality shops such as crafts etc
13. Hot Desk Unit (Could host clinics from statutory agencies and change daily)
14. Car Parking
15. Additional Space for social enterprise and community organisations that provide other services
16. Fast food outlets
17. Tea / Café area

19. Drop in Centre for Young People aged 16-25
20. Units for educational services (such as Belfast Met/Queens/Stranmillis)
21. Restaurant / café
22. Conference Centre
23. Training Suite
24. Creative Studio Apartments
25. 'Man Shed' and Horticultural Therapy Garden (aimed at alleviating mental illness)
26. Event Space
27. Community Cinema/Film Club.

While the Gilpins building is readily capable of holding more than one use, all of the above are clearly too numerous to accommodate. Consequently there is a need for a filtering process that can identify:

1. Uses that are clearly needed or of high value to the community but difficult to provide elsewhere and with a strong synergy, these to be developed as the core provision in the new Gilpins building
2. Uses that are complementary to these core uses, and thus can be added to maximise the impact of the scheme
3. Uses which are already well provided for in the area, incompatible with aspects of the site or the above core uses, or for other reasons should not be proceeded with at Gilpins
4. Uses which are attractive, consistent with the building and other core uses, but which might be best advanced elsewhere in Sandy Row, and thus while consistent with the development ethos underpinning the new Gilpins are excluded on the grounds that their inclusion would weaken the overall impact on the area. These uses are identified and ways in which they might be encouraged at other locations are suggested.

6.2 CONTEXT

Three strategic concerns – closely interrelated – are present in Sandy Row:

1. **Widespread and enduring disadvantage** – both economic and social
2. **Weaknesses in the physical fabric of the area** – a failing ‘main street’ with 16 vacant shop units, poor permeability / legibility within housing core and poor links to nearby activity and areas, including apartment blocks that are not engaged with the surrounding community and significant swathes of undeveloped land between the area and the city centre
3. **Attitudinal / Community identification** – there is a sense that glories are past rather than present and an overly insular and inward focus. This creates a falling relevance to outsiders, with few having a reason to visit the area. This has left room for a negative view of the area to be generated by outsiders with an accompanying implication for locals accessing employment. Gilpins was central to the old Sandy Row ‘brand’ and can be again.

Strategic Imperatives

These concerns require any renewal of Gilpins to contribute to one or more of the following wide ranging needs:

Disadvantage addressing

- i. Work / jobs / enterprise / business growth
- ii. Services / particularly social firms where residents are involved in leading and delivering, not passive recipients
- iii. Living – raising quality of life, promoting informed choices
- iv. Lifestyle changes – positive activities available for youth, fitness and health

Promoting physical renewal of area

- i. Reworking area through substantial investment, and additional to existing
- ii. Creating a clear ‘Heart’ to area
- iii. Providing ‘Somewhere to go’
- iv. Heritage enhancing
- v. Making connections – to the University area, city centre and within Sandy Row

Reshaping Attitudes, both within and without the Row

- i. Creating a focal point of pride / community bonds / image promotion
- ii. Giving area a new Visitor ‘face’ – signalling the community is ‘open for business’

Gilpins a driver of Sandy Row Renewal

All of these three drivers need to be present and work together as simply ‘dropping in’ say a significant visitor attraction will not transform local lives, but similarly developing skills will be of limited effectiveness without the ability to access employment.

Attitudes changing



Physical Impact

Targeting disadvantage and opportunity

6.3 SPATIAL ISSUES

The Gilpin’s building has a number of important spatial aspects:

- i. Located in the very centre of Sandy Row
- ii. Substantial frontage to that shopping street
- iii. Adjoining the community centre
- iv. Considerable depth, taking the rear of the building deep into the residential heart of Sandy Row.

6.4 THE BUILDING

The physical and architectural details of the building are discussed in section 5. From an options development standpoint the implications of these aspects are:

- i. Most of the building has a heritage importance, conversely the addition to the frontage that dates from the 1980s is, like the loading bay, of no architectural merit, suggesting that the shape of the building may alter
- ii. The majority of the older parts of the building have good ceiling heights and well spaced columns, making the areas flexible and capable of accommodating most uses
- iii. Those older parts are generally potentially attractive with some, notably the rear section with its barrel vaulted roofs and polychromatic brickwork, being very attractive, suggesting a cultural or other high quality visitor use
- iv. There is a large yard, with an historic background as a parade ground for drilling volunteers in the WWI UVF highlighting the relevance of the site to the social history of the area, making a heritage use appropriate
- v. The building has an existing entrance/exit to the rear which opens up the potential to create a route through the site, adding to the courtyard’s relevance.

6.5 KEY PRIORITIES AND CORE PROVISION: “THE SPINE”

The scale of the building and wide-ranging nature of need imply a multi-stranded provision, a multi-use solution for the building as the area needs a holistic approach. Discussion can then be around adding further elements, changing relative scale, eliminating some and seeing others better achieved elsewhere. The core elements include:

‘Village Square’

The current yard has the potential to be much more than just a car-park or service yard to a new use. Indeed this space may be as important as the building as it can directly address some of the needs identified in the consultation and summarised above.

This reflects the expressed community desires for:

1. A ‘place to go’
2. A focal point for the community
3. Open ‘green’ space
4. Recognition of the heritage – notably as a drill square for the UVF at partition and before World War I

There is the potential for a flexible space which can, through the day and through the seasons, play a number of different roles:

1. A ‘village square’ – an informal meeting space at the heart of the community
2. An open space for gatherings, quiet repose and events
3. Scope for heritage and art installation – e.g. major sculpture
4. A pocket park / community garden
5. A Green Gym role

IDENTIFICATION & SHORTLISTING OF OPTIONS

SECTION 6

6.5 CORE PROVISION: "THE SPINE" (Continued)

This new space would open through to the existing restricted outside space associated with the crèche in adjoining community centre, which is currently high walled. This would improve that play area, allowing trees to be introduced, and providing a better entrance and place to pick up children, with benches and away from traffic.

There is also the potential for the courtyard to work well with the community centre in other ways, for example if the current hall in the community centre was reworked to have an opening to that space.

The element is summarised as:

Attractive, paved and landscaped area, well lit and serviced, secure at night, that can encourage movement through the site, be an attractive backdrop to a café and other visitor uses, and flexibly accommodate events and activities

'Community Hub – extension through new build'

Demolition of the 1980s frontage to the side of the main Gilpins entrance would allow new build fronting the street. This could however be through extension of the existing community centre (a Belfast City Council building) to house additional services, particularly if it permitted the existing small hall in the centre, which is oversubscribed, to be replaced with a large flexible hall, that offered then a suite of halls of differing sizes, permitting larger needs, such as band use, larger community meetings and so on, to be met and to co-exist with the current demands. Building on this end of the frontage not only permits a rationalisation and renewal of the community centre, it also has the benefit of moving the yard entrance to the centre of the frontage, making it a more attractive opening and through route.

This would ensure that improved community provision, made possible by the acquisition of the Gilpins site, meant an addition to, and strengthening of, the existing community infrastructure rather than a rival to it or the creation of a disjointed offering, where some services were separated off into the main Gilpins building. Finally it should be noted that this could be moved forward independently of works to the main Gilpins building. This might enable it to be progressed quickly, and Social Investment Fund (SIF) monies are coming available for projects of this nature. It is probably simplest to keep any extension to the community centre within BCC ownership. The simplest way to achieve this, after acquisition of the entire site by BCC, would be simply to remove this part of the site prior to any onward disposal or lease to a Gilpins Trust or other community relevant body.

The requirement is thus for:

Extension to existing community centre, within the footprint of the Gilpins site but effectively making a larger, greener, enhanced, and rationalised, community centre (all within BCC ownership and management), one which benefits from a new 'face' unto the redeveloped courtyard.

'A 'retail' and 'activity' edge – fronting Sandy Row and courtyard

There is no need for more small shops in the area as there are already a number (16) of empty units and supporting development at the Gilpins site would impact on the ability of others to compete and invest.

What is needed instead is 'another reason to visit Sandy Row'. This requires a 'destination' shop – like nearby Reids (shoes) - attracting in shoppers from a wide catchment, creating a footfall on the Row that benefits all other shops. The obvious location for this shop is under the famous Gilpins sign.

6.5 CORE PROVISION: "THE SPINE" (Continued)

There is also a need to add to the vibrancy and vitality of the street with additional active street frontage, the best example of which is a café. That café should also 'tempt in' passersby and thus be an attractive gateway to the courtyard space.

Finally there is a need to indicate that the development, and by extension the wider area, is full of life even after the shops have closed. A good way of achieving this is to have visible activity at first floor level. As the greater level of 'activity' the better it follows that the appropriate use here would be a fitness or sport related one.

This then adds the following elements to the spine:

1. A large 'destination' shop, that pulls in shoppers from a considerable catchment
2. Café / event catering, dual aspect to sell both to the street and to the courtyard and rest of the development
3. A first floor fitness based activity – such as a boxing club – creating movement across large windows.

'Heritage and Culture'

The prominence of the building, coupled with its history which is entwined with that of Sandy Row calls for uses which are supportive of local and wider culture and heritage, uses such as:

- i. Event space (internal space also opening out to Drill Square)
- ii. Exhibition spaces, large and flexible, also permanent 'barrel' space
- iii. Heritage displays – so that entire site is a living museum, where all visitors encounter heritage without requiring a 'dusty room', tied in with sculpture garden
- iv. Art studios and craft workshops

In terms of shaping the development this calls for:

- Integration of spaces, so that the courtyard can host events in tandem with, for example, the halls in the community centre, the café, and reception space
- An approach to the landscaping that takes account of local history
- Creation of 'business units' that can become studios and craft workshops, or galleries, particularly the attractive spaces under the barrel vaulted ceilings in the rear block
- An 'art led' approach to renewal, with for example the front of the halls extension providing an opportunity for exceptional public art, right on sandy row
- A relocation (again) of the war memorial to a more appropriate setting, within the courtyard

'Employment'

Earlier sections have noted the need for employment in the area, as the best means of combating disadvantage. The area is of course close to the city centre and surrounded by offices, shops, hospitality premises and so forth which provide for a range of employment opportunities. The Gilpins site then needs to complement these opportunities with others, those not readily available to residents:

1. Skills development and training
2. Apprenticeship programmes and employer linkages
3. Personal skills including interview capability
4. Business start, incubation and growth
5. Business workshops / units, for local firms to grow and develop social enterprises
6. Research links, including potential digital hubs and so forth, with Queens University Belfast and University of Ulster

6.5 CORE PROVISION: "THE SPINE" (Continued)

The requirement here is:

1. A set of training rooms,
2. ICT suite
3. Interview rooms and small meeting rooms
4. Supporting offices
5. Business units (as with art and craft outlined over)

'Housing'

Housing was identified within the consultation process as one of the leading objectives to be addressed.

Retaining the building precludes bungalows for the elderly and cutting up the building vertically to create three storey townhouses would sit awkwardly with surrounding housing, not well address the key housing needs and be expensive. This leaves apartments on an upper floor, or within the roof, as the only options for delivering living accommodation. Renting these out is likely to be superior to sale as retaining ownership provides both an income flow, underwriting the viability of the project, and control over occupation. This ensures that the benefit is well targeted.

One area of need is for housing for those that do not qualify for social housing but, perhaps because they come from the area, wish to live in it. Sandy Row will not benefit as a community if those that gain employment are forced to move away.

Another argument for apartments at an upper level is the natural surveillance over the courtyard that this will provide, reducing or eliminating anti-social behaviour. This ensures that the public investment in the project is protected.

Thus the housing element that can be incorporated into the 'spine' is:

1. Apartments for rent

'Wellness'

There are a number of ways in which Gilpins can contribute to local health needs:

1. Potential clinic suite for visiting practitioners
2. Green Gym
3. Community cycle store
4. Café offering an alternative to fast food outlets
5. Fitness and sport offering, such as a boxing club

The provision here is already included under the above components, demonstrating that 'wellness' is brought into the heart of the concept of the building.



6.6 THE SPINE SUMMARISED

The total provision seen as 'core' to any 'do something' option is then the aggregation of all the information outlined previously:

Community Hub – (extension through new build)

Extension to existing community centre, within the footprint of the Gilpins site but effectively making a larger, greener, enhanced, and rationalised, community centre (all within BCC ownership and management), one which benefits from a new 'face' unto the redeveloped courtyard.

A 'retail' and 'activity' edge – fronting Sandy Row and courtyard

A large 'destination' shop, that pulls in shoppers from a considerable catchment. A café / event catering, dual aspect to sell both to the street and to the courtyard and rest of the development and a first floor fitness based activity – such as a boxing club – creating movement across large windows.

Employment

This aspect of the building shall include the following key elements:

1. A set of training rooms,
2. ICT suite
3. Interview rooms and small meeting rooms
4. Supporting offices
5. Business units (as with art and craft above)

Heritage and culture

Integration of spaces, so that the courtyard can host events in tandem with, for example, the halls in the community centre, the café, and reception space. An approach to the landscaping that takes account of local history and the creation of 'business units' that can become studios and craft workshops, or galleries, particularly the attractive spaces under

the barrel vaulted ceilings in the rear block. A key aspect will be an 'art led' approach to renewal, with for example the front of the halls extension providing an opportunity for exceptional public art, right on Sandy Row as well as a relocation (again) of the war memorial to a more appropriate setting, within the courtyard.

Housing

Apartments for rent.

These elements are combined into the 'spine' that underpins all of the options

6.7 REALISING THE SPINE

Bringing together the elements identified in the preceding sub-section, noting that some uses must be sited in particular places, e.g. shop to frontage, café to frontage and courtyard, apartments to upper floor, allows the creation of a scheme that satisfies the core requirements of the consultation, the building and the area.

This core provision is named the 'spine' as it shapes and determines the building, but does not necessarily represent all that might be provided.

The spine is therefore consistent through the three options that have been shortlisted, with the only significant change being that on floor two, which will then provide either of the following;

1. An open plan 2nd Floor for a large user (suitable for a Gallery)
2. A 2nd floor that is split up into smaller units (Micro Business)
3. An additional floor of 'community owned' for rent apartments

IDENTIFICATION & SHORTLISTING OF OPTIONS

SECTION 6

■ 6.8 THE SPINE CONCLUSION

In the previous sub-section the desired floor of apartments were created within otherwise unusable space in the roof, increasing the existing building by a storey to four storey. The core elements included in the spine can be provided within three storeys. Consequently creating the apartments in the roof can yield an extra floor of space within the existing building that can be used to extend its offering. The additional space can be filled in many ways but, as the space is flexible, this boils down to:

1. A large open space, suitable for a gallery, but possibly also a call centre
2. A well divided space, creating numerous 'business' units, able to house businesses, start-up, social and others, but also artists and clinics
3. An additional floor of apartments

Of course the floor in the roof could be dispensed with and thus no 'additional' space be generated, with the single floor of apartments now on the top floor of the existing building. This gives rise then to a total of four options, all of which include the spine elements. These are shown over the next few pages.

IDENTIFICATION & SHORTLISTING OF OPTIONS

SECTION 6

6.9 OPTION 1 – LARGE USER 2nd & 3rd FLOOR LAYOUTS

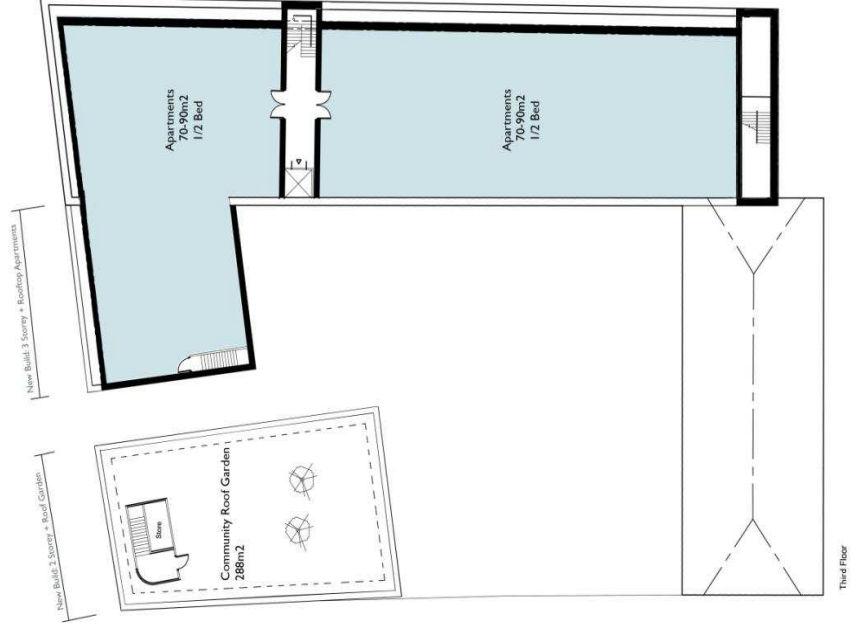
The following plans present details of Option 1 – the Large User (such as a Large Gallery). The 2nd and 3rd Floor Layouts are presented.

GILPINS SANDY ROW FEASIBILITY STUDY - OPTION 1

“Spine” and Gallery/Large User (4 Storey)



Second Floor



Third Floor

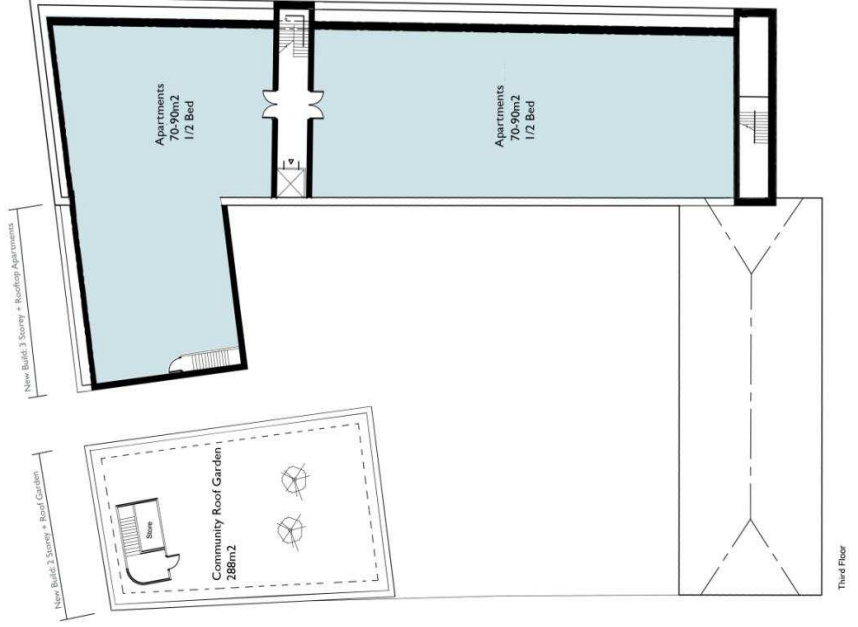
SECTION 6

IDENTIFICATION & SHORTLISTING OF OPTIONS

6.9 OPTION 2 – MICRO BUSINESS UNITS OPTION 2nd & 3rd FLOOR LAYOUTS

The following plans present details of Option 2 – the Micro Business Units. The 2nd and 3rd Floor Layouts are presented.

GILPINS SANDY ROW FEASIBILITY STUDY - OPTION 2
"Spine" + Workspace/Flexible Units (4 Storey)



IDENTIFICATION & SHORTLISTING OF OPTIONS

SECTION 6

6.9 OPTION 3 – ADDITIONAL FLOOR OF COMMUNITY APARTMENTS OPTION GROUND & 1st FLOOR LAYOUTS

The following plans present details of Option 3 – the Additional Floor of Apartments Option. The Ground Floor and 1st Floor Layouts are presented.

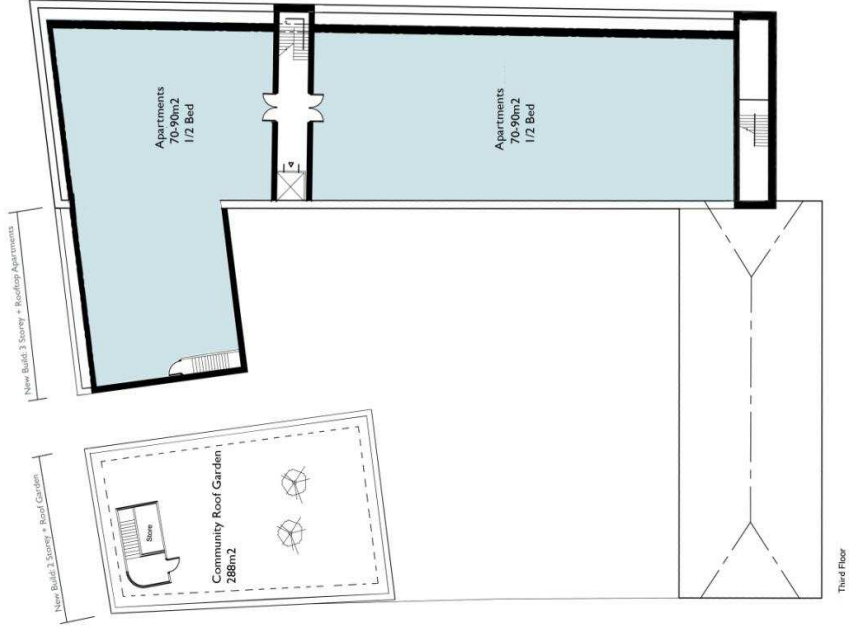


IDENTIFICATION & SHORTLISTING OF OPTIONS SECTION 6

6.9 OPTION 3 – ADDITIONAL FLOOR OF COMMUNITY APARTMENTS OPTION 2nd & 3rd FLOOR LAYOUTS

The following plans present details of Option 3 – the Additional Floor of Apartments Option. The 2nd and 3rd Floor Layouts are presented.

GILPINS SANDY ROW FEASIBILITY STUDY - OPTION 2
"Spine" + Workspace/Flexible Units (4 Storey)



IDENTIFICATION & SHORTLISTING OF OPTIONS

SECTION 6

6.10 ASSESSMENT AGAINST CONSULTATION OPTIONS

The following table assesses the contribution of the above options against the wish list set out by the community.

| Component / Provision Sought | Provided? |
|--|--|
| Community Development Hub – Centre for Learning and Training | Yes |
| Social Housing / Social Apartments for 18-25 | Yes |
| Bungalows for the elderly | No (insufficient space) |
| Children's Play Facility (i.e. Funky Monkeys, Indiana land) | No (parking issue and limitations of building) |
| Sports Facilities (indoor hall for boxing/netball etc) | Yes |
| Museum (charting the history of Sandy Row) | Yes developed throughout building |
| A Market (Similar to St George's Market) | Yes potential to host this in the square |
| A Village Square (outdoor with access to café, social space, 'somewhere to go' reference made to the Craft Village in Derry/Londonderry) | Yes |
| Pub/Bar | No |
| Supermarkets (Iceland) | No |
| Clothes Shops | Yes potential within units |
| Small unique speciality shops such as crafts etc | Yes potential within units |
| Hot Desk Unit (Could host clinics from statutory agencies and change daily) | Yes potential within units / BSCR space |
| Car Park space | No |
| Additional Space for social enterprise and community organisations that provide other services | Yes potential within units |
| Fast food outlets | No |
| Tea/Café area | Yes |
| Drop in Centre for Young People aged 16-25 | No |
| Units for services for such as (Belfast Met/Queens/Stranmillis) | Yes potential within units / BSCR |
| Restaurant | Yes – café |
| Conference Centre | Yes – community centre extension |
| Training Suite | Yes |
| Creative Studio Apartments | No (although apartments and potential room for creative through units) |
| 'Man Shed' and Horticultural Therapy Garden | Possible still |
| Event Space | Yes |
| Community Cinema/Film Club | Possible through events |

6.11 AGE AND GENDER RELEVANCE

The previous information notes that while bungalows for the elderly and a youth drop-in centre did not make the ‘final cut’ for Gilpins this is not to suggest that either group is disadvantaged or neglected within the proposals. Indeed the opposite is the case. While the building was developed on an inclusive basis – little age or gender specific, hence youth provision is within the wider offering, i.e. accessing employability measures, jobs, cultural events etc, while elderly see relevant services plus quiet garden.

Further, the provision of apartments for rent though creating additional space within the roof of Gilpins reduces the pressure on housing elsewhere, increasing the potential for dedicated housing for the elderly to be progressed. The drop-in centre for youth is seen as attractive but which is most effective when it is visible and readily accessible, and thus more suited to a street front location than gathered in the courtyard. There is also an obvious tension between a youth drop-in centre and other uses, including apartments and visitor based, such as a gallery.

6.12 BEST ADVANCED ELSEWHERE IN SANDY ROW

The assessment as to how best to utilise the building did not include some suggestions from the community despite their being highly desirable.

A youth ‘drop in’ centre was suggested. This would be best progressed by taking over an empty shop, thereby reducing the vacant units (16) and restoring life to the street. A street frontage is most appropriate for engaging with disaffected or alienated youth, who, by definition, will not find their way into community provision.

A supermarket was also sought by some. While the building did not lend itself to the requirements of the major chains, who place a priority on car-parking, there is some potential for a scheme in surrounding areas, close to Sandy Row, as part of a mixed development, with apartments over. Such a development could be dual aspect, serving Sandy Row residents but also fronting to Great Victoria Street for example.

6.13 SUSTAINABILITY IN DESIGN

Some of the following measures, practical and demonstration, can be included in the finalised design;

1. CHP for entire site, and possibly surrounding buildings
2. Rainwater harvesting – SUDS via garden
3. Herbs grown for café
4. Roof garden / and green roof

This specific detail will be explored further as the project moves through its life cycle of business plan, detailed designs, fit out, clearly defined costs, economic appraisal and so on. At this stage, these 4 points above are just to show that ‘Sustainability in Design’ has been considered.

FINANCIAL ANALYSIS OF PREFERRED OPTION(S)

SECTION 7

7.1 INTRODUCTION

This section will provide details on all aspects of the finance for the Gilpins Project. Section 6.2 will provide detailed information on the capital construction costs of completing the project, before moving into the summary revenue forecasts of annual income, proposed annual expenditure, details on the service charge (and the associated levy on Tenants), and the annual profit and loss for each of the 3 shortlisted options.

7.2 CAPITAL AND DESIGN COSTS

The table overleaf presents clear details on the construction costs, including specific fit out costs to meet the desired need of the proposed Tenant and the specific technical and professional fees to make this project a reality.

For the avoidance of any doubt the following terms mean;

Capital Construction Cost:

The cost of all construction, civil, and mechanical and engineering works associated with the project including services, glazed frontages, etc.

Professional and Statutory Fees:

The cost of all technical fees including architect, engineer, quantity surveyor, specialist consultants, and all fees including planning application, site contamination surveys, traffic and road surveys, flood risk analysis, etc.

Please note that the next batch of tables exclude VAT, fit out cost and land acquisition.

Option 1 – the Large User is presented across the page;

| Existing Buildings: | Floor | Area(m ²) | Rate | Commercial | Housing | Total |
|---|----------------------|-----------------------|--------------|---|-------------------|---------------------|
| S1 and S2 | Ground | 803 | 775.00 | 622,325.00 | | 622,325.00 |
| | First | 803 | 775.00 | 622,325.00 | | 622,325.00 |
| | Second | 803 | 775.00 | 622,325.00 | | 622,325.00 |
| | Extra for BSCR | 712 | 140.00 | 99,680.00 | | 99,680.00 |
| | Sub-Total | 2,409 | | 1,966,655.00 | | 1,966,655.00 |
| | (Roof/Top Extension) | 760 | 1076.00 | | 817,760.00 | 817,760.00 |
| | TOTAL | 3,169 | - | 1,966,655.00 | 817,760.00 | 2,784,415.00 |
| W1 and W2 | Ground | 294 | 775.00 | 227,850.00 | | 227,850.00 |
| | First | 294 | 775.00 | 227,850.00 | | 227,850.00 |
| | Second | 294 | 775.00 | 227,850.00 | | 227,850.00 |
| | TOTAL | 882 | - | 683,550.00 | - | 683,550.00 |
| New Build: | | | | | | |
| Cafe Building | Ground | 150 | 915.00 | 137,250.00 | | 137,250.00 |
| | First | 166 | 915.00 | 151,890.00 | | 151,890.00 |
| | Second | 166 | 915.00 | 151,890.00 | | 151,890.00 |
| | Sub-Total | 482 | | 441,030.00 | | 441,030.00 |
| | Third | 150 | 1076.00 | | 161,400.00 | 161,400.00 |
| | TOTAL | 632 | - | 441,030.00 | 161,400.00 | 602,430.00 |
| Community Building | Ground | 270 | 915.00 | 247,050.00 | | 247,050.00 |
| | First | 100 | N/A | - | | - |
| | Second | 20 | 915.00 | 18,300.00 | | 18,300.00 |
| | Second Roof Garden | 250 | 161.00 | 40,250.00 | | 40,250.00 |
| | TOTAL | 390 | - | 305,600.00 | - | 305,600.00 |
| External Works | TOTAL | 982 | 54.00 | 53,028.00 | | 53,028.00 |
| Statutory Fees | TOTAL | 5073 | | 3,449,863.00 | 979,160.00 | 4,429,023.00 |
| | | 89 | | 3,449,863.00 | 979,160.00 | 4,429,023.00 |
| | | | | 38,946.09 | 11,053.91 | 50,000.00 |
| Professional Fees | | | | 3,488,809.09 | 990,213.91 | 4,479,023.00 |
| | | | | 344,966.30 | 97,916.00 | 442,902.30 |
| ALL WORKS Costs exclude: · Land · Fit-out · VAT | | | | 3,833,795.39 | 1,088,129.91 | 4,921,925.30 |
| | | | | 838.05 | 82,517.83 | 83,355.88 |
| | | | | £/M2 | £/Unit | |
| | | | | £/M2 Construction excluding Professional fees | | |

FINANCIAL ANALYSIS OF PREFERRED OPTION(S)

SECTION 7

Option 2 – The Micro Business Units – Below:

| Existing Buildings: | Floor | Area(m ²) | Rate | Commercial | Housing | Total |
|--|----------------------|-----------------------|---------|---------------------|-------------------|---------------------|
| S1 and S2 | Ground | 803 | 775.00 | 622,325.00 | | 622,325.00 |
| | First | 803 | 775.00 | 622,325.00 | | 622,325.00 |
| | Second | 803 | 775.00 | 622,325.00 | | 622,325.00 |
| | Extra for BSCR | 712 | 140.00 | 99,680.00 | | 99,680.00 |
| | Sub-Total | 2,409 | | 1,966,655.00 | | 1,966,655.00 |
| | (Roof-top Extension) | 760 | 1076.00 | | 817,760.00 | 817,760.00 |
| | TOTAL | 3,169 | - | 1,966,655.00 | 817,760.00 | 2,784,415.00 |
| W1 and W2 | Ground | 294 | 775.00 | 227,850.00 | | 227,850.00 |
| | First | 294 | 775.00 | 227,850.00 | | 227,850.00 |
| | Second | 294 | 775.00 | 227,850.00 | | 227,850.00 |
| | TOTAL | 882 | - | 683,550.00 | - | 683,550.00 |
| New Build: | | | | | | |
| Cafe Building | Ground | 150 | 915.00 | 137,250.00 | | 137,250.00 |
| | First | 166 | 915.00 | 151,890.00 | | 151,890.00 |
| | Second | 166 | 915.00 | 151,890.00 | | 151,890.00 |
| | Sub-Total | 482 | | 441,030.00 | | 441,030.00 |
| | Third | 150 | 1076.00 | | 161,400.00 | 161,400.00 |
| | TOTAL | 632 | - | 441,030.00 | 161,400.00 | 602,430.00 |
| Community Building | Ground | 270 | 915.00 | 247,050.00 | | 247,050.00 |
| | First | 100 | N/A | - | | - |
| | Second | 20 | 915.00 | 18,300.00 | | 18,300.00 |
| | Second Roof Garden | 250 | 161.00 | 40,250.00 | | 40,250.00 |
| | TOTAL | 390 | - | 305,600.00 | - | 305,600.00 |
| External Works | TOTAL | 982 | 54.00 | 53,028.00 | | 53,028.00 |
| | TOTAL | 5073 | | 3,449,863.00 | 979,160.00 | 4,429,023.00 |
| Statutory Fees | | | | 3,449,863.00 | 979,160.00 | 4,429,023.00 |
| Professional Fees | | | | 38,948.09 | 11,053.91 | 50,000.00 |
| | | | | 3,488,809.09 | 990,213.91 | 4,479,023.00 |
| | | | | 344,986.30 | 97,916.00 | 442,902.30 |
| | | | | 3,833,795.39 | 1,086,129.91 | 4,921,925.30 |
| | | | 838.05 | 82,517.83 | 83,355.88 | |
| | | | £/M2 | £/Unit | | |
| £/M2 Construction excluding Professional fees | | | | | | |
| ALL WORKS Costs exclude: . Land acquisition . Fit-out costs . VAT | | | | | | |

Option 3– The Additional Floor of Apartments – Below:

| Existing Buildings: | Floor | Area(m ²) | Rate | Commercial | Housing | Total |
|--|----------------------|-----------------------|---------|---------------------|---------------------|---------------------|
| S1 and S2 | Ground | 803 | 775.00 | 622,325.00 | | 622,325.00 |
| | First | 803 | 775.00 | 622,325.00 | | 622,325.00 |
| | Second | 803 | 775.00 | 622,325.00 | | 622,325.00 |
| | Extra for BSCR | 712 | 140.00 | 99,680.00 | | 99,680.00 |
| | Sub-Total | 2,409 | | 1,344,330.00 | | 1,344,330.00 |
| | (Roof-top Extension) | 760 | 1076.00 | | 817,760.00 | 817,760.00 |
| | TOTAL | 3,169 | - | 1,344,330.00 | 1,440,085.00 | 2,784,415.00 |
| W1 and W2 | Ground | 284 | 775.00 | 227,850.00 | | 227,850.00 |
| | First | 284 | 775.00 | 227,850.00 | | 227,850.00 |
| | Second | 284 | 775.00 | 227,850.00 | | 227,850.00 |
| | TOTAL | 882 | - | 683,550.00 | - | 683,550.00 |
| New Build: | | | | | | |
| Cafe Building | Ground | 150 | 915.00 | 137,250.00 | | 137,250.00 |
| | First | 166 | 915.00 | 151,890.00 | | 151,890.00 |
| | Second | 166 | 915.00 | 151,890.00 | | 151,890.00 |
| | Sub-Total | 482 | | 289,140.00 | | 289,140.00 |
| | Third | 150 | 1076.00 | | 161,400.00 | 161,400.00 |
| | TOTAL | 632 | - | 289,140.00 | 313,290.00 | 602,430.00 |
| Community Building | Ground | 270 | 915.00 | 247,050.00 | | 247,050.00 |
| | First | 100 | N/A | - | | - |
| | Second | 20 | 915.00 | 18,300.00 | | 18,300.00 |
| | Second Roof Garden | 250 | 161.00 | 40,250.00 | | 40,250.00 |
| | TOTAL | 390 | - | 305,600.00 | - | 305,600.00 |
| External Works | TOTAL | 982 | 54.00 | 53,028.00 | | 53,028.00 |
| | TOTAL | 5073 | | 2,675,648.00 | 1,753,375.00 | 4,429,023.00 |
| Statutory Fees | | | | 2,675,648.00 | 1,753,375.00 | 4,429,023.00 |
| Professional Fees | | | | 33,226.43 | 21,773.57 | 55,000.00 |
| | | | | 2,708,874.43 | 1,775,148.57 | 4,484,023.00 |
| | | | | 267,564.80 | 175,337.50 | 442,902.30 |
| | | | | 2,976,439.23 | 1,950,486.07 | 4,926,925.30 |
| | | | 803.58 | 73,984.52 | 74,788.10 | |
| | | | £/M2 | £/Unit | | |
| £/M2 Construction excluding Professional fees | | | | | | |
| ALL WORKS Costs exclude: . Land acquisition . Fit-out costs . VAT | | | | | | |

FINANCIAL ANALYSIS OF PREFERRED OPTION(S)

SECTION 7

7.3 REVENUE PROJECTIONS FOR OPTION 1

Income:

The Gilpins Project will generate income in the main from the renting out of its commercial spaces (retail and office) and that of its community owned for rent apartments. Additional income will be derived from a service charge levied on the tenants for the upkeep and management of communal areas

A table below provides some further detail on this income;

| Income Heading | Annual Income |
|--|----------------|
| Retail Space Income (Approx 2800 sq ft x £8.00) | 22,440 |
| Cafe Rental Income (Approx 1600 sq ft x £8.00) | 12,840 |
| Workshop Unit 1 (Approx 1300 sq ft x £7.00) | 9,120 |
| Workshop Unit 2 (Approx 800 sq ft x £7.00) | 5,640 |
| Large User Gallery (Approx 16,500 sq ft x £4.00) | 66,000 |
| Belfast South Community Resources (approx 7600 sqft x £4.00) | 30,000 |
| Physical Activity Space (Approx 4500 sq ft x £5.00) | 22,500 |
| Total Service Charge | 40,680 |
| Income from hire of Courtyard | 3,600 |
| Income from Apartments (12) | 43,200 |
| TOTALS | 256,020 |

Please note that the rental income for BSCR and the Large User will be heavily reduced given the sheer volume of space and long term tenancy arrangements that they will commit to.

Expenditure:

Expenditure will take the form of 3 core areas;

- Directs Costs and Staffing
- Management Costs
- Premises Costs
- Costs to be Covered by the Service Charge.

| Direct Costs and Staffing Expenditure | Annual Expenditure |
|--|--------------------|
| Business Cards and Letter Heads | 1,500 |
| Official Launch of the Building | 2,000 |
| Development of Web-Site | 2,000 |
| Centre / Business Dev Manager (£27,500 + 20% on Costs) | 33,000 |
| Administrator - 20 hrs p/w (£15,000 pro rata + 20% On Costs) | 10,284 |
| Recruitment Cost | 1,200 |
| Receptionist x 1.5 (£15,000 + 20% on costs) | 27,000 |
| TOTALS | 76,984 |

To manage and develop a building of this size and scale it will require these key staff detailed above.

It may be advisable to appoint the Centre / Business Development Manager at least 6 months prior to opening to ensure leases are signed, there is appropriate liaison with future tenants of the commercial spaces and the apartments and to ensure a smooth start to commercial trading once the building has been completed.

FINANCIAL ANALYSIS OF PREFERRED OPTION(S)

SECTION 7

7.3 REVENUE PROJECTIONS FOR OPTION 1 (Continued)

Management Costs

| Management Cost Expenditure | Annual Expenditure |
|------------------------------|--------------------|
| Accountancy Fees | 1,800 |
| Web Site and ICT Maintenance | 900 |
| Miscellaneous Costs | 2,400 |
| CPD Costs | 600 |
| Internet fees | 600 |
| Ongoing Marketing Activity | 1,800 |
| Stationary + Postage | 2,400 |
| Telephone Costs | 1,800 |
| Mobile Phone Costs | 1,200 |
| TOTALS | 13,500 |

Premises Costs:

| Management Cost Expenditure | Annual Expenditure |
|-----------------------------|--------------------|
| Insurance | 6,000 |
| LifeCycle Costs | 12,000 |
| TOTALS | 18,000 |

Costs Covered by Service Charge :

| Service Charge Related Expenditure | Annual Expenditure |
|-------------------------------------|--------------------|
| Grounds Maintenance and Landscaping | 4,800 |
| Repairs | 0 |
| Cleaning and Maintenance | 4,800 |
| Electric in Communal Areas | 3,600 |
| Alarm and Security Contract | 7,200 |
| Waste Removal | 3,600 |
| Window Cleaning | 3,000 |
| Heat in the Communal Areas | 3,600 |
| TOTALS | 30,600 |

The following financial summary is therefore relevant to the Option 1 – A Large User, at the Gilpins Building in Sandy Row

| Cost Area | Yr 1 | Yr 2 | Yr 3 | Yr 4 | Yr 5 |
|-----------------------------------|----------------|----------------|----------------|----------------|----------------|
| All Associated Income | 256,020 | 256,020 | 256,020 | 256,020 | 256,020 |
| All Associated Expenditure | 139,084 | 134,784 | 134,784 | 134,784 | 134,784 |
| Retained Income | 116,936 | 121,236 | 121,236 | 121,236 | 121,236 |
| Cumulative Retained Income | 116,936 | 238,172 | 359,408 | 480,644 | 601,880 |

Option 1 is a feasible and sustainable option.

FINANCIAL ANALYSIS OF PREFERRED OPTION(S)

SECTION 7

7.4 REVENUE PROJECTIONS FOR OPTION 2

Income:

The Gilpins Project will generate income in the main from the renting out of its commercial spaces (retail and office) and that of its community owned for rent apartments. Additional income will be derived from a service charge levied on the tenants for the upkeep and management of communal areas

A table below provides some further detail on this income;

| Income Heading | Annual Income |
|--|----------------|
| Retail Space Income (Approx 2800 sq ft x £8.00) | 22,440 |
| Cafe Rental Income (Approx 1600 sq ft x £8.00) | 12,840 |
| Workshop Unit 1 (Approx 1300 sq ft x £7.00) | 9,120 |
| Workshop Unit 2 (Approx 800 sq ft x £7.00) | 5,640 |
| Micro – Business Users (Approx 15,000 sq ft x £6.00) | 90,000 |
| Belfast South Community Resources (approx 7600 sqft x £4.00) | 30,000 |
| Physical Activity Space (Approx 4500 sq ft x £5.00) | 22,500 |
| Total Service Charge | 46,680 |
| Income from hire of Courtyard | 3,600 |
| Income for Apartments (12) | 43,200 |
| TOTALS | 286,020 |

Please note that the rental income of the micro business user will be more than that charged to the Large User (in option 1). This is due to the fact that it will be small business renting small areas.

Expenditure:

Expenditure will take the form of 3 core areas;

- Directs Costs and Staffing
- Management Costs
- Premises Costs
- Costs to be Covered by the Service Charge.

| Direct Costs and Staffing Expenditure | Annual Expenditure |
|--|--------------------|
| Business Cards and Letter Heads | 1,500 |
| Official Launch of the Building | 2,000 |
| Development of Web-Site | 2,000 |
| Centre / Business Dev Manager (£27,500 + 20% on Costs) | 33,000 |
| Administrator - 20 hrs p/w (£15,000 pro rata + 20% On Costs) | 10,284 |
| Recruitment Cost | 1,200 |
| Receptionist x 1.5 (£15,000 + 20% on costs) | 27,000 |
| TOTALS | 76,984 |

To manage and develop a building of this size and scale it will require these key staff detailed above.

The role of the Business Development Manager in this option will be a requirement to be able to market the facility to potential small businesses. There is good models of practice in Buildings such as City East where they have managed to get the resourcing structure correct after 4 years of operation.

FINANCIAL ANALYSIS OF PREFERRED OPTION(S)

SECTION 7

7.4 REVENUE PROJECTIONS FOR OPTION 2 (Continued)

Management Costs

| Management Cost Expenditure | Annual Expenditure |
|------------------------------|--------------------|
| Accountancy Fees | 1,800 |
| Web Site and ICT Maintenance | 900 |
| Miscellaneous Costs | 2,400 |
| CPD Costs | 600 |
| Internet fees | 600 |
| Ongoing Marketing Activity | 1,800 |
| Stationary + Postage | 2,400 |
| Telephone Costs | 1,800 |
| Mobile Phone Costs | 1,200 |
| TOTALS | 13,500 |

Premises Costs:

| Management Cost Expenditure | Annual Expenditure |
|-----------------------------|--------------------|
| Insurance | 6,000 |
| LifeCycle Costs | 12,000 |
| TOTALS | 18,000 |

Costs Covered by Service Charge :

| Service Charge Related Expenditure | Annual Expenditure |
|-------------------------------------|--------------------|
| Grounds Maintenance and Landscaping | 4,800 |
| Repairs | 0 |
| Cleaning and Maintenance | 4,800 |
| Electric in Communal Areas | 3,600 |
| Alarm and Security Contract | 7,200 |
| Waste Removal | 3,600 |
| Window Cleaning | 3,000 |
| Heat in the Communal Areas | 3,600 |
| TOTALS | 30,600 |

The following financial summary is therefore relevant to the Option 2 – Micro Business Users, at the Gilpins Building in Sandy Row

| Cost Area | Yr 1 | Yr 2 | Yr 3 | Yr 4 | Yr 5 |
|-----------------------------------|----------------|----------------|----------------|----------------|----------------|
| All Associated Income | 286,020 | 286,020 | 286,020 | 286,020 | 286,020 |
| All Associated Expenditure | 139,084 | 134,784 | 134,784 | 134,784 | 134,784 |
| Retained Income | 146,936 | 151,236 | 151,236 | 151,236 | 151,236 |
| Cumulative Retained Income | 146,936 | 298,172 | 449,408 | 600,644 | 751,880 |

Option 2 is a feasible & sustainable option and generates the most income. 54

FINANCIAL ANALYSIS OF PREFERRED OPTION(S)

SECTION 7

7.5 REVENUE PROJECTIONS FOR OPTION 3

Income:

The Gilpins Project will generate income in the main from the renting out of its commercial spaces (retail and office) and that of its community owned for rent apartments. Additional income will be derived from a service charge levied on the tenants for the upkeep and management of communal areas

A table below provides some further detail on this income;

| Income Heading | Annual Income |
|--|----------------|
| Retail Space Income (Approx 2800 sq ft x £8.00) | 22,440 |
| Cafe Rental Income (Approx 1600 sq ft x £8.00) | 12,840 |
| Workshop Unit 1 (Approx 1300 sq ft x £7.00) | 9,120 |
| Workshop Unit 2 (Approx 800 sq ft x £7.00) | 5,640 |
| Belfast South Community Resources (approx 7600 sqft x £4.00) | 30,000 |
| Physical Activity Space (Approx 4500 sq ft x £5.00) | 22,500 |
| Total Service Charge | 24,180 |
| Income from hire of Courtyard | 3,600 |
| Income from Apartments (24) | 86,400 |
| TOTALS | 216,720 |

Please note that income from this option is much less than that of the other 2 options, as 2 entire floors will be utilised as 'community owned for rental' properties. Its still a sustainable and feasible option, but the ability to use the income to pay back any commercial bank loan may be limited under this option.

Expenditure:

Expenditure will take the form of 3 core areas;

- Directs Costs and Staffing
- Management Costs
- Premises Costs
- Costs to be Covered by the Service Charge.

| Direct Costs and Staffing Expenditure | Annual Expenditure |
|--|--------------------|
| Business Cards and Letter Heads | 1,500 |
| Official Launch of the Building | 2,000 |
| Development of Web-Site | 2,000 |
| Centre / Business Dev Manager (£27,500 + 20% on Costs) | 33,000 |
| Administrator - 20 hrs p/w (£15,000 pro rata + 20% On Costs) | 10,284 |
| Recruitment Cost | 1,200 |
| Receptionist x 1.5 (£15,000 + 20% on costs) | 27,000 |
| TOTALS | 76,984 |

To manage and develop a building of this size and scale it will require these key staff detailed above.

The role of the Business Development Manager in this option may need some experience and a background in housing management, as they will be tasked with managing 24 residential tenants under this option. They will still also require a skill set that will allow them to market the building and manage some large commercial tenants also.

FINANCIAL ANALYSIS OF PREFERRED OPTION(S)

SECTION 7

7.5 REVENUE PROJECTIONS FOR OPTION 3 (Continued)

Management Costs

| Management Cost Expenditure | Annual Expenditure |
|------------------------------|--------------------|
| Accountancy Fees | 1,800 |
| Web Site and ICT Maintenance | 900 |
| Miscellaneous Costs | 2,400 |
| CPD Costs | 600 |
| Internet fees | 600 |
| Ongoing Marketing Activity | 1,800 |
| Stationary + Postage | 2,400 |
| Telephone Costs | 1,800 |
| Mobile Phone Costs | 1,200 |
| TOTALS | 13,500 |

Costs Covered by Service Charge :

| Service Charge Related Expenditure | Annual Expenditure |
|-------------------------------------|--------------------|
| Grounds Maintenance and Landscaping | 4,800 |
| Repairs | 0 |
| Cleaning and Maintenance | 4,800 |
| Electric in Communal Areas | 3,600 |
| Alarm and Security Contract | 7,200 |
| Waste Removal | 3,600 |
| Window Cleaning | 3,000 |
| Heat in the Communal Areas | 3,600 |
| TOTALS | 30,600 |

Premises Costs:

| Management Cost Expenditure | Annual Expenditure |
|-----------------------------|--------------------|
| Insurance | 6,000 |
| LifeCycle Costs | 12,000 |
| TOTALS | 18,000 |

The following financial summary is therefore relevant to the Option 3 – Additional Floor of Apartments, at the Gilpins Building in Sandy Row

| Cost Area | Yr 1 | Yr 2 | Yr 3 | Yr 4 | Yr 5 |
|-----------------------------------|---------------|----------------|----------------|----------------|----------------|
| All Associated Income | 216,720 | 216,720 | 216,720 | 216,720 | 216,720 |
| All Associated Expenditure | 139,084 | 134,784 | 134,784 | 134,784 | 134,784 |
| Retained Income | 77,636 | 81,936 | 81,936 | 81,936 | 81,936 |
| Cumulative Retained Income | 77,636 | 159,572 | 241,508 | 323,444 | 405,380 |

Option 3 is a feasible & sustainable option and generates the most income. 56

7.6 EARLY FUNDRAISING STRATEGY

At this early stage it would be difficult to pinpoint exactly how the funding mix would be concocted, but given the strategic nature of the project, its regeneration qualities and the potential impact that it can have across the city, it would certainly be attractive to a number of key funding organisations.

The following organisations and funding programmes would certainly accept proposals from a the Gilpins project. They are;

- Belfast City Council
- Belfast City Council
- DSD
- DSD
- NIEA
- Big Lottery
- OFMDFM
- Sport NI
- Strategic Investment Board
- Department of Enterprise, Trade and Investment
- Arts Council NI
- Heritage Lottery Fund
- Belfast Building Preservation Trust
- Northern Ireland Housing Executive
- Ulster Garden Villages
- Ulster Community Investment Trust
- A range of smaller grants and trusts

Many of the funding programmes will change from month to month, and once agreement has been reached to proceed with the purchase and the funding process, a full review of funding programmes will be carried out and a robust fundraising strategy will be implemented.

7.7 ADDITIONAL FINANCIAL CONSIDERATIONS

Its important that when reading through the simplified financial forecasts that may be subject to change based on a number of potential issues. These include the following;

- Bank loans – The future Trust / Owner of the site may need to secure bank finance or loans in order to realise the potential of the building. If this is the case, it is likely that there will be a monthly loan repayment amount that will need to be integrated into the financial forecasts
- If option 1 is pursued, and a large Art Gallery moves in, and they bring a large amount of capital funding with them, then the ability to charge them rent is not likely. These issues will need to be further explored, identified and agreed as the project pushes forward.
- The capital cost of refurbishment may increase depending on the actual fit out, and this may have a positive bearing on the rental values and financial forecasts.

There are many other issues like this that may arise as the project is developed. That is why it is extremely important that agreements on the future governance structured are put in place, a fundraising strategy agreed and completed business case completed. At this stage, a range of more detailed revenue forecasts will be created and supported with 10 – 15 sensitivity analyses to accompany it.

At this early stage though, each of the 3 options are sustainable, viable and feasible.

MANAGEMENT AND GOVERNANCE CONSIDERATIONS SECTION 8

8.1 STRATEGIC IMPERATIVES

The governing requirements that must be met are that the entity taking the building forward ensure that it:

1. Is economically self sustaining – while capital support will be required no scheme relying on ongoing subsidy can be considered viable given current budgetary pressures
2. Has appropriate / relevant governance – where provision, such as extension to existing community centre provision, needs to be aligned with current operations it makes sense to align the governance, so that a single greater impact is achieved rather than dissipating impact through competition and both chasing the more attractive provision while neglecting other provision that is also needed
3. Is ‘grant friendly’ – there will be a need for substantial support at the capital stage, consequently the entity that takes the building forward should be capable of receiving funds from a wide range of potential funders, for example, the Social Investment Fund, Heritage Lottery Fund, and others detailed in the later ‘funding’ section. This imposes constraints and conditions on the nature of the entity. For example to qualify for support (grant, loans etc) from the Architectural Heritage Fund (AHF) a Buildings Preservation Trust (BPT) should be established, and this should conform to the standard governance model sought by the AHF (*Model Memorandum and Articles of Association for a Building Preservation Trust* (available by post or email or download from www.ahfund.org.uk).

NB*Note that to qualify for AHF support the building must be listed, scheduled or in a conservation area and of acknowledged merit. The Trust would need to have a very long lease on the building.

8.2 EXTENSION TO THE COMMUNITY CENTRE

The management of this aspect would be the same as for the current community centre. After acquiring the site this portion would be retained and the remainder passed to the Trust or other entity undertaking governance responsibility on the Gilpins building and the courtyard.

The extension, and the suite of function halls, will thus remain a BCC asset and operated as an integral part of the current community centre.

8.3 MAIN GILPINS BUILDING

Ownership - The initial step is for Belfast City Council to acquire the building. As noted above it is then suggested that the area where the extension to the community centre is envisaged, and for practical reasons an additional area to allow construction and maintenance, be identified and retained by BCC. A ‘trust’ should be formed that takes on a long lease (necessary for funding support) of the remaining lands and building.

Representation - Community involvement is central to achieving the greatest possible impact, but this must be tempered with a structure that can take accountable decisions in a timely way. A way in which this can be achieved is suggested in 8.4.

MANAGEMENT AND GOVERNANCE CONSIDERATIONS

SECTION 8

8.4 MANAGEMENT AND GOVERNANCE NEXT STEPS

On seeking acquisition of the building, a shadow Gilpins Board should be formed. The current steering group is a good model for the composition of this group. This shadow Board should then:

1. Set out an indicative aim (e.g. *'restore the Gilpins building to good order and uses that benefit all of the community, in a way that is inclusive, sustainable and supportive of wider social and economic progress in the area'*) and establish a broad strategy for implementing this.
2. Make recommendations as to the composition of the eventual board, including identifying any areas (such as age group or type of provision) where additional participation would have value.
3. Draw up arrangements for appointing a chairperson and secretary who would then be responsible for overseeing the remaining appointments.

While a matter for the Shadow Board, the ultimate envisaged structure may contain three tiers, ensuring governance, professionalism and community engagement. The structure would be set out in a Memorandum and Articles of Association, submitted to and approved by the Charity Commission.

For illustration the structure may be:

- **Board** - Chair, 12 directors (all unpaid), giving necessary focus
- **Executive Committee** - meeting monthly, and consisting off the Board plus co-opted members as appropriate, ensuring professionalism in execution
- **Trust** – with as many as 200 or more paid up members, primarily Sandy Row residents, landlords, businesses owners and retailers, ensuring that community consensus is maintained.

8.5 MANAGEMENT AND GOVERNANCE CONSIDERATIONS

It is difficult at this stage to provide any clear or definitive guidance on management and governance because of a number of influencing factors. Depending on the outcome of some of the following considerations, the management and governance structure will likely change or be amended;

1. The organisation that provides the money to acquire the asset in the first instance is likely to have a key influencing role in the development and make up of the future management and governance (this may be Belfast City Council, the Department for Social Development or Belfast South Community Resources – through the Social Investment Fund)
2. The organisations that contribute large elements of capital funding to realise the project will want to have a potential controlling interest in the future management and governance structure
3. Depending on the option pursued, this will also have an impact on the future management and governance, for example, if a large Gallery User decides to invest some capital funds to the project, they will seek some representation on the Management and Governance Structure of the building.

In the first instance however, it is advised that the current Steering Group become more formalised and begin the process of actively leading on this development. There are a number of key steps that can be taken in advance of agreeing the final management and governance structure including;

1. The acquisition of the land / asset.
2. The development and completion of the Economic Appraisal / Business Plan for the development.
3. The development of completed drawings and submission of a large planning application.

CRITICAL PATH, RECOMMENDATIONS & NEXT STEPS

SECTION 9

9.1 CRITICAL PATH AND NEXT STEPS

This report has identified that:

1. There is a clear and robust evidence of need for investment in Sandy Row
2. The redevelopment of Gilpins would be widely supported by the community
3. In financial and practical terms, the redevelopment of Gilpins is feasible and sustainable.

Management and Governance

1. The steering group should remain operational and should continue to meet to retain urgency and motivation to secure the asset and fund the capital development
2. Once land ownership and funding mix is established, an appropriate management and governance arrangement for the new building should be established, advised by the steering group and additional technical support.

This report therefore recommends that the project steering group should progress this project to the next stage in its development. The following section clearly articulates the critical pathways required to enable the site to be developed. For ease of reference, the critical pathways have been categorised under 3 key themes: *Land Acquisition, Management and Governance and Technical Assistance*. Additionally, this section provides an indicative timeframe for the capital build process. The critical pathways are described below:

Land Acquisition

1. The starting point for acquisition cost will be the LPS valuation
2. Option 1: DSD/Belfast City Council should enter into negotiations with the landowner to purchase the site
3. Option 2: Belfast South Community Resources can purchase the site through the Social Investment Fund (* *The fund has developed strict guidelines on land acquisition this will require firm commitment from partners that money will be invested to complete the capital build.*)

Technical Assistance

1. Carry out short term works to the site as recommended in section 5.11 of this report
2. Ensure that a planning application is developed in tandem with the land acquisition. For a facility of this size, a planning application may take up to one year to be approved, and project promoters should seek to achieve a state of readiness as soon as possible.
3. DSD/BCC should fund an economic appraisal and business case to test the options and provide detailed financial forecasts for the preferred option (**required for funding*).

The critical steps have been identified above, in order to ensure clarity and manage expectation, these steps have been applied to a timeline on the following page. The timeline indicates a likely period of 5 years before any facility is operational.

CRITICAL PATH, RECOMMENDATIONS & NEXT STEPS SECTION 9

9.2 TIMELINE FOR DEVELOPMENT – 5 YEARS

The Gantt Chart below describes in broad terms, the critical pathway for this process and an indicative timeframe against each stage. Each of the activities identified below will contain individual actions (i.e. Procurement processes), many of which will be determined by the identity of the lead partner/primary funder.

| ACTIVITY | YEAR 1 | YEAR 2 | YEAR 3 | YEAR 4 | YEAR 5 |
|--|--------|--------|--------|--------|--------|
| Feasibility study, secure land, economic appraisal and business case | █ | | | | |
| Planning application submitted, secure funding, engage contractors | | █ | | | |
| Contractors onsite/construction commences | | | █ | | |
| Secure users and tenants/oversee construction and contingency | | | | █ | |
| Building operational | | | | | █ |

The Gantt Chart also establishes that the process is at stage 1 in its evolution, with the feasibility study now complete (this document) and initial technical appraisal conducted, it is important that the project steering group continue to show the same urgency and commitment to the process to retain momentum. To ensure that this process continues to evolve at an appropriate speed, the steering group should proceed the following immediate actions:

1. Conduct immediate capital works on the building as per section 5.11
2. Enter into negotiations re: purchase of land **OR** agree that BSCR will attempt to purchase the site via SIF (however this will require firm commitment of financial support from partners)
3. Commission an Economic Appraisal & Business Case on preferred option

9.3 FEASIBILITY STUDY MILESTONES

The feasibility study (from a community engagement point of view and a technical appraisal of the building) has found the following;

- **Practicality** - that the Gilpins building can be bought, as the owner is prepared to consider a sale and accepts that price will be driven by a valuation process that would be carried out by LPS
- **Physical capability** - that the building is capable of re-use, and indeed is highly flexible, offering good ceiling heights and attractive spaces
- **Restoration need** - that part of the building is of significant heritage importance and that UAHS are understood to be considering seeking listing
- **Community support** - that renewal on the site would command unanimous community support, as the site is seen as central to the area and its identity
- **Demand** - that mixed uses have been identified that would fill the site, including its currently inaccessible courtyard that has its own heritage importance as a drill square for opponents to Home Rule and ultimately the Somme
- **Policy alignment** - Those uses are fully aligned with the aspirations set out in an extensive community consultation process, including household questionnaires and public and focused meetings, discussions with Statutory Agencies and other key informants
- **Sustainability** - those uses would be capable of generating a rental that would be sufficient to make the building self-sustaining, once renewed. The potential to create a green exemplar through energy efficiency, green roof and other measures is noted, broadening the sustainability offer
- **Effectiveness** - the proposals not only fit with Sandy Row, they create a positive synergy that can revitalise the street and attract footfall that helps existing traders, aid existing community work, and restore the confidence in the area that has been damaged through decades of neglect.

Accordingly it is concluded that the feasibility study finds that a project can be developed at Gilpins that offers considerable community and wider benefit and is sustainable into the future.

CRITICAL PATH, RECOMMENDATIONS & NEXT STEPS

SECTION 9

9.4 CHALLENGES AND NEXT STEPS

The positive result of the Feasibility Study argues for further work to be undertaken. Justification of the resources – considered in the Feasibility Study to be in the region of £6m – would require a Business Plan encompassing an Economic Appraisal.

The Feasibility Study having concluded that it could work, the Business Plan would address;

- ‘how’ it would work,
- who would own the building,
- who would occupy it
- at what cost
- what services would it offer
- how would surpluses be used
- how would public investment be maximised and safeguarded?

Following completion of business plan the, a full Green Book Economic Appraisal will be required. The Economic Appraisal would then test if the preferred approach represented good value for money.

The project is complex. As an initial step the building needs to be transferred from the private sector to an appropriate entity, possibly the Council, and appropriate grant funding secured. Given the mix of uses it is likely that this entity will act as a landlord, providing space to a range of occupiers who will then be responsible for delivery. Individual agreements, linked to the underlying business model of each use, will be needed. The potential to incorporate the current community centre in the overall vision is noted, expanding both the area and scope of intervention. This approach would need to be dealt with in a parallel process because the community centre is currently a BCC asset. The internal capital process of extending and developing the community centre is different to the proposed acquisition and development of the Gilpins building even though they are inextricably linked. ***It should be noted as a challenge at this stage.***

The development and implementation of an agreed fundraising strategy will be key to realising the potential of the building for the local community and for Belfast. Key agencies and programme including Belfast City Council, the Department of Social Development, the Heritage Lottery Fund, the Social Investment Fund, the Big Lottery Space and Place Programme and a range of other funding agencies will make up a cocktail of proposed financial support for the project.

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Belfast City Council

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| Report to: | Development Committee |
| Subject: | Collaboration on Foreign Direct Investment (FDI) |
| Date: | 23 April 2013 |
| Reporting Officer: | John McGrillen, Director of Development ext 3470 |
| Contact Officer: | Shirley McCay, Head of Economic Initiatives ext 3459 |

| 1 | Relevant Background Information |
|----------|---|
| 1.1 | Members will be aware that, for some time, there has been engagement between Belfast City Council and Invest NI regarding the role that the Council can play in supporting Foreign Direct Investment (FDI). The Chairman of Invest NI, Mark Ennis, has recently written to Councils to identify a number of ways in which local government can work with Invest NI to attract further mobile investment. |
| 1.2 | Invest Northern Ireland have developed and launched a new mobile software application (App.) for use by their overseas offices and officials and their key stakeholders and influencers to help profile Northern Ireland to potential inward investors and to showcase the work of local businesses on an international basis. It is currently available on a range of platforms including iPhone, iPad, Blackberry and on Windows. |
| 1.3 | The App. has been designed to provide key information about Northern Ireland as an investment location in a new and interactive manner including details on the location and availability of investment sites, key statistics on the performance of the Northern Ireland economy and the quality of life, the skills profile of the region and details of the support available across the region for prospective investors. |
| 1.4 | The App. will also afford prospective investors the opportunity to learn about the experiences of other businesses who have already invested and benchmark Northern Ireland against other investment locations across the world. |

| 2 | Key Issues |
|----------|--|
| 2.1 | Invest NI have recently established a 'Sub-Regional' Board which will be looking at how the organisation can build more effective working relationships with Councils and other partners at a sub-regional level. One of the topics that this group will |

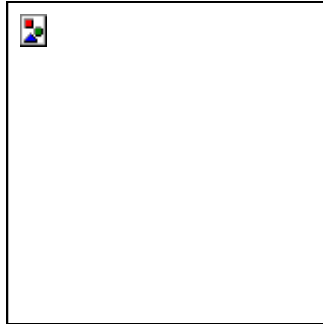
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| | consider is how an effective sales proposition for an area can be developed and who needs to be involved. It may be appropriate to invite the sub-group to make a presentation on their work at a future meeting of the Development Committee. |
| 2.2 | As part of their ongoing engagement with Councils, Invest NI have now offered the opportunity to Councils to develop specific versions of the App for their respective localities. Lisburn City Council has become the first local Council to develop their own version of the App. which was launched in February 2013. |
| 2.3 | The development of a new App. for Belfast would complement the ongoing work to develop an International Marketing Framework and the wider programme of activity to develop an investment proposition for Belfast currently being developed under the Integrated Economic Strategy. |
| 2.4 | It is anticipated that from start to launch a period of 6 months will be required in order to build and populate the content for the new App. |

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| 3 | Resource Implications |
| 3.1 | The total cost for the build and the content development for the App. is estimated at £20,000. Invest NI have confirmed that they would be willing to contribute £25% of the total project costs to a maximum of £5,000 and that this project would be eligible for ERDF funding of 50% towards total project costs up to a maximum of £10,000. A contribution of £5,000 would be required from Council in order to progress the project. |

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| 4 | Equality and Good Relations Considerations |
| 4.1 | No specific equality and good relations considerations. |

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| 5 | Recommendations |
| 5.1 | Members are asked to: <ul style="list-style-type: none"> - Invite the Invest NI Sub-Regional Board Group to a future meeting of the Development Committee to explore how Invest NI and the Council can collaborate on FDI work. - Approve the Development of a Belfast specific App. |

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| 6 | Decision Tracking |
| An update on progress will be brought back to Committee in November 2013 | |
| Timeframe: November 2013 Reporting Officer: Shirley McCay | |



Belfast City Council

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|---------------------------|---|
| Report to: | Development Committee |
| Subject: | Update on Global India Business Meeting, India Week and BCC mission to India |
| Date: | 23 April 2013 |
| Reporting Officer: | John McGrillen, Director of Development, Ext 3470 |
| Contact Officer: | Shirley McCay, Head of Economic Initiatives & International Development, Ext 3459 |

| 1 | Relevant Background Information |
|----------|---|
| 1.1 | Belfast City Council is co hosting Global India Business Meeting in June 2013 alongside Horasis, the private company responsible for holding the event in Belfast. Invest NI are also a partner in the project. BCC is responsible for delivery of the event on the ground whilst Horasis organise the programme and secure international delegates. To date BCC, Invest NI and Horasis have been working productively on a proactive approach to ensuring that the event is of direct benefit to Belfast and our local companies rather than simply hosting a conference alone. |
| 1.2 | BCC and Invest NI have been doing this by carefully tailoring the programme to promote Belfast/Northern Ireland, ensuring Belfast speakers on the programme at every session, preparing for focused debates on the local economy as part of the wider programme, promoting the benefits and incentives of investment locally , advance contact with delegates to 'warm up' their interest in Belfast and NI, presenting an extensive tourism and leisure package and offering personalized itineraries for Indian target companies as part of their visit to Belfast. |
| 1.3 | Additionally, Council has been leading on the preparation of a wider India week (22-29 June 2013) around the conference dates (23 – 25 June 2013) to highlight and promote local Indian culture and business as well as presenting a programme for visiting delegates to extend their stay in Belfast for leisure and tourism purposes. BCC also undertook an outward mission to New Delhi and Mumbai in India last week (13 -19 April 2013) to instigate direct contact with key companies attending Belfast in June, business associations and government representatives with an interest in international development, to capitalise on their awareness of Belfast and to deepen connections to attract economic return for the city. |

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| 2 | Key Issues |
| 2.1 | <p>Global India Business Meeting</p> <p>Global India Business Meeting takes place on June 23rd to 25th in Belfast with the opening event on Sunday 23 June in City Hall, the main conference in the Europa Hotel on 24th June, closing dinner in Titanic Belfast and an additional optional session in Queens University on the morning of the 25th June. The GIBM programme format normally only follows a 2 day programme but Council working alongside Queens University has put in place a knowledge seminar on the 25th to allow QUB to present their research offering to the visiting business delegates. Additionally Council has worked with Tourism Ireland and Belfast Visitor and Convention Bureau to present a complimentary comprehensive leisure and tour package for delegates to avail of both pre and post conference. This programme entails visits to Belfast itself, Giants Causeway, Fermanagh Lakelands and Down and Mountains of Mourne amongst others.</p> |
| 2.2 | <p>Horasis are responsible for securing the international conference speakers and to date have confirmed that Minister Anand Sharma, India Trade and Commerce Minister will participate along with a further Minister from the Uttarakand region. Horasis have confirmed that Ministers Cable and Barker from UK Government will attend also. Local speakers have been added to the programme by Horasis on the recommendations of Council and Invest NI to ensure that there is a distinct 'Belfast' dimension to the programme differentiating this GIBM from other cities' events in previous years. Whilst Horasis are responsible for international delegate attraction, Invest NI have been working hard alongside Council to attract target companies to the conference in Belfast so that they can be given a personalized programme to secure their interest in investment or trade opportunities here. Council and Invest NI also have a role in attracting local delegates and we have prepared detailed lists of target companies and organisations that are likely to gain most from this opportunity.</p> |
| 2.3 | <p>To date there are 220 international delegates confirmed mainly from India/Asia and there are places for up to 50 local business delegates. All Members of the Development Committee will be invited. There will be a role for Lord Mayor of Belfast and Chair of Development Committee. The First and Deputy First Ministers and DETI Minister have also been invited. Council and Invest NI also have the opportunity to provide exhibition stands and information desks at the conference itself. Given the interest shown in Belfast at this time it is recommended that a new contemporary video/cd promotional tool is produced to use at the conference and at other similar events for international development over the next period.</p> |
| 2.4 | <p>The latest draft GIBM conference programme is attached at Appendix 1 for Members' information.</p> |
| 2.5 | <p>India Week</p> <p>Members asked that following the success of attracting GIBM to Belfast consideration be given to the creation of a wider programme of events to highlight all aspects of Indian Culture in Belfast and to profile the significant work undertaken by city partners in international development with India already. We have been working with a wide range of city stakeholders including Belfast Met, British Cultural Council, Arts Council, Arts Ekta, QUB, Lord Rana etc which are engaged as part of an India Stakeholders group in exploring options for the</p> |

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| | <p>delivery of an India week in June around the conference dates. Strong endorsement for such a programme was also evident as part of Council's mission to India last week when keynote individuals and organisations met were keenly interested in the wider programme and extending their stay to participate in the programme.</p> |
| 2.6 | <p>A draft programme for India week is being developed which contains headline cultural events such as Indian dance and arts companies performing in Belfast, Indian films being shown at Queens Film Theatre, Indian culinary tours and food events, a cricket match, golf tournament and an economic seminar. An opening event is proposed at City Hall on 22 June comprising of a wide variety of free workshops which will be open to the general public (including flower arranging, massage, Henna tattoos and dance). A smaller event may also take place on 29 June to formally close the cultural week which itself will include pyrotechnics and acrobatic dance.</p> |
| 2.7 | <p>Approval of a budget up to 60K is required to deliver the programme including appropriate marketing of the week to the wider public alongside the international audience. Sponsorship opportunities are also being explored.</p> |
| | <p>Initial Report Back on BCC Mission to India</p> |
| 2.8 | <p>Belfast undertook an outward mission to New Delhi and Mumbai from 13-19 April 2013 to meet with key individuals and organisations within the target markets of Trade and Investment, Tourism and Education. The programme of meetings is attached at Appendix 2. Council participated in elements of both Invest NI's company trade mission programme (17 companies attending) and of Tourism Ireland's Trade programme (12 companies attending) and undertook our own itinerary covering business associations, keynote companies and contacts associated with GIBM and leading producers and film companies from the Indian film sector. Invest NI's overseas office played a highly valuable and central role in supporting the Council delegation under the auspices of Barry Clarke</p> |
| 2.9 | <p>Overall from an early assessment the mission was successful and delivered the following:</p> <ul style="list-style-type: none"> • Belfast was recognised at a senior level within the business world of being open to business • Belfast was commended for being serious about international engagement with India by being present in the market place • Leading business people and associations such as the Federation of Indian Chamber of Commerce and Industry and All India Management Association confirmed they would be leading delegations of companies to Belfast in June • All welcomed the opportunity to have personalized business itineraries tailored to their companies needs to allow them to explore new investments or trade opportunities in Belfast. • All were keenly interested in extending their stay in Belfast and beyond for leisure purposes, many delegates are bringing accompanying persons and their families to Belfast as this is the traditional summer holiday period for Indians. • Agreed joint communications to go out from Horasis and Council/Invest NI on follow up to confirmed delegates on what Belfast offers and to confirm additional programmes of activity • Key contacts met in Renewables, Cleantech and Creative Industries all eager to explore opportunities for investment here • Indian Film Council and leading producers pledged to undertake a recce |

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| 2.10 | <p>to Belfast and beyond for new film locations</p> <ul style="list-style-type: none"> • Potential sister cities identified for further exploration by Belfast at a later date. • In market knowledge gained about the opportunities and pitfalls of international engagement with India <p>Concentration must now be delivery of GIBM and follow up with key contacts to ensure their participation in the conference is capitalised upon.</p> |
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| 3 | Resource Implications |
| 3.1 | <p><u>Financial</u></p> <ul style="list-style-type: none"> • Up to 60K required for delivery of India week • Up to 20K required for production of high quality video/cd on Investment in Belfast opportunities |

| | |
|----------|---|
| 4 | Equality and Good Relations Considerations |
| 4.1 | <p>The delivery of an 'India Week' is designed to promote local good relations as well as provide a cultural programme around GIBM.</p> |

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| 5 | Recommendations |
| 5.1 | <p>Members are asked to note progress on preparations for GIBM and India week and to agree budgets for delivery up to 60K for India week and up to 20K for promotional purposes.</p> |

| | |
|----------|---|
| 6 | Decision Tracking |
| | <p>An update report will be presented to Development Committee in May 2013.</p> <p>Officer responsible: Shirley McCay, Head of Economic Initiatives & International Development</p> |

| | |
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| 7 | Documents Attached |
| | <p>Appendix 1 – Draft Global India Business Meeting Conference Programme Appendix 2 – Programme of Meetings from BCC India Mission, April 2013</p> |

Version 8

Global India Business Meeting

23-25 June, 2013, Belfast, United Kingdom

a Horasis leadership event

Co-hosts:

- Government of Northern Ireland / Invest Northern Ireland
- City of Belfast

Co-Chairs:

- Rahul Bajaj, Chairman, Bajaj Auto, India
- Ashish Chauhan, Chief Executive Officer, Bombay Stock Exchange, India
- Michael L. Ducker, President International, FedEx Express, USA
- CP Gurnani, Chief Executive Officer, Mahindra Satyam, India
- Rajive Kaul, Chairman, Nicco Group, India
- Anil Kumar, Chief Executive Officer, Ransat Group, United Kingdom
- Naina Kidwai, President, FICCI, India
- Tidu Maini, Member of Executive Committee, Qatar Foundation Endowment Fund, Qatar
- Sunil Kant Munjal, Jt Managing Director, Hero MotoCorp, India
- Deepak Puri, Chairman & Managing Director, Moser Baer, India
- Lord Diljit Singh Rana, President, Andras House, United Kingdom
- T. C. A. Ranganathan, Chairman & Managing Director, Export-Import Bank of India, India
- S. D. Shibulal, Chief Executive Officer, Infosys, India
- D. Shivakumar, President, AIMA; Senior Vice President, Nokia, Finland
- Shivinder Singh, Vice Chairman and Managing Director, Fortis Healthcare, India

Co-organizers:

- All India Association of Industries (AIAI)
- All India Management Association (AIMA)
- Eurochambers
- Europe India Chamber of Commerce (EICC)
- Federation of Indian Chambers of Commerce and Industry (FICCI)
- Indian Merchants Chambers (IMC)
- TiE Global
- UK India Business Council
- Young Presidents' Organization (YPO)

Strategic Partner:

- Ernst & Young

Knowledge Partners:

- Global India Foundation
- MetricStream

Media Partner:

- MaXposure Media Group

Media Coordination:

- Pulse Nation Media

Horasis: The Global Visions Community

Thurgauerstrasse 40, CH-8050 Zurich, Switzerland. www.horasis.org
phone +41 79 305 3110, fax +41 44 214 6502, mail richter@horasis.org

24 June, 2012 Europa Hotel / Titanic Belfast

from 07.30 Registration (Europa Hotel, Great Victoria Street, Belfast)

07.30-08.45 Breakfast Sessions (Europa Hotel)

From Austerity to Inclusive Growth ()

The world today is characterised by pronounced fragility. What are the key imperatives for moving from austerity to inclusive growth?

- **Arnaldo Abruzzini**, Secretary General, Eurochambers, Belgium
- **Lord Alderdice**, Member, House of Lords, United Kingdom
- **Chiara Corazza**, Managing Director, Greater Paris Investment Agency, France
- **Biksham Gujja**, Founder and Chairperson, AgSri, Switzerland
- **Thanos Mitrelias**, Chief Executive Officer, Cavendish NanoTherapeutics, United Kingdom
- **Deepak Puri**, Chairman & Managing Director, Moser Baer, India
- **Mohini Daljeet Singh**, Chief Executive, Max India Foundation, India

Neil Gibson – University of Ulster

Chaired by

- **XXX**

Addressing Risks ()

How can firms – domestic and from abroad - effectively thrive in India and other developing economies while addressing attendant risks? How can they shield themselves from the multitude of internal and external challenges?

- **Avi Basu**, Chief Executive Officer and Founder, Connectiva Systems, India
- **John Cook**, Chairman, Rock Lake Associates, Switzerland
- **Gaurav Dalmia**, Co-founder, GTI Investment, India
- **Shuman Ghosemajumder**, Vice President, Shape Security, USA
- **Dan Oiknine**, Chairman, India Trade Centre, France
- **Ravi Sheth**, Managing Director, The Greatship Group, India
- **Rita Singh**, Chairperson, MESCO Steel, India
- **Koumar Vijaya**, Chief Executive Officer, Captiveway, France

Chaired by

- **Gunjan Sinha**, Chairman, MetricStream, USA

Redefining Governance, Introducing Accountability ()

Weak governance and poor accountability have prevented India from unlocking its full economic and social potential. How can the administration respond to the needs and aspirations of its citizens?

- **Rupak Chattopadhyay**, President, Forum of Federations, Canada
- **Ananth Guruswamy**, Director India, Amnesty International, United Kingdom
- **Guna Mahalingam**, Managing Partner, NMG International Financial Services, Switzerland
- **Lou Marinoff**, Professor of Philosophy, The City College of New York, USA
- **Sanjay Rai**, Managing Director, Kandla Energy & Chemicals, India
- **Sudhir Sharma**, Chairman, Mitkat Services, India

Chair of Development Committee Belfast City Council

Chaired by

-

The Power of Global Diaspora ()

Indian and Irish people migrated all over the world carrying culture and entrepreneurial spirit with them. How can India and Northern Ireland tap into the potential of their diaspora?

- **Sudhir Jalan**, Chairman, Jalan Group, India
- **Yatindra R Sharma**, Managing Director, KHS India, India
- **D. Shivakumar**, President, AIMA; Senior Vice President, Nokia, India

Sanyle Monroe

Chaired by

- **Sachin Date**, Partner, Ernst & Young, United Kingdom

Infrastructure: Getting It Right ()

Infrastructure in India is still facing key challenges. How to develop and implement the right infrastructure to maximize social and economic returns?

- **Shoummo Acharya**, Chief Executive Officer, eTrans Solutions, India
- **Pranav Ansal**, Managing Director, Ansal API, India
- **Carla Cico**, Chief Executive Officer, Rivoli, Italy
- **Niranjan Hiranandani**, Co-founder, Hiranandani Group, India
- **Wolfgang Lehmacher**, Managing Director, CVA, Hong Kong SAR
- **Nasser Munjee**, Chairman, DCB Bank, India
- **Pierre-Marie Relecom**, Managing Partner, Relecom Partners, France
- **Rajesh V. Shah**, Co-Chairman & Managing Director, Mukand, India

Philip Verner CEM Systems

Chaired by

- **Alan Rosling**, Chairman, Kiran Energy, India

Education and Skills Development

Education systems in India are being made ready for the next wave of economic development. In what areas can government, academia and the private sector collaborate to deliver a new generation of leaders?

- **Sanjiv Ahuja**, Chairman, Ahuja Investments, USA
- **Rehan Allahwala**, President, Rehan Inc., UAE
- **Parag Amin**, Founding Director, iCreate, USA
- **Sandeep Aneja**, Managing Director, Kaizen Management Advisors, India
- **Peter Gregson**, Vice Chancellor, Queens University, United Kingdom
- **Jason L. Ma**, Founder and Chief Executive Officer, ThreeEQ, USA
- **Anjali Raina**, Executive Director, Harvard Business School India Research Centre, USA
- **Alok Sharma**, Member of Parliament, United Kingdom
- **Rekha Sethi**, Director General, All India Management Association, India
- **I. Unnikrishnan**, Deputy Chief Executive Officer, Manappuram Finance, India

Marie Therese McGivern, CEO Belfast Metropolitan College

Andrew Hamilton, Deputy Secretary of the Department of Employment and Learning Northern Ireland

University of Ulster

Chaired by

- **Atul Temurnikar**, Chairman, Global India Foundation, Singapore

12.00-12.30 Plenary: Europe and India: Forging a New Growth Partnership ()

While the European Union is experiencing an unprecedented economic crisis, India is grappling with the pressures of inclusive development. How can India and Europe forge a new growth partnership?

- **Vince Cable**, Secretary of State for Business, Innovation and Skills, United Kingdom
- **Anand Sharma**, Union Minister of Commerce and Industry, India

Chaired by

- **Naina Kidwai**, President, FICCI, India

12.30-13.00 Indian Business Leaders of the Year ()

Announcing the 2013 Indian Business Leaders of the Year, we will celebrate outstanding entrepreneurs who have been building and leading successful global Indian firms.

The share of service industries - including the creative sector - in global trade is rising steeply. What opportunities does India offer for this booming part of its economy?

- **Imtiaz Ali**, Film Director and Writer, India
- **Subodh Bhargava**, Chairman, Tata Communications, India
- **D.K. Jain**, Chairman & President, Luxor Group, India
- **Shivinder Singh**, Vice Chairman and Managing Director, Fortis Healthcare, India
- **Mirjana Dimc-Perko**, Chairman, inCon, Slovenia
- **Yash Poddar**, Managing Director, RKBK, India
- **Ishan Raina**, Founder and Chief Executive Officer, ooh Media, India
- **Mouli Raman**, Co-founder and Managing Director, OnMobile, India
- **Manoj Sonawala**, General Manager, Tata Services, India

First Source – InvestNI to source

NI Screen – InvestNI to source

Chaired by

- XXX

The Innovation Imperative ()

Indian firms are increasingly pursuing innovation-centric strategies. How can they leverage major shifts in the global economy to ensure that innovation related investments increase corporate performance?

- **Vinod Juneja**, Managing Director, Braj Binani Group of Industries, India
- **Rajeev Mantri**, Executive Director, Navam Capital, India
- **Ganesh Natarajan**, Chief Executive Officer, Zensar Technologies, India
- **Ajay Poddar**, Managing Director, Environics, India
- **Guy Spier**, Chief Executive Officer, Aquamarine Capital, Switzerland
- **Sanjay Vijayakumar**, Chief Executive Officer, MobME Wireless Solutions, India

Norman Apsley, CEO, NI Science Park

Chaired by

- XXX

16.30-17.00 Contact Break

17.00-18.30 Boardroom Dialogue Sessions

India's Finance Sector - Riding the Next Wave ()

India's finance sector is witnessing a fundamental transformation since the country announced further reforms. What should domestic and foreign firms do to thrive in this strategic environment?

- **Raj Ajmera**, Owner, ACE Insurance Brokers, India
- **Ashish Chauhan**, Chief Executive Officer, Bombay Stock Exchange, India
- **Jiten H. Doshi**, Founder and Chief Investment Officer, Enam Asset Management Company, India
- **Praveen P Kadle**, Chief Executive Officer, Tata Capital, India
- **Sunil Kaushal**, Regional Chief Executive, India & South Asia, Standard Chartered Bank, India
- **Naina Kidwai**, President, FICCI, India
- **T. C. A. Ranganathan**, Chairman & Managing Director, Export-Import Bank of India, India
- **Arun Sharma**, Chief Investment Officer, IFC, USA

Citibank (Head of Europe, London)

Chaired by

- XXX

Indian Technology Pioneers' Global Awakening ()

India's IT, pharma and other new technology firms are emerging as global players in their own right. What areas are they pioneering in and how do they compete in world markets?

- **Mukesh Aghi**, Member of the Board, L&T Infotech, India

- **Frank-Jürgen Richter**, Chairman, Horasis, Switzerland

19.30-20.00 Shuttles to Titanic Belfast, Queen's Island

20.00-22.00 Closing Dinner – The Promise and Future of India (Titanic Belfast)

In this closing dinner, leaders from business and government outline the major outcomes of the Global India Business Meeting and discuss how India's future will be shaped by its connectivity with Northern Ireland, the UK and the world.

- **Gregory Barker**, Minister of State for Energy and Climate Change, United Kingdom

- **Vijay Bahuguna**, Chief Minister of Uttarakhand, India

Minister for the Department of Enterprise Trade and Investment Arlene Foster
BCC representative

Comment by

- **Imtiaz Ali**, Film Director and Writer, India

- **Didar Singh**, Secretary General, FICCI, India

22.00-23.00 Nightcap: The Impact of Indian Philosophy on the Global Village ()

Indian philosophy is the source of India's resplendent spirituality, and a wellspring of her longevity as a civilization. Less obvious to Indians, perhaps, is the pervasive influence of Indian philosophy on the West, which we will explore during this nightcap.

- **Lou Marinoff**, Professor of Philosophy, The City College of New York, USA

- **Devendra Fadnavis**, Member of the Legislative Council, Government of Maharashtra, India

NI person TBC

From 22.00 Shuttles to the Europa Hotel

25 June, 2013

09.00-11.00 A Morning in Belfast

Participants are invited to join a guided tour to explore the vibrant city of Belfast. We meet at 09.00 in the lobby of the Europa Hotel. Transfer to Queens University at 11.00

11.00-13.30 Seminar at Queens University on Higher Education and Industry: 'A Partnership to Promote the Knowledge Economy' (Queens University, Great Hall, University Road, Belfast)

11.15-11.30 Welcome & Global Education in the 21st Century

- **Peter Gregson**, Vice Chancellor, Queen's University, UK

11.30-12.00 Healthcare Innovations

- **Tracy Robson**, Professor, Queen's University, UK

- **Shivinder Singh**, Vice Chairman and Managing Director, Fortis Healthcare, India

12.00-12.30 Cyber Security,

- **John McCanny**, Professor, Queen's University, UK

- **CP Gurnani**, Chief Executive Officer, Mahindra Satyam, India

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Belfast City Council Programme, April 2013, India
(Shirley McCay; Sarah Jayne Smith; John Hussey and Caoimhin MacGiollaMhin)

| | City | am | | pm | Evening | |
|---|-----------------------|---|---|--|---|--|
| Sunday 14 April | New Delhi (arrive) | 0330hrs on EY 218 | | | | |
| Monday 15 April Taj Mahal Hotel | New Delhi | 1000hrs Niraj Sharan, CEO, Aura Inc (engineering and manufacturing) Taj Mahal Hotel | 1300hrs Tourism Ireland Market Briefing Taj Mahal Hotel Diwan-I-Khas | Depart Hotel at 1330hrs 1415 hrs Head of UK Trade and Investment in India – Barry Lowen | 1630hrs Rob Lynes,British Council (cultural relations) British High Commission 17 Kasturba Gandhi Marg New Delhi - 110 001 | |
| Tuesday 16 April Taj Mahal Hotel | New Delhi | 1000 hrs John Philips – AOC and BMC AoC India C/of Sannam S4 3rd floor Devika Tower Nehru Place New Delhi | 1200hrs Karan Thapar, television interviewer B3/70, Safdarjung Enclave, New Delhi - 110029, close by The Hyatt Hotel. | 1530hrs All India Management Association (AIMA) Ms Rekha Sethi 14, Institutional Area, Lodhi Road, New Delhi 110003 | 1845hrs Depart Hotel for Tourism Ireland Reception (Travel with TIL – tbc) | 1930hrs Tourism Ireland Reception Residence of the Irish Ambassador 2200hrs return to hotel |
| Wednesday 17 April Taj Mahal Hotel | New Delhi | Mr Munjal, Founder, Director and Chairman of Hero MotoCorp | 1200hrs Irish Embassy Feilim McLaughlin, Ambassador of Ireland to India Embassy of Ireland , C17 Malcha Marg, New Delhi, India | 1430hrs Neetu Mehta Pulse Nation, Media TBC | 1600hrs Federation of Indian Chamber of Commerce and Industry, Ambika Sharma Federation House 1, Tansen Marg | 1900hrs Invest NI Trade Mission reception Head of UKTI Residence British High Commission Bungalow 4 Shantipath, Chanakyapuri |

| Belfast City Council Programme, April 2013, India | | | | | | |
|---|--|---|--|--|---|--|
| | City/Flights | am | | pm | | Evening |
| Thursday 18 April Taj Lands End Hotel | Mumbai (travel to Mumbai early) | 0515hrs Depart Taj Mahal Hotel for airport in hotel car 0715hrs: Depart New Delhi for Mumbai on 9W 332 Picked up by one hotel car and BC's car and taken to Taj Lands End Hotel | 0930hrs Tourism Ireland workshop Rooftop, Trident Hotel | 1400hrs Tourism Ireland Media meetings (SJ - check timing with Huzan on Monday) | 1500/1530hrs Indian Merchants Chamber Arvind Pradhan IMC Building, IMC Marg Churchgate, Mumbai 400 020 | 1930hrs Tourism Ireland reception The Irish House, Kalaghoda, South Mumbai |
| Friday 19 April Taj Lands End Hotel | Mumbai (depart) | AIAI – Vijay Kilantra (World Trade Centre) | 1400hrs Check out of Hotel and bring bags as afternoon meeting is at JW Marriott, closer to the airport | 1530hrs Movie Industry roundtable JW Marriott Hotel, Juhu | 1930hrs Depart JW Marriott hotel for Airport | 2240hrs Depart Mumbai for Abu Dhabi on 9W7604 |

Yellow: confirmed and organised by Belfast City Council

Orange: confirmed and organised by Invest NI

Red: unconfirmed and to be organised by Belfast City Council

Blue: unconfirmed and to be organised by Invest NI