

# Public Document Pack

**Committee and Members' Services Section**  
**3<sup>rd</sup> Floor, Adelaide Exchange**  
**24-26 Adelaide Street**  
**Belfast BT2 8GD**



3<sup>rd</sup> March, 2008

## **MEETING OF DEVELOPMENT COMMITTEE**

Dear Councillor

The above-named Committee will meet in the Council Chamber, 3rd Floor, Adelaide Exchange on Friday, 7th March, 2008 at 10.00 am, 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) Minutes

Minutes of the meeting of 21<sup>st</sup> February
2. Change of Membership on the Employment Services Board (Pages 1 - 2)
3. Organisation for Economic Co-operation and Development Study of Belfast Update (Pages 3 - 8)
4. European Unit Activity (Pages 9 - 42)
5. Multi-Annual and Annual Funding for Culture and the Arts (Pages 43 - 286)
6. Cathedral Quarter Cultural Enhancement (Pages 287 - 294)
7. Tourism Development Update (Pages 295 - 300)
8. Cultural Economy Conference (Pages 301 - 302)

9. Christmas Lights Switch-on (Pages 303 - 304)
10. St. George's Market - Trader Vehicle Parking (Pages 305 - 308)
11. Northern Ireland Commissioner for Children and Young People's Draft Corporate Plan - Consultation (Pages 309 - 314)
12. Summer Schemes (Pages 315 - 318)

**Belfast City Council**

<b>Report to:</b>	Development Committee
<b>Subject:</b>	Change of Membership on the Employment Services Board
<b>Date:</b>	7th March, 2008
<b>Reporting Officer:</b>	Mr. Neil Malcolm, Committee Administrator
<b>Contact Officer:</b>	Mr. Neil Malcolm, Committee Administrator (extension 6309)

**Relevant Background Information**

The Council has six seats on the Employment Services Board, the appointments to which are made by the Development Committee.

**Key Issues**

I have received notification from the Sinn Fein Party Grouping that it wishes Councillor O'Neill to replace Councillor McCann on the Board.

**Resource Implications**

There are no human resources or financial implications associated with this report.

**Recommendation**

That the Development Committee agrees that Councillor O'Neill replace Councillor McCann as the Sinn Fein Party Group's representative on the Employment Services Board.

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### Belfast City Council

Report to:	Development Committee
Subject:	Update on OECD economic study of Belfast
Date:	7 March 2008
Reporting Officer:	Marie-Thérèse McGivern Director of Development ext. 3470
Contact Officer:	Anne-Marie Campbell Policy & Research Manager ext 3620 Jelena Buick Policy and Research Officer ext 3229

#### Relevant Background Information

Members will be aware that on 8 August 2007 a report went to Development Committee informing members of a visit the Organisation for Economic Co-operation and Development (OECD) team had planned for September as part of the study that they have been performing on behalf of Belfast City Council.

The team is led by Debra Mountford, a manager of the Cities and Regions in Local Economic and Employment Directorate of OECD and the team also comprises some world experts on regional policies.

The study on Belfast aims to provide the Council with recommendations on how to move forward the economic and regional development agenda. It particularly focuses on economic inclusion, quality of place/life and, leadership and delivery arrangements.

Two main stages of the project have been OECD team study visits to Belfast in September 07 and February 08 which involved meetings with the key decision-makers in the city, namely Councillors, MLAs, senior civil servants and practitioners.

In February 2008, the OECD team visit to Belfast included meetings with the key decision makers for a feedback session to discuss the preliminary findings. Some of the stakeholders the OECD team met during their two visits to Belfast were:

- Minister Peter Robinson
- Junior Minister Gerry Kelly
- Minister Reg Empey
- Fiona Hepper, Head of Strategic Policy division at DETI
- Jackie Johnston Director BCCRD, Department for Social Development
- Elaine Wilkinson, Director of Belfast Regeneration Office, Department fro Social Development
- Ian Maye, Director of Local Government Reform Division, Department of the

Environment

- Mike Thompson, Director of Regional Planning and Transportation Division, Department for Regional Development
- David Gavaghan, Chief Executive of Strategic Investment Board.

They have also met with representatives from the:

- Business sector;
- Community and voluntary sector;
- Development companies and agencies;
- University Chancellors and Vice Chancellors;
- Belfast City Council Members, Chief Officers and Officers

**Key Issues**

The first results of this study will be provided to the Council by the end of March 2008. However one of the emerging recommendations revolves around the case for establishing a city-wide development agency or some version of the Urban Regeneration Company. According to OECD, a fit for purpose delivery vehicle for Belfast would have to deliver:

- Strategic direction
- Operational management
- Coordination and delivery
- A strong and well resourced Secretariat

**Appendix 1** contains the OECD brief describing the emerging findings that was sent to Ministers prior to their February 2008 visit. A full report on the findings from the study, when available, will be presented to Committee at a later date.

**Resource Implications**

Financial

Already approved grant of £47,000.

**Recommendations**

The Committee members are asked to note the content of this report.

**Documents Attached**

**Appendix 1** - OECD brief that was sent to Ministers

# APPENDIX 1

**OECD LEED PROGRAMME ECONOMIC STRATEGY REVIEW OF  
BELFAST - MINISTERIAL MEETINGS FEBRUARY 2008.**

**PARTICIPANTS: Debra Mountford (OECD), Greg Clark (Chair of the OECD LEED Forum on Development Agencies and Investment Strategies) and Professor Pete Tyler (Cambridge University).**

**Purpose of the meeting: to discuss preliminary recommendations from the OECD Expert Team and invite Ministerial input and discussion.**

**Context**

Since the Expert Study Mission in September 2007 the OECD team has sought to address the following issues:

- How the competitiveness of Belfast as a leading World Class City can be enhanced by coordinating the actions of all the relevant agents of change across the private, public, voluntary and community based sectors in the Belfast and ensure that its scarce resources of land, property including housing, capital and labour are used to the best advantage;
- How the development of the Belfast economy can be managed to ensure that all of its residents share in the benefits of its economic growth. Many of those who are amongst the most excluded live in the inner city areas of Belfast and around Belfast's main arterial routes. Tackling this requires a coherent programme of urban regeneration.
- How can the development of Belfast City Centre including the Laganside area be managed to secure the maximum benefits for the Greater Belfast Metropolitan Area and Northern Ireland as a whole
- How might the linkages between the Belfast Metropolitan area and its wider region be managed to ensure benefits across the region's settlement pattern (including interfaces with other cities (Londonderry), smaller towns and more rural areas).
- How might key interfaces with the Republic of Ireland be developed to the benefit of both areas, in particular, the Belfast-Dublin corridor?

We have concluded that if Belfast is to secure its objectives in relation to economic growth then it requires a concerted strategy that will enhance its underlying relative economic competitiveness so that it can attract the investment that underpins economic growth. This strategy must recognise the particular role played by cities in enhancing regional competitiveness. The strategy has to ensure that Belfast enhances the quality of its workforce, ensures that there is a good supply of accessible land and premises to accommodate growth and that particular attention is given to upgrading the key infrastructure that provides good quality access, communication, service delivery and the quality of the public realm. The strategy has to be delivered in such a way that it brings together the relevant agents of change from across the sectors of government, business, and the community and voluntary sector to effect the changes required. Creating a successful economic strategy to deliver growth and inclusion is dependant upon an appropriate delivery mechanism that is fit for purpose.



## A delivery vehicle for Belfast

Much has been written about how the economic development of Belfast as a city should proceed in the years ahead and what sort of delivery vehicle might be put in place to manage the process of change required. Very few cities had been able to reverse their economic fortunes without a coordinated partnership led model and the advantage to this approach includes-greater leverage of resources, economies of scale, attainment of synergy and the avoidance of duplication of endeavour. A number of possible models exist including establishing a City wide Development Agency or some version of the Urban Regeneration Companies that have found favour elsewhere in the UK.

To enhance the growth of the Belfast economy, whilst protecting its environment and securing the best quality of life for its residents, requires the input of the private, public and voluntary and community sectors. One central issue is thus how best to manage the **breadth** of expertise required across the physical, economic and social. The agencies and departments of government alone encompass a very large number of organisations who have a role to play. Another concerns the **capacity** of the organisations concerned to deliver what is required recognising that there is to be a transfer of powers under the Reform of Public Administration and that the capacity of local government is to be progressively enhanced and the role of central government gradually diminished. And a further factor is to reconcile the **geographical** boundaries of the organisations concerned and thus their spheres of influence and **representation** of key constituencies of interest. A fit for purpose delivery vehicle for Belfast would have to deliver:

- **Strategic direction** through the commitment and leadership of the statutory, private and voluntary sectors at Chief Executive level as necessary. This provides legitimacy and power to those in middle management who will be tasked with delivery.
- **Operational management** that follows on once clear priorities have been decided and organisational buy-in secured that delivers the detailed project development and implementation. This requires the engagement of individuals with the appropriate skills, professional capability and technical expertise and will involve all the relevant organisations.
- **Coordination and delivery** of endeavour across strategic theme and appropriate level of geography.
- **A strong and well resourced Secretariat** to oversee the process including securing monitoring, evaluation and research and *benchmarking* progress.

During this meeting the OECD will discuss its early thoughts as to the shape and form of a possible delivery vehicle and debate the feasibility of its implementation. Ministerial input at this stage of the process is of the greatest value for the OECD to fulfil its objective to provide meaningful recommendations to all tiers of government.

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### Belfast City Council

Report to:	Development Committee
Subject:	European Unit Activity
Date:	7 March 2008
Reporting Officer:	Marie-Thérèse McGivern Director of Development ext. 3470
Contact Officer:	Laura Leonard European Manager ext. 3577

#### Relevant Background Information

Members will be aware of regular reports to Committee outlining progress and new proposed activity from the European Unit. Members are asked to consider the following

1. Irish Sea Region Partnership
2. European Year of Intercultural Dialogue
3. Interreg Contracts

#### Key Issues

##### 1. Irish Sea Region Partnership

Members will be aware that since February 2006 Belfast City Council and the Comet Councils have been engaged in a Blueprint for cooperation between Greater Dublin and Glasgow. An overarching framework of cooperation was agreed, which Glasgow has still to formally sign, seeking to work together on projects developed under 6 themes, a copy of the Blueprint is available from the European Unit.

To this end, a number of projects have been developed for delivery in 2008 namely:

- 4 World Trade Centre seminars open to Dublin and Glasgow businesses - January-March 2008
- European Day of Entrepreneurship pilot – November 2008
- Irish Sea Region Platform proposal

The Irish Sea Region Platform is an informal partnership of stakeholders around the Irish Sea, including cities, academic institutions, marine institutions and regional governments.

The interested parties have now met on four occasions to explore potential opportunities to collaborate and to work to the overall benefit of this geographical area.

In order to make a quick win, the partners have been developing a proposal to seek to secure funding for activities around the Irish Sea under the transnational European funding programme known as Interreg IVB – North West Europe zone.

Through this programme the ISP project seeks to foster and sustain territorial cooperation between the regions around the Irish Sea and including a third EU Member State yet to be determined.

This process has already begun and from the discussions that have taken place, four specific strands have been identified;

1. City-regions cooperation
  - Cruise marketing initiative
  - Carbon card incentive pilot
2. Transport/Trade logistics
3. Future challenges in coastal and marine management
4. Marine spatial planning

The Interreg IVB route is ideal if the significant outcomes of this extensive project are to be achieved. The programme funds up to 50% of project costs. The anticipated cost of the entire project is 10 million euros over a minimum of 3 years.

For Belfast it would involve working across departments and with other stakeholders including the BVCB, the Port Authority and others. The partners would be expected to provide the other 50% match funding by cash payment and in kind contributions such as staff costs. The exact amount for Belfast City Council has yet to be determined. More detail on the project, including the list of partners involved who would share costs is attached as **Appendix 1** of this report.

From a NI perspective partners to date include Belfast City Council via the EU unit, Economic Initiatives and Waste Management as well as interest from DFP and DOE.

In order to progress the funding bid, strand partners are asked to contribute £2000 as a first annual subscription to the Irish Sea Region Partnership initiative. This funding will be used to;

- Develop an ISP brand
- Engage a Consultant to develop and submit the Interreg IVB bid by May 2008
- Establish an administrative fund to coordinate meetings, policy papers and lobby activity to bodies such as the British Irish Council and the European Commission.

On a more strategic level the ISP partners have developed a Declaration of Intent to be signed by all interested parties and organisations. It is intended that this will be signed at a high level event in the Irish Sea area in May 2008. A copy of this is attached as **Appendix 2**.

Members are asked to endorse the ISP as a worthwhile initiative to put the Irish Sea Region on the map and profile this peripheral region with the European Commission and other strategic players.

Members are asked to agree to participate in the Interreg IVB funding bid subject to further consideration of the match finding required for Belfast City Council elements under the cities cooperation strand.

Members are also asked to agree the first annual subscription to the Irish Sea Platform of £2000 and to the attendance and participation of the Chair of Development or his nominee at the signing of the Declaration of Intent in May 2008.

## 2. EU Year of Intercultural Dialogue

2008 is the European Year of Intercultural Dialogue (EYID). Belfast City Council through the EU Unit is part of a successful Eurocities and European Council bid for EU funding to engage in EYID activities. Belfast's role in this is to partner with another two cities to undertake two city Ambassadorial exchanges. Belfast has been partnered to undertake an outward visit to Berlin from 9-12 May 2008 and to host an inward visit from Turin in June 2008.

The outward exchange is to involve an elected member, a relevant officer and a youth representative from the city. Cities are encouraged to send elected members who are actual youth champions. The Berlin event in May is defined as a four day street festival including a children's carnival and a parade reflecting Berlin's cultural diversity. Belfast City Council is aiming therefore to approach the urban arts academy or the Beat Initiative to identify a young person to accompany the Belfast City Council delegation.

Members are asked to approve the participation of the Chair or Deputy Chair (or their nominee), an officer and a youth champion in the Berlin outward exchange and to engage in welcoming the Turin inward exchange later in the year. Both exchanges will take place at no cost to the council as this will be funded through the EYID programme.

## 3. Interreg Contracts

Members will be aware that the Interreg Unit within the Council's EU unit is staffed by a full-time manager and a part-time administrator. The contracts for both posts, under the current letter of offer, run to April 2008. However on 18 September 2007 the Comet Interreg Partnership received an amended letter of offer to provide further support of £85,000 technical assistance which members agreed at the Development Committee meeting of 13 June 2007. 25% match funding is provided and already agreed by the 6 Comet councils. The additional technical assistance is to extend support of the Comet partnership to December 2008. Members are therefore requested to extend the contracted Interreg Manager post to December 2008 and the administrator's post to the same date.

### **Resource Implications**

#### Financial

1. £2000 towards the establishment of the Irish Sea Platform Partnership and development of an Interreg IVB funding bid

#### Human

1. Direct input by EU Manager and Officer as well as the Head of Economic Initiatives into the development of the Irish Sea Platform
2. Attendance of one officer in the Berlin and Turin exchange visits in EYID

**Recommendations**

It is recommended that Members

1. Irish Regions

- Endorse the council's involvement in the Irish Sea Region Partnership
- Agree to the engagement in an Interreg IVB new funding proposal subject to further agreement of match funding required
- Agree to the contribution of £2000 as a first annual subscription to the IRSP and development of the Interreg IVB proposal
- Agree to sign the Irish Sea Region Partnership Declaration of intent and to the attendance of the Chair of Deputy or nominee at this event

2. European Year of Intercultural Dialogue

- Agree to the attendance of the Chair or Deputy Chair (or their nominee), an officer and a youth champion on the Belfast Ambassadors exchange visit to Berlin in May 2008 and to host the inward visit from Turin at a later date.

3. Interreg contracts

Agree to extend the Interreg Manager and part-time Administrator post contracts to December 2008

**Key to Abbreviations**

DFP – Department of Finance and Personnel

DOE – Department of the Environment

ISP – Irish Sea Platform

EYID – European Year of Intercultural Dialogue

**Documents Attached**

Appendix 1 – Irish Sea Regions Draft Business Plan

Appendix 2 – Irish Sea Regions Platform Declaration of Intent

# **IRISH SEA REGION STRATEGIC INITIATIVE**

## **BUSINESS PLAN**

**Strictly Private & Confidential**

North West Regional Assembly  
Wigan Investment Centre  
Waterside Drive  
Wigan WN3 5BA  
Tel: 01942 737913 Fax: 01942 737927  
E-mail: [margaret.reid@nwra.gov.uk](mailto:margaret.reid@nwra.gov.uk)

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## **Executive Summary**

### **IRISH SEA REGION STRATEGIC INITIATIVE**

#### **Concept for a project funded by the EU Interreg IVB Programme**

The Irish Sea Region project seeks to foster and sustain territorial transnational co-operation between the regions and sectors of the two EU member states and the Isle of Man. One of the ways to achieve this is to establish a range of activities and initiatives that will engage and nourish collaborative relationships. This “kick-start” approach will enable the Irish Sea Region proposal to flourish and evolve into more extensive long-term strategies and programmes that will bring about sustained integrated territorial development for the future.

This process has already begun and from the discussions which have taken place four specific strands have been identified as ideal vehicles to set in this motion. These will be underpinned by an overarching “Platform” project which will undertake the management and co-ordination of all of the activities and initiatives that are being planned. The strands are:

#### **Platform**

The management and co-ordination of these strands will be undertaken by a steering committee appointed by the partnership and this element of the project will be the most complex and intensive. It will include promotion and publicity of the entire project, as well as its co-ordination.

The Irish Sea Platform provides the opportunity for all regions and sectors in and surrounding the Irish Sea, including the Isle of Man, to work together to provide opportunities to, not only develop new projects, but also to be aware of developments in other sectors which may have a wide impact. It will also help to resolve areas of conflict and provide the opportunity for a clearer understanding of the issues and difficulties each sector faces, operating in the Irish Sea.

This can be achieved through the proposed Interreg IVB Platform and the activities of its four strands.

#### **1 City-regions Co-operation**

Which will address common issues, identify common solutions and develop economic and cultural linkages has been established between the participants.

#### **2 Transport/trade logistics**

There is a long history of trade between ports in the Irish Sea and strong competition exists between them. However, it is important that these links are placed within the wider context of EU transport/economic development “corridors”.



### **3 Future challenges in coastal and marine management**

A cross-cutting process which identifies and addresses the challenges of conflicting uses of the region's resources and seeks to maximise the opportunities provided by joint-working through co-operation.

### **4 Marine Spatial Planning**

By adopting an eco-system approach the project will assist national governments and stakeholders to deliver an integrated and co-ordinated strategic approach to the planning and decision making of issues affecting the Irish Sea Region.

### **Interreg IVB**

This is an ideal route to take if the significant outcomes of this extensive high-level project are to be achieved. The Programme provides up to 50% matched funding support to transnational cooperation projects that seek to improve territorial development and cohesion in the North West Europe area.

In the context of North West Europe, transnational cooperation means approaching common themes through joint projects which look beyond local issues and seek to achieve sustainable territorial development together, through meeting people, exchanging experiences, sharing knowledge, developing a new culture, and achieving better results together rather than alone.

Application for Interreg IVB funding is a rigorous and technical process which rightly expects high standards. This calls for a strong partnership willing to give full support and commitment for at least three years.

The anticipated cost of the entire project at this early stage is €10,000,000 over a minimum of 3 years. Half of this will be met by the Interreg IVB funding if the project receives approval.

## Introduction to the Project

The Irish Sea Region project (I.S.R.S.I.) to maximise the sustainable use of the Irish Sea resources, build a knowledge and innovation base for its maritime policy and deliver the highest quality of life in its coastal regions.

I.S.R.S.I. will fulfil this aim by launching and promoting a shared collective identity- The Irish Sea Region through a series of actions that will foster and sustain territorial transnational co-operation between the regions and sectors of its constituent countries: - the two EU member states and the Isle of Man.

One of the ways to achieve this is to establish a range of activities and initiatives that will engage and nourish collaborative relationships. This “kick-start” approach will enable I.S.R.S.I. to flourish and evolve into more extensive long-term strategies and programmes that will bring about sustained integrated territorial development for the future beyond the life of the project.

With the enlargement of the European Union, the island of Ireland, the Isle of Man and the west coast of the United Kingdom now lie on the periphery of Europe. The Irish Sea is the most important link which connects these three regions and provides a conduit between them and mainland Europe. In effect this maritime area is a member state border zone, possessing characteristics unique within the EU and which are also very different from those of a land border.

The context for transnational co-operation centres on the vast range of strategic interests operating in and around the Irish Sea and the daunting task of agreeing and establishing guidelines and policies that will effectively combine to protect the natural environment yet increase scope for economic development for the Irish Sea Region.

Only through co-operation can such a programme of development can be achieved by bringing together cities, universities, marine and environmental professionals, transport, fishing, energy, business and public administrations to create and manage the implementation of a coherent development strategy for the Irish Sea region.

## Project Objectives – Action and outputs

### Overarching Platform - management and co-ordination

#### Action

1. A well managed project reaching its objectives in time and in budget
2. Launching, promoting and sustaining a shared collective for the Irish Sea Region

#### Outputs

1. Steering Committee meetings
2. Monitoring Board meetings
3. Financial handbook for the partners
4. Partnership agreement
5. Operational management system
6. Progress reports
7. A strong branded identity for the Irish Sea Region
8. Create and maintain an Irish Sea Region web portal

### Strand 1 City-regions Co-operation

#### Action

Develop Creativity and Competitiveness

#### Outputs

1. Innovative approach to benchmark cities performance
2. SWOT Analysis
3. Launch skills upgrading programme
4. Overcome deficit in students choosing science and technology
5. Improve Ireland's competitiveness

### Strand 2 Transport/trade logistics

#### Actions

1. Make recommendations to improve rail access to Irish Ports
2. Develop freight and passenger links.
3. Manage competition between ports.

#### Outputs

1. Irish Sea recognised as a trading area of global status
2. Integrated transport strategy/framework for the Irish Sea region
3. Baseline study – statistically driven
4. Private sector buy-in, investment
5. Public sector buy-in, interventions

**Strand 3 Future challenges in coastal and marine management****Actions**

1. Develop an integrated policy for co-operation and sustainability in the Irish Sea Region
2. Achieve a stronger shared Irish Sea Region identity
3. Develop cross border cultural themes

**Outputs**

1. Create and maintain an Irish Sea Region I.C.Z.M. website
2. Compile environmental data
3. Host an international event
4. Enhance sections of coastal path with circular walks inland to sites of interest
5. Organise a major travelling expedition
6. Maximising fishing/boating tourism
7. Research and publish climate change scenarios and implications for the Irish Sea Region.

**Strand 4 Marine Spatial Planning****Actions**

1. Promote sustainable use of the Irish Sea Region by adopting an eco-system approach.
2. Helping national governments deliver integrated and co-ordinated planning and decision making.
3. Understand how spatial planning pnc and tools can be applied to secure sustainable development in Irish Sea Region
4. Develop tools for participation
5. Develop shared understanding of regional sea resources, uses, processes and needs which can inform coherent and co-ordinated national frameworks and delivery.

**Outputs**

1. Produce Evaluation and testing process
2. Inform National and International (e.g. EU and OSPAR) marine policy
3. Toolkit for participation

## The Partnership

The Lead Partner role will be taken by Dublin Regional Authority and the following have indicated interest as potential partners in the project

### **NORTH WEST REGION UK**

Association of Sea Fisheries Committees  
Defra  
English Heritage  
Environment Agency (N.West)  
Halton BC  
Lancaster University  
Liverpool City Council  
Mersey Maritime  
Natural England  
N.W. Coastal Forum  
NWDA  
NWE National Contact Point  
NWRA  
Proudman  
Sefton MBC  
Stockport MBC

### **IRELAND**

Border, Midland and West Regional Assembly  
Dublin Port Company  
Dublin Regional Authority  
Border Regional Authority Irish Brussels Office  
Irish Maritime Development Office  
Marine Institute, Dublin  
Mid-East regional authority  
South East Regional Assembly  
South East Regional Authority  
University College, Dublin

### **ISLE OF MAN**

Chief Secretary's Office Isle of Man  
Dept Agriculture & Fisheries - Isle of man  
DFPNI  
Harbours Dept. Transport  
Peel Ports

### **NORTHERN IRELAND**

Belfast City Council  
N/S Programme and Policy Unit  
Northern Ireland Finance

### **SCOTLAND**

Scotland Brussels Office  
Scottish Enterprise Dumfries & Galloway  
Solway Heritage  
South Scotland European Partners  
University of Paisley

### **WALES**

Countryside for Wales  
Welsh Assembly  
Welsh European Funding Office

## Budget

The project application will be submitted to the Joint Technical Secretariat of the North West Europe Interreg IVB Programme for approval. That application will include a detailed budget which will be prepared once the partners have agreed the project content in detail.

The estimated cost has been set initially at €10 million of which almost €5 million will be met by the Interreg IVB funding programme. EU member states can claim 50% of eligible costs and non-member states (in this case, Isle of Man) 10%.

The partners will be expected to find the remaining €5 million by cash payments and “in kind” contributions such as staff costs. See Appendix 1 for details of budget lines.

The project will not receive approval unless each partner signs a “Letter of Support” (see Appendix 2), and all of the partners have settled and signed a “Partnership Agreement” (see Draft Agreement, Appendix 3)

## Appendix 1

<b>LETTER OF SUPPORT</b>
This is a template which must be completed by each partner, printed on each partner's headed paper and returned to the Secretariat with the Application Form.

**Letter of Support**

Project Title:

In the event of the approval of the above mentioned project applying for assistance from the INTERREG IVB NWE Programme, we hereby certify that

.....  
*(Name of partner institution/organisation)*

listed as project partner number ..... in the Application Form, intends to participate in the partnership and to contribute matching funding to the project budget.

The match funding to the project budget will amount to €..... .  
 (This information is optional.)

We confirm that in the event of approval any project expenditure related to the above mentioned project will not be funded by any other EU Programme.

.....  
 Signature Date

.....  
 Printed name of signatory Position/Title within Partner Organisation

.....  
 Partner's Official Stamp

## Appendix 2

### DRAFT PARTNERSHIP AGREEMENT

This is a model agreement. It must be negotiated between partners and tailored to the project partnership's individual needs.

### Agreement for Project Partners Concerning the Partnership

FOR THE IMPLEMENTATION OF THE [Project name] PROJECT  
Within the framework of the INTERREG IVB NWE Programme

Between the following partners:

#### LEAD PARTNER

1. [Name & Address]  
Represented by:

Amount of match funding : €xxx

#### PROJECT PARTNERS

2. [Name & Address]  
Represented by:

Amount of match funding : €xxx

3. [Name & Address]  
Represented by:

Amount of match funding : €xxx

4. [Name & Address]  
Represented by:

Amount of match funding : €xxx

#### Article 1: Project Objectives

The project *[title]* conducted based on the INTERREG IVB NWE Programme shall contribute to the objectives set out in the Operational Programme. These objectives are, in summary, to *[main objectives to be specified]*.

#### Article 2: Subject of the Partnership Agreement

By the present Partnership Agreement, the Lead Partner and the project partners shall define the rules of procedure for the work to be carried out and the relations that shall govern them within the transnational partnership set up in order to complete the aforementioned project.

The terms of reference of the project are indicated in the annexes. The annexes comprise:

- The Subsidy Contract signed by the Joint Technical Secretariat on behalf of the Managing Authority and co-signed by the Lead Partner dated [date]



- The Implementation Plan of the project with its time schedule and detailed budget included in the finalised Application Form as received by the NWE Secretariat on [date]

All annexes are an integral part of this Partnership Agreement.

### **Article 3: Duration of the Agreement**

**3.1** This Partnership Agreement shall take effect on the date on which it is signed by all partners. It shall remain in force until the Lead Partner has discharged in full its obligations toward the Managing Authority.

**3.2** Should the date on which the Project actually starts precede the date the NWE Programme Steering Committee (PSC) has taken into account for eligible expenses, the expenses incurred by the partners prior to that date shall be deemed non-eligible.

Upon approval by the NWE Programme of the final Activity Report and Payment Claim, the agreement shall terminate on the date each of the Project Partners collects their quota of the last transfer for the settlement of the NWE Programme grant.

**3.3** The period in which the Project must be concluded may be altered with express written permission from the NWE Programme. Modifications apply to all Project Partners.

**3.4** Following the termination of the agreement, all Project Partners are obliged to comply with the obligations concerning the keeping and filing of documents.

**3.5** This agreement is entered into for the duration stipulated in article xx and cannot be extended without express written permission from the Programme.

### **Article 4: Lead Partner**

**4.1** The Lead Partner is responsible for the overall coordination, management and implementation of the project.

The Lead Partner shall be the beneficiary of the ERDF grant and shall manage the funds in accordance with the details of this Partnership Agreement. The Lead Partner assumes sole responsibility for the entire project vis-à-vis the Managing Authority.

**4.2** The Lead Partner shall appoint a Project Manager who has operational responsibility for the implementation of the overall project and a Finance Manager.

**4.3** The Lead Partner will ensure timely commencement of the project and implementation of the entire project within the time schedule in compliance with all obligations to the Managing Authority. The Lead Partner shall notify the NWE Secretariat of any factors that may adversely affect implementation of the project activities and/or financial plan.

**4.4** Reception of payments from the NWE Programme and the management of EU funds, in particular their timely onward transfer to the project partners, review of the appropriate spending of the EU funds by the project partners, and consolidation of the project-related individual accounting records of the project partners and preparation of all required documents and records for the final audit (with assistance of the project partners).

**4.5** Preparation of a work plan setting out the tasks to be undertaken as part of the project and the role of project partners in their implementation, and a project budget

**4.6** Preparation and submission of periodic progress reports, interim reports, final reports, follow-up budget documentation, financial declarations, requests for payment, financial reports and application for budget or contract clause alterations.

**4.7** Any other tasks agreed with the project partners.

### **Article 5: Project Partners**

**5.1** Project Partners are the organisations responsible for carrying out specific project activities in the manner and scope as indicated in the approved application form.

**5.2** More specifically, the Project Partners will be responsible for: 1) Carrying out the specific activities set out in the project work plan or otherwise agreed; 2) Providing all information and data to the Lead Partner that is required by the latter to coordinate and monitor the implementation of the project and for reporting purposes; 3) Submitting confirmations by independent chartered accountants (or equivalent) on the eligibility of their expenditure. 4) Notifying the Lead Partner of any factors that may adversely affect implementation of the project in accordance with the work plan.

**5.3** Project Partners agree to take all necessary steps enabling the Lead Partner to comply with its responsibilities as set out in the Subsidy Contract.

#### **Article 6: Specific Activities**

**6.1** The main tasks of [*name of the Lead Partner*], referred to as the 'Lead Partner', are summarised as follows:

- 1) appoint a project manager who will accept the operational responsibility for the implementation of the overall project and a financial manager;
- 2) define a communication plan to promote the Programme at local level approved by the NWE Secretariat in relation with other Project Partners
- 3) carry out the Project according to the action plan approved by the Programme Steering Committee
- 4) implement the entire Project within the time schedule stated in the approved action plan and fulfil the obligations arising from the approval of the NWE Programme grant including the Programme audit requirements
- 5) implement the information and publicity measures as set out in the approved communication plan
- 6) receive the NWE Programme grant and transfer it to the other partners
- 7) manage and verify appropriate spending of the NWE Programme grant
- 8) ensure correctness of the Project's accounting and produce all documents required for the final audit
- 9) establish the division of mutual responsibilities within the partnership
- 10) edit and transfer periodic progress reports, intermediate activity reports, final reports, follow-up budgetary documents, payment claims, financial reports and applications for budgetary or term amendments to the Programme Secretariat.

**6.2** The main tasks of The Project Partners are summarised as follows:

- 1) accept the rules and the obligations set forth in the Subsidy Contract and in the annexes and see to compliance for his part of the project;
- 2) accept the project's budget and pledge to release their part of the co-funding;
- 3) agree on a common response in the event of deficiency on the part of one of the Project Partners and undertake to rapidly find a valid solution or substitution that is acceptable to the NWE Programme Steering Committee (NWE PSC);
- 4) commit to keeping separate accounts and to providing the required data to prepare activity reports and financial reports;
- 5) be held responsible for their regional budget (including the recouping of funds by the NWE PSC in case of bankruptcy) for the entire amount of their in the programme;
- 6) pledge to implement the Communication and Publicity measures he has set out in the Communication Plan submitted with the project application;
- 7) commit to participating in the evaluation and the dissemination of project results in accordance with the NWE PSC's requirements.

**6.3** The main tasks of the Project Partners and the Lead Partner (in their function as Project Partner), are summarised as follows:

- 1) appoint a regional co-ordinator for the portion of the Project for which they are responsible and give the Lead Partner a guarantee that they are entitled to represent the project partners participating in the Project
- 2) implement the portion of the Project for which they are responsible and fulfil the obligations arising from the approval of the NWE Programme grant
- 3) draft activity, budgetary and financial reports that are to be submitted to the Lead Partner
- 4) immediately notify the Lead Partner of any events that could lead to a temporary or permanent discontinuation or any other deviation of the Project

- 5) organise commitment of user groups in their region, their participation in the regional project and pilot projects and their co-operation in the dissemination of the Project results
- 6) provide the necessary information and give access to their business premises to the responsible auditing bodies implementing the Programme audit requirements, in particular Regulation 1083/2006 of 11 July 2006, article 90
- 7) appoint members of the Regional Monitoring Groups
- 8) take part in the International Monitoring Board.

#### **Article 7: Organisational Structure of the Partnership**

**7.1** For the successful management of the partnership and completion of the programme, a 'Project Steering Committee' will be set up. The International Monitoring Board will be responsible for monitoring the implementation of the project. The International Monitoring Board will be chaired by the Lead Partner and will report to the NWE Secretariat. Its members shall include the Lead Partner, Project Partners, subpartners and any other organisations or individuals deemed appropriate by the Lead Partner. The International Monitoring Board shall meet on a *[define frequency]* basis. The NWE Secretariat Authority shall also be invited to attend meetings.

**7.2** The International Monitoring Board will have the authority to delegate specific tasks or responsibilities to such sub-committees as it shall deem appropriate to establish. These tasks may include responsibility for financial control, the monitoring of project activities and evaluation of the outcomes, and such other tasks as considered appropriate by the International Monitoring Board. *[Specify the detailed composition of the International Monitoring Board and any sub-committees, their role and assignments, and the decision making process].*

#### **Article 8: Cooperation with third parties**

**8.1** In case of cooperation with third parties, including subcontractors, delegation of part of the activities or of outsourcing, the project partner concerned shall remain solely responsible to the Lead Partner concerning compliance with its obligations as set out in this Partnership Agreement. The Lead Partner shall be informed by the project partner about the subject and party of any contract concluded with a third party.

**8.2** No project partner shall have the right to transfer its rights and obligations under this Partnership Agreement without the prior consent of the other project participants and the responsible programme implementing bodies.

**8.3** Cooperation with third parties including subcontractors shall be undertaken in accordance with the procedures set out in EU public procurement directives.

**8.4** Partners can, should they deem it necessary, notify their sub-partners of this agreement.

#### **Article 9: Project Budget and Eligible Expenditure**

**9.1** The Lead Partner is responsible for preparing a project budget setting out an estimate of eligible expenditure and funding (ERDF and partner contributions by way of match funding or co-financing). The budget shall be denominated in euro.

**9.2** The eligibility of expenditure will be determined based on Commission Regulations and national laws. Eligible expenditure must be: 1) directly related to the subject matter of the project and mentioned therein; 2) necessary for the implementation of the project as long as it is reasonable and consistent with the principles of operational efficiency and economy; 3) actually incurred and are identifiable and verifiable in the accounting and taxation records of the project partner;

**9.3** Eligible expenditure may include the salaries plus social security charges and other remuneration-related costs of staff assigned to the project, travel and subsistence costs for staff involved in the project's implementation, depreciation costs for equipment (new or used, costs of consumables and supplies, expenditure on subcontracting, and costs deriving directly from the requirements of the Subsidy Contract (e.g. evaluation activities, dissemination of information).

**9.4** The ERDF financial contributions shall be paid into the account of the Lead Partner who shall be responsible for the administrative and financial management of the funds and for distributing the funds between

the project partners in accordance with their certified expenditure incurred for project actions effectively carried out.

**9.5** The Lead Partner shall quantify common managements cost and project partners agree that these shall be met by the partnership as a whole. *[Provisional annual budgets for each of the partners and for each activity to be attached together with a global provisional budget for the whole project, specifying the ERDF funding rate to be appended to the Partnership Agreement].*

#### **Article 10: Monitoring, Evaluation and Reporting**

**10.1** The Lead Partner has overall responsibility for monitoring the actions undertaken by the project partners on an ongoing basis. Monitoring, evaluation and reporting requirements should be appropriate given the nature and scale of the project and shall be decided by the Lead Partner in consultation with the NWE Secretariat.

**10.2** The Lead Partner is responsible for submitting interim reports to the NWE Secretariat throughout the lifetime of the project as indicated in section xxx of the Subsidy Contract) and by the official end date of the project in order for final payment to be received. These reports should provide details of the activities undertaken as part of the project, the progress/outcomes achieved against targets, expenditure incurred, an explanation for any variances against the work plan's targets for physical outputs and budget, and proposed corrective actions, and any other information deemed relevant.

**10.3** Each project partner is obliged to supply the Lead Partner with all information that the latter deems necessary for the preparation of reports of any kind to the Programme Steering Committee or the NWE Secretariat, payment requests and other specific documentation, as are requested by the Steering Committee or the NWE Secretariat.

**10.4** The Lead Partner shall inform all project partners on a regular basis of all relevant communication between the Lead Partner and the Managing Authority, the NWE Programme Secretariat and the NWE PSC.

#### **Article 11: Financial Control and Audits**

**11.1** All Project Partners are obliged to retain the documents required for the verification of the implementation of the Project and eligible expenses and to make them available to the NWE PSC or persons or bodies appointed by the NWE PSC to that effect.

**11.2** The Lead Partner as well as all Project Partners, individually, must keep and file all accounting documents and other documents for a period of three years as from the date of the last transfer concerning the NWE Programme grant (at least until 2018.)

**11.3** The national rules concerning the verification or the retaining of documents, from which the partners may never deviate, shall remain applicable if they set forth stricter obligations.

The Project Partners shall refer to the budget approved by the NWE PSC, as well as to the detailed budget in order to determine the actual implementation of the eligible expenses.

#### **Article 12 : Accounting Principles**

**12.1** All Project Partners commit to keeping separate accounts in accordance with the rules prescribed by the NWE PSC and in accordance with the rules concerning eligible expenditure. The accounts shall provide for registration in Euros of total expenses (expenditure) and of the return (income) related to the Project.

Accounting reports or other documents, including copies of all pieces of evidence shall be submitted to the Lead Partner or to the body appointed to that effect, in accordance with the schedule and requirements stipulated by the Lead Partner.

The Project Partners are obliged to have their project accounting certified by an accountant or auditor. All partners must produce all documents and necessary information required for audit by local, regional, national or European auditors, and give access to their business premises in accordance with European Regulations.

**12.2** The Lead Partner is the sole responsible party to the NWE PSC concerning the realisation of payment claims and financial reports. The Lead Partner must ensure the reliability of the accounting and financial reports and documents drawn up by all Project Partners. The Lead Partner can request further information and evidence to that effect.

In default of evidence or in the event of non-fulfilment of the Programme rules concerning eligibility of expenses, the Lead Partner shall ask the Project Partner to review the submitted financial documents. In case of repeated non-fulfilment, the Lead Partner shall be entitled to deny the expenses submitted by a Project Partner. In such cases, the Lead Partner is obliged to inform the concerned Partner of the denial of expenses and the motivation thereto.

**12.3** The financial, accounting and reporting policy of the Lead Partner (as well as its directions and requests towards the other Project Partners in connection therewith) shall be based on the rules and regulations determined by the NWE Programme in respect of the Project and in general as interpreted by the Lead Partner. The Lead Partner shall use reasonable endeavours to obtain clarification and/or comfort in respect of such rules, regulations and interpretation where appropriate, in order to avoid differences of opinion with the NWE PSC which might lead the NWE PSC to reduce, discontinue or even re-claim subsidies from one or more of the Project Partners. The Lead Partner, however, shall not be responsible and/or liable towards the other partners for any adverse consequences resulting from a different interpretation and/or approach of relevant rules and regulations by the NWE PSC at any stage of the Project.

**12.4** The Lead Partner is responsible for the Project's overall accounts to be distinguished from the accounts drawn up in the region in which they are the Project Partner.

#### **Article 13: Communication and Publicity**

**13.1** The project partners shall implement the communication and publicity measures in accordance with the project application and Commission Regulations on information and publicity measures to be carried out by the Member States concerning assistance from the Structural Funds. They shall play an active role in any actions organised to disseminate the results of the project. Any public relations measure shall be coordinated by the Lead Partner.

**13.2** Each project partner shall point out in the framework of any public relations measures that the project was implemented through financial assistance from funds of the present Community Initiative programme.

#### **Article 14: Dissemination of Project Outcomes**

The Lead Partner and the Project Partners shall take note of the fact that the results of the project may be made available to the public and they agree that the results of the project shall be available for all interested parties. Furthermore, they commit to playing an active role in any actions organised to capitalise on, disseminate and valorize the results of the project.

#### **Article 15: Intellectual Property Rights**

The Lead Partner and the Project Partners shall ensure that all products developed within the framework of the project are, subject to the provisions of national laws regarding intellectual property, kept free of all rights. They explicitly commit to giving up all patrimonial rights on teaching material, methodologies and other products of any nature resulting from the project.

#### **Article 16: Results of Joint Activities**

The result of the joint activities covered by the agreement concerning reports, documents, studies, electronic data and other products, be they disseminated free of charge or commercially, are the joint property of the Partners.

The Project Partners dispose of the property in accordance with mutually agreed upon rules, based on the prevailing rules of co-authorship.

The Project Partners explicitly commit themselves, and without a time limit, to stating that the implementation has taken place with the co-operation of the NWE Programme.

**Article 17: Confidentiality Requirements**

**17.1** Although the nature of the implementation of this Project is public, it has been agreed that part of the information exchanged in the context of its implementation between the Project Partners themselves or with the NWE Secretariat or Programme Steering Committee, can be confidential. Only documents and other elements explicitly provided with the statement "confidential" shall be regarded as such.

This mainly concerns studies that have been made available to one of the parties in the context of the Project concerning methods, know how, files or any other type of document labelled confidential. This information can only be used by the Partners according to the provisions of this agreement.

**17.2** Project Partners commit to taking measures so that all staff members carrying out the work respect the confidential nature of this information, and do not disseminate it, pass it on to third parties or use it without prior written consent of the Lead Partner and the partner institution that provided the information.

The Project Partners commit to taking the same measures to maintain the confidential nature of the information, as they would do should it concern their own confidential information.

**17.3** This confidentiality clause shall remain in force for two years following the termination of this agreement.

**Article 18: Modifications, Withdrawals and Disputes**

**18.1** Any modification to the present Partnership Agreement shall form the subject of an additional clause to this contract, which shall be submitted for the approval of the project partners as represented in the International Monitoring Board.

**18.2** The Lead Partner and the project partners agree not to withdraw from the project unless there are unavoidable reasons for it. If this were nonetheless to occur, the Lead Partner and the project partners shall endeavour to cover the contribution of the withdrawing project partner, either by assuming its tasks or by asking one or more new partners to join the partnership.

**18.3** In case of any disputes among themselves, the project partners are obliged to work towards an amicable settlement. Disputes will be referred to the Project Steering Group. If efforts to achieve an amicable settlement should fail, the project partners are obliged to seek an out-of-court arbitration procedure [*specify the nature of this procedure*].

**18.4** Any legal dispute that may result from or in connection with this present Partnership Agreement, including such over the validity of this present Partnership Agreement itself and this arbitration clause, will be finally decided in accordance with the jurisdiction of the country where the Lead Partner is domiciled.

**Article 19: Non-fulfillment of Obligations or Delay**

**19.1** All Project Partners are obliged to promptly inform the Lead Partner and to provide the latter with all the useful details should there be events that could jeopardise the implementation of the Project.

**19.2** Should one of the Project Partners be in default, the Lead Partner shall admonish the respective partner to comply within a reasonable period of time, a maximum of one month.

**19.3** Should the non-fulfilment of obligations continue, the Lead Partner may decide to debar the Project Partner concerned from the Project, with approval of other members of the International Monitoring Board. The NWE PSC shall be promptly informed of such a decision.

The debarred partner is obliged to refund to the Lead Partner any Programme funds received which cannot be proven on the day of debarring that they were used for the implementation of the Project according to the definition of eligible expenses stated in the NWE Programme rules.

**19.4** In cases where the non-fulfilment of a Project Partner's obligations has financial consequences for the funding of the Project as a whole, the Lead Partner may demand compensation to cover the sum involved.



**Article 20: Reduction and Discontinuation of the NWE Programme Subsidy**

Should the NWE PSC be forced to reduce or discontinue the grant referred to in the Subsidy Contract, attached as Annex 1 to this agreement, and should this entail full or partial refunding of the NWE Programme funds already transferred, all Project Partners are obliged to refund the NWE Programme funds to the NWE PSC (by way of the Lead Partner) according to the final financial settlement.

The final financial settlement, drawn up on the basis of the final expenditure certificate approved or denied by the NWE PSC, shall show, both for the overall Project as well as for every Project Partner, the status of the eligible expenses approved by the NWE PSC, and the portion allocated to all Project Partners of the NWE Programme grant. This determines the amount all partners must refund, and shall be held accountable for the full amount of such community funds to be repaid by such Project Partner, should the NWE PSC claim such funds from the Lead Partner.

**Article 21: Working Language**

The working language of this Partnership shall be *[language of the Subsidy Contract]*. In case of translation of this document into another language, the English language *version* shall be the binding one.

**Article 22: Legislation and Force Majeure**

**22.1** This Partnership Agreement is governed by *[country of Lead Partner]* Law, being the law of the country of the Lead Partner.

**22.2** The provisions of Community Law, particularly the provisions of Articles 30, 32 and 59 of the EC Treaty, as well as the provisions of the Community Directives concerning co-ordination of procedures for the award of public service contracts, public supply contracts and public works contracts, and the provisions of Community environmental law must be complied with when entering into contracts concerning actions or investments in the context of this Project. The provisions of this agreement that unlawfully deviate from these provisions shall be deemed as unwritten.

**22.3** No party shall be held liable for not complying with obligations ensuing from this Partnership Agreement should the non-compliance be caused by force majeure. If such a case arises, the project partner involved shall announce this immediately in writing to the other project partners. All events or circumstances independent of this will of the partners that impede the implementation of the agreement shall be deemed force majeure.

**Article 23 : Legal Succession**

In cases of legal succession (e.g. where the Lead Partner changes its legal form), the Lead Partner is obliged to transfer all duties under this contract to the legal successor.

**Article 24 : Nullity**

Should one of the provisions of this agreement be declared null or void in the national law of one of the parties or the law governing this agreement, this shall not render the remaining provisions null and void.

The fact that one of the parties does not request application of one of the provisions of the agreement does not imply that this party waives such provision.

**Article 25 : Lapse of Time**

Legal proceedings concerning any issue ensuing from this agreement may not be lodged before the courts more than three years after the fact. In the event of legal proceedings concerning a claim to refund funds, a period of three years following the last transfer shall be applied.

**Article 26 : Domicile**

To the effect of this agreement, the Project Partners shall irrevocably choose domicile at the address stated in their letterhead where any official notifications can be lawfully served.

Any change of domicile shall be forwarded to the Lead Partner within 15 days following the change of address by registered mail.

**Article 27: Final Statement**

The EC guidelines and the distributed financial and legal obligations are considered to be integral part of this contract between the Regional Principal Partners.

**Article 28: Concluding Provisions**

This present Partnership Agreement can only be changed by means of a written amendment that is signed by all project partners. Modifications to the project (work plan, budget, etc) that are approved by the NWE PSC shall be effective as alterations of this present Partnership Agreement, also without adherence to this formal requirement.

Written in *[specify the town]* in *[specify number]* original copies, on *[specify date]* [Name of Lead Partner]

[Name and title of legal representative] [Signature]

[Name of project partners] [Name and title of legal representatives]

[Signatures] etc.

**Annexes**

- a) Project Work Plan
- b) Project Budget
- c) Application form and financial annexes
- d) Grant Offer Letter/Subsidy Contract



## Appendix 3



European Regional Development Fund  
European Territorial Cooperation  
2007-2013

### INTERREG IVB North West Europe Application Form 1st Call SECTION 5 - WHICH BUDGET?

<b>Project Title &amp; Acronym</b>	<b>Iris Sea Region Strategic Initiative - I.S.R.S.I.</b>		
<b>Priority</b>	2 - Managing resources and risks	<b>Duration</b>	36 months
<b>Start Date</b>	30/09/2008	<b>End Date</b>	30/09/2011

The sheet below (point 5.1. 'Budget details') will be filled in automatically. The only fields to fill in in point 5.1. are the 'Contribution in kind' and 'Revenues' boxes, at the bottom of the sheet.

Please start by filling in point 5.2 'Detailed budget breakdown'.

The next points to be filled in are points 4.2. 'Partnership' and 4.4. 'Project Management'.

## 5.1 Budget details

Project ERDF Grant Rate

Amount of ERDF funding

Amount of match funding

**INTERREG IVB NWE TOTAL PROJECT BUDGET**

All amounts in EUR

### Breakdown per Partner (in EUR)

Partner Number	Partner name	Member State	Total Eligible Cost	Grant Rate	ERDF Funding	Match Funding
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
13						
14						
15						
16						
17						
<b>TOTAL</b>						

**Breakdown per Budget Line / per Year**

**DO NOT TRY TO ENTER FIGURES IN THIS TABLE. PLEASE GO TO "DETAILED ANNUAL BUDGET BREAKDOWN" AND FILL IN THE INFORMATION. THE FIGURES WILL BE TRANSFERRED AUTOMATICALLY TO THIS TABLE**

Budget Line	2007	2008	2009	2010	2011	2012	2013	2014	2015	Total
1 Partner Staff										
2 External Experts & Consultants										
3 Travel & Accommodation										
4 Meetings & Seminars										
5 Publicity										
6 Equipment										
7 Investment										
8 Audit costs/First level control										
9 Administration Costs										
<b>Sub-Total Eligible Cost</b>										
10 Revenues										
<b>Total Eligible Cost</b>										

**CONDITION <20%TOTAL**

Page 34

All amounts in EUR

**Breakdown per Budget Line / per Work Package**

Budget Line	Preparation	Coordination	WP1	WP2	WP3	WP4	WP5	WP6	Total
1 Partner Staff									
2 External Experts & Consultants									
3 Travel & Accommodation									
4 Meetings & Seminars									
5 Publicity									
6 Equipment									
7 Investment									
8 Audit costs/First level control									
9 Administration Costs									
<b>Sub-Total eligible Cost</b>									
10 Revenues									
<b>Total Eligible Cost</b>									

### Contribution in kind

Is there any contribution in kind included in your project's budget ?

If "Yes", in which budget line(s):

for which amount :

EUR

short description:

### Revenues

Do you foresee any revenue within a period of 5 years after the ending of the project?

If "Yes", in which budget line(s):

for which amount :

EUR

short description:

# IRISH SEA REGIONS PLATFORM



# Declaration of Intent

February, 2008

**A Declaration of Intent by the Cities and Regions of the Irish Sea to establish a programme of mutually beneficial joint co-operation**

## **Introduction**

The greater integration of the European Union in recent years has seen an increasing emphasis on cross-border links. In terms of EU policy making, the original interest was with land borders, however, growing levels of trade and co-operation between the countries of the European Union has meant that cross-border areas became more significant. Ireland and the United Kingdom, being island states, have a strong dependence on cross-border co-operation and this dependence is even greater since the recent enlargement of the European Union, which has seen the west coast of the United Kingdom and the island of Ireland become, in many respects, more peripheral from mainland Europe.

The Irish Sea provides important links between the island of Ireland, the Isle of Man and the UK. This maritime area is effectively a member state border zone with its own characteristics, very different from those of a land border. The Irish Sea is, therefore, of high importance not only to all surrounding regions but also to the further development of Ireland and United Kingdom in a European context. There are various strategic interests operating in and around the Irish Sea as well as many overlapping uses, and this, together with the fact that there has never been coherent planning of the area forms the context for the development of an Irish Sea Regions Platform.

The Irish Sea Regions Platform, which comprises all of the regions of the Irish Sea working in a collaborative and cohesive manner will address, among other things, the challenges the Irish Sea faces as a result increased urbanisation, tourism, fishing, sporting, energy consumption, economic and port uses, etc. The Irish Sea Platform also offers a valuable and rare opportunity for co-operation to encourage a partnership approach bringing together cities, universities, marine and environmental professionals, transport, fishing, energy, business and public administrations to identify, develop and deliver a range of innovative projects, which taken together, will result in the coherent development of the Irish Sea region.

## **Balanced economic development**

The European Union is, currently, dominated economically by the London-Hamburg-Munich-Milan-Paris Pentagon which is a zone of global economic



significance. The European Spatial Development Perspective (ESDP), which aims to encourage the balanced spatial development of the European Union based on polycentric development, argues that other zones should be developed to counteract this Pentagon. The Irish Sea, which is of high economic importance to the surrounding regions, provides a unique opportunity for the collectively development of this zone as a potential counterbalance to this Pentagon. For example, as well as the marine aspect, there are many regions, cities and towns surrounding the Irish Sea who working together could be motors of growth, jobs, innovation and technology for the Irish Sea area, bringing together business, academia and public administrations as well as providing centres of learning and cultural. The Irish Sea area has the potential to be placed at the cutting edge of European competitiveness.

### **TERRITORIAL AGENDA FOR THE EUROPEAN UNION**

Building upon the ESDP principle of an integrated view of the whole European continent the Territorial Agenda will aid the development of a polycentric, competitive, attractive and balanced urban system and strengthening of the partnership between urban and rural areas.

The Irish Sea synergy, in the context of the Territorial Agenda, will contribute to improved and renewed urban and rural partnerships within its own territorial area and thus to a more competitive and sustainable Europe. The Irish Sea Region aim to achieve this through the use of a trans-sectoral and proactive approach to urban-rural relationships and interdependencies across the Irish Sea regions and a framework for joint regional and sub-regional policies and strategies. Through increased cooperation the facilitation of increased competitiveness and innovation will subsequently be fostered across the urban and rural landscape of the Irish Sea area.

### **OUR PRINCIPLES FOR CO-OPERATION**

There is a long history of common activity in and around the Irish Sea such as fishing, transport, migration and culture. Reflecting this, there are various completed and current co-operation projects at EU and Member State level on

particular topics, for example, the DEFRA pilot marine spatial planning project, the INTERREG A Wales-Ireland cross border programme, the NETA (North European Trade Axis) initiative and the Dublin-Belfast-Merseyside initiative.

The Irish Sea Regions Platform provides the opportunity for all regions and sectors in and surrounding the Irish Sea and the Isle of Man, to work together to provide opportunities to, not only develop new projects, but also to be aware of developments in other sectors which may have a wide impact. It is our intention that this initiative will go some way to help resolve areas of conflict or at least to provide the opportunity for a clearer understanding of the issues and difficulties each sector faces, operating in the Irish Sea. Our principles for co-operation are based on the following principles:-

- building on the existing strong links and synergies between the cities, regions and ports
- focusing on shared priority themes for action
- seeking an integrated basis for action through a programme-based approach
- realising tangible and practical benefits to be gained through territorial co-operation
- linking actions to current and proposed strategies/action plans for the respective regions, the Member States and the European Union.

### **OUR PRIORITY THEMES FOR CO-OPERATION**

The Irish Sea can be viewed as a 'common resource' and opportunity for all surrounding regions. The following four strands emerged from discussions and the Irish Sea Regions will develop projects and initiatives under these heading in a strategic and integrated manner, bearing in mind the differing policies, legislation and interpretation by the various administrations:-

1. City-regions Co-operation
2. Transport/Trade Logistics
3. Future Challenges in Coastal and Marine Management
4. Maritime Spatial Resource



**OUR DECLARATION OF INTENT**

**We, the undersigned, declare our intention to work towards a programme of mutual co-operation. In so doing we endeavour to ensure that we maximise the potential benefits to our regions by actively pursuing cross-border initiatives within the Irish Sea region and in the wider European Union.**

**We are prepared to work closely with our national governments and appropriate sectors, agencies and authorities to further these objectives.**

**We will continue lobby to support from local and regional interests and bodies; national governments; and the European Union for our efforts to intensify the links between our organisations and to create new opportunities for co-operation across the Irish Sea.**

Signed: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_


Date: \_\_\_\_\_



### Belfast City Council

<b>Report to:</b>	Development Committee
<b>Subject:</b>	Multi-Annual and Annual Funding for Culture and the Arts
<b>Date:</b>	7 March 2008
<b>Reporting Officer:</b>	Marie-Thérèse McGivern, Director of Development, ext. 3470
<b>Contact Officer:</b>	Tim Husbands, Managing Director, Belfast Waterfront and Ulster Halls, ext. 1400 Siobhan Stevenson, Culture and Arts Manager, ext. 3586

#### **Relevant Background Information**

Annual Funding for the Arts was established by Council to assist arts and heritage organisations by providing financial support on an annual basis. Multi-Annual Funding was established by Council to introduce a degree of longer term sustainability to some of the city's flagship arts organisations.

This report provides the Development Committee with recommendations on applications made to Annual Funding for Culture and the Arts 2008/9 and Multi-Annual for Culture and the Arts 2008/2011. The closing date for applications under both schemes was Friday 14 December 2007. Assessments of applications received for Multi-Annual and Annual Funding in the next financial year 2008/09 can be found in **Appendix D and E**.

#### Multi-Annual Funding for Culture and Arts

At the Development Committee meeting of 14 November 2007, Members agreed the selection of 14 Multi-Annual Funding clients. Multi-Annual Funding incorporates a three year funding term, and an anticipated minimum annual funding level of £30,000.

These 14 successful clients were then invited to submit an application by the deadline of 12 noon on Friday 14 December 2007. The total now requested by the 14 Multi-Annual Funding clients, for year one 2008/9 of their three year funding agreement, is £805,705. Scores and recommendations for multi-annually funded organisations can be found in **Appendix B**.

#### Annual Funding for Culture and Arts

The 2008/9 deadline for applications was also 12 noon on 14 December 2007. A total of 64 applications were received, compared to 54 (excluding those organisations who are now multi annually funded) in 2007/8.

The applications received requested a total of £996,585.08. In 2004/5, the total requested by organisations (excluding those organisations who are now multi-annually funded), is £1,415,287.00 Scores and recommendations for Annual Funding can be found in **Appendix C**.

Criteria for Multi-Annual and Annual Funding for Culture and Arts 2005/6

The Culture and Arts Eligibility Criteria (shown in **Appendix A**), approved by Members at the Development (Arts) Sub-Committee of 20 September 2004, were devised in order to assist the Council to work in partnership with arts and heritage organisations in achieving its objectives. They reflect the themes of the Development Department and the Integrated Cultural Strategy.

Level of Applications

Requests for grants this year has far outstripped available resources. Taken together, the total request for multi annual and annual grants for the coming year equates to £2,167,220.16. This is the equivalent of two and a quarter times the total projected budget of £960,000.

With few exceptions, the level of applications has been strong and Annual Funding applicants have put considerable effort into demonstrating how they meet the criteria.

As expected and without exception, the multi-annually funded organisations submitted excellent applications each with dynamic plans for the next three years.

Members are requested to note that income and expenditure is presented in this report as a summary of the information submitted. As agreed previously by the Development (Arts) Sub-Committee, officers have not returned to applicants to request any additional details in relation to their applications. This includes clarification of budgets in some cases the budgets presented contain discrepancies.

Principles of the Reporting Process

Organisations submit a lengthy application including supporting documentation such as strategic and business plans, annual reports, financial statements, policy documents and procedure. Officers undertake a lengthy assessment of all applications, scoring them against each of the criteria identified for the scheme.

A summary of this information has been compiled by Officers in order to:-

- Highlight the main strengths and weaknesses in the application,
- ensure optimum transparency as to how decisions on their applications have been reached, and
- familiarise Members with the nature and variety of arts and heritage programmes in which the Council invests

The comments in the summary of assessments aim to outline for Members areas where applicants performed particularly well against specific criteria or where there were weaknesses in the application. The comments relate to both the strengths of the proposed programme and the evidence supplied within the application. It should be noted that where there is limited information supplied to address a specific area of the criteria this is highlighted as a weakness.

Members are requested to use these assessments in tandem with the scores provided in **Appendices B & C**.

Grant Histories

For ease of reference full grant histories for Culture and Arts funding programmes for the last 4 years are provided at **Appendix F**.

### Minimum Grant

The minimum Annual Funding grant offered is £3,000.

### Rationale for Funding Decisions

The following rationale for awarding funding is based on the following factors, previously agreed by the Development (Arts) Sub-committee:

- Previous levels of funding
- Strength of the proposed programme as assessed against agreed funding criteria
- Impact of the project including anticipated audiences/participants, impact in the Belfast area, range and scope of the proposed programme.
- Level of Council funding when compared to the overall costs of the programme
- Viability of the proposed programme within the funding offered

### **Key Issues**

#### Multi-Annual Funding

Members will note from the scores tables (attached as **Appendix B and C** to this Introduction) that overall scores against the Culture and Arts Criteria were very high, particularly amongst Multi-Annual Funding clients. This shows extremely strong potential for development of the cultural product and for developing the city-wide regenerative impacts of the arts.

The total level of funding recommended for 14 Multi Annual Funding is £612,000 (63.7% of overall funding). Details of rationale for funding allocations are as follows and individual awards are provided in **Appendix D**.

The recommendations to the Multi-Annual Funding clients are for the first year of a three year funding scheme and for all but one organisation (see below) incorporate an 4% uplift or the amount requested which ever is greater (rounded to the nearest £250). It is recommended that the three year funding agreement for Multi-Annual funding includes a yearly increase in the level of funding in the further two years by a minimum of 3%.

The Lyric Theatre scored slightly lower than other Multi Annual organisations. This is in part due to the closure of the existing Lyric theatre in advance of the major capital project. There was considerably less detail provided on the programme during the off-site period. This off site period has a significant impact on the proposed recurrent programme including reduced programme costs, reduced employment and reduced anticipated audiences. They are also likely to tour beyond Belfast which weakens the impact of the programme within the City. A high contingency was also included within the budget. This does not allow officers to see a clearly specify breakdown of costs towards aspects of programme. A clearly broken down budget which includes a breakdown of the contingency figure will be requested as a condition of funding, however, in the light of the comments above we have recommended that the offer is reduced from previous years. The revised offer takes account of half of the proposed contingency and would therefore be £36,500.

The Lyric Theatre is subject to a one year review. It is therefore suggested that the grant offer is reviewed at this stage.

The organisations who have only recently achieved Multi Annual Funding are recommended to receive £30,000 which reflects an uplift of considerably more than 4% in all cases.

It should be noted that Belfast City Council funding, as a proportion of overall programme costs for Multi-Annual Funding clients, is low. Belfast City Council funding represents 4.2% of the collective turnover for MAF Organisations. This equates to a direct return for investment of 1:24. It is felt that this underlines the value for money that these flagship organisations represent and supports the impact of increased investment in these organisations.

### Annual Funding

The total level of funding recommended for Annual Funding is £348,000 (36.3% of overall funding). Details of individual awards are provided in **Appendix E**. The rationale for funding decisions is outlined below. Organisations who have previously received Annual Funding were awarded grants based on previous funding levels.

### Organisations Scoring - Over 80%

Only one AF organisation scored over 80%. Queen's Film Theatre have received a lower level of funding over last few years to reflect difficulties with structure and temporary relocation. It is therefore recommended that they are awarded an increase of £2k to recognise the strong programme and position.

### Organisations Scoring - 70% - 80%

Most of the organisations scoring between 70 and 80% are recommended a 4% increase in funding (rounded to nearest £250). More substantial increases are recommended to recognise substantial growth and increased impact of the programmes for several organisations. The rationale for these increases is as follows:

Youth Action have strengthened and expanded their arts programme considerably and have become a major part of the arts infrastructure in Belfast due to their relocation to a new building in central location which includes a purpose built performance venue.

Cathedral Quarter Arts Festival has been a rapidly expanding festival with the new Out to Lunch Festival in January and increasing audience figures and a reputation for excellent and innovative events.

Cahoots Northern Ireland have an expanded programme of performances and increased Belfast focus and are currently on a comparatively low level of funding

Cultúrlann McAdam O Fiaich have a strengthened and expanded arts programme and have a growing role in the arts infrastructure for the City.

In the case of Dance Resource Base and Dance United the awards have been rounded upwards to allow a minimal increase to be awarded.

### Organisations Scoring - 65-70 %

Recommended 3% rounded to nearest £250. Ormeau Baths Gallery were awarded an increased level of funding to reflect their revised structure and enhanced programme, their funding had been previously reduced during transitional arrangements while their management was under the Arts Council NI and during the transitional governance arrangements.



Organisations Scoring - 60-65%

These organisations are recommended no increase on 07/08 figures.

East Belfast Art Collective which submitted a very borderline application and while there are strengths to the programme it was felt that the award need to acknowledge the weaknesses in strategic planning and outreach activities. They therefore were recommended a reduced award of £5,000.

Organisations Not Funded In 2007/08

The following organisations who did not receive Annual Funding in 2007/08 were recommended grants of £3k.

Artscare  
Belfast Philharmonic Society  
Catalyst Arts  
Educational Shakespeare Company  
Music Theatre 4 Youth  
Naughton Gallery  
New Lodge Arts Forum  
Partisan  
Photoworks North/Source  
Ulster Architectural Heritage Society  
Ulster Youth Choir

**Resource Implications**

Financial

A provisional budget of £960,000 was agreed by Development Committee of October 2007.

Human Resources

This will be covered within the work programme of the culture and Arts Unit.

**Recommendations**

Members are asked to agree recommendations in:  
Appendix B - Scores and Recommendations for Multi-Annual Funding  
Appendix C - Scores and recommendations for Annual Funding

**Documents Attached**

Appendix A – Eligibility Criteria  
Appendix B – Scores and Recommendations for Multi Annual Funding  
Appendix C – Scores and Recommendations for Annual Funding  
Appendix D – Multi Annual Funding Assessments  
Appendix E – Annual Funding Assessments  
Appendix F – Grant Histories

**Key to Abbreviations**

AF – Annual Funding  
MAF – Multi-Annual Funding

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# Appendix A



# **Guidance Notes Annual Funding for Culture and Arts**

**(April 2008 – March 2009)**

**Deadline for Applications  
12.00 noon, Friday 14 December 2007**

**Contact details:**

Culture and Arts Unit  
Development Department  
Belfast City Council  
The Cecil Ward Building, 4-10 Linenhall Street, Belfast BT2 8BP  
Phone: **028 9027 0461** Fax: **028 9027 0325**  
Email: **cultureandartsadmin@belfastcity.gov.uk**

A PDF of this form can be downloaded from [www.belfastcity.gov.uk/culture](http://www.belfastcity.gov.uk/culture) (funding section)

*Belfast City Council is committed to ensuring that its services are available to all sections of the community. Consideration will be given to providing this form in alternative formats on request, where practicable.*

**These guidance notes accompany the Annual Funding  
for Culture and Arts application form.**

## Welcome

Belfast City Council's Annual Funding for Culture and Arts grants are used to help arts, cultural, and heritage organisations in Belfast to carry out their work, and to create programmes which benefit people in Belfast.

The application form now features the following sections:

**Section A: About your organisation**

**Section B: About your proposed programme**

**Section C: Belfast City Council's Culture & Arts funding criteria**

**Section D: Budget & Evaluation**

**Section E: Declaration**

- ✓ **Sections A, B and D** give us information about your organisation, what you are applying for, and your organisation's budget. These sections also give us important information that we must include in reports to Council and to other relevant bodies, and that we use in monitoring our grants.
- ✓ **Section C** is a significant part of the application, and is an opportunity for you to describe your organisation and programme in your own words in relation to the criteria of this grant.
- ✓ **Section E** requires you to confirm that your organisation is aware of its obligations, should the application be successful. It also requires you to list your supporting material.

When you have completed your application, you should ensure that it is with the Culture & Arts Unit before the deadline. More detailed instructions on delivering your application can be found on pages 6 and 7 under '**Submitting your application**'.

## Who can apply for this grant?

Professionally managed, Belfast-based arts and heritage organisations. Applicant organisations must be legally constituted. Please also see '**Essential criteria**' and '**We do not fund**' on the following pages.

## How can I get advice about my application?

You can book a personal appointment with an Officer from the Culture and Arts Unit to discuss any aspect of your application, at one of our Funding Information sessions. These are being held at various venues and at various times; please contact us for details. Please note that you must **pre-book** your appointment.

If you cannot book a time or date which suits you at our Funding Information sessions, please contact us and we will endeavour to make a separate appointment to meet with you. You can also contact us with general queries during office hours by telephone or email.

Please note that we cannot comment on draft or completed applications. General advice and information sheets about completing grant applications can be obtained from [www.nicva.org](http://www.nicva.org) and [www.voluntaryarts.org](http://www.voluntaryarts.org).

## How much money can my organisation apply for?

Annual Funding grants normally range from **£1,000** up to a total of **£30,000** and can cover activities during financial year **April 2008 to March 2009**. No single grant is likely to exceed **£30,000** in this funding scheme.

## What type of activities can this grant support?

Belfast City Council's Annual Funding for Culture and Arts grants are used to help arts and heritage organisations in Belfast to carry out their work, and to create programmes of arts or heritage related activities which benefit people living, working in, or visiting Belfast.

In this context we can consider funding the following types of activities. Your application can cover more than one of the following:

- ✓ projects and events
- ✓ education activities
- ✓ activities for people to take part in
- ✓ research and development
- ✓ commissions and productions
- ✓ marketing activities
- ✓ audience development (activity carried out specifically to meet the needs of audiences and to help arts organisations develop ongoing relationships with audiences)
- ✓ capital items and costs (such as equipment and improvements to facilities and buildings; N.B. quotation required for items over £5,000), however the total amount requested for capital items cannot exceed 20% of the total grant requested from Belfast City Council through this funding scheme.
- ✓ professional development and training
- ✓ organisational development to improve the long-term stability of arts or heritage organisations
- ✓ touring
- ✓ core costs, such as salaries
- ✓ ongoing overheads (including overheads related to equipment or buildings, such as insurance and maintenance costs)

## Essential Criteria

**Your organisation MUST meet all of these criteria in order to be eligible to apply:**

- ✓ the application must be submitted before the deadline
- ✓ applications must be submitted by the applicant group itself
- ✓ operate as an arts or heritage focused organisation throughout the year
- ✓ be properly constituted and have evidence of a constitution / articles of association
- ✓ have your operational focus in the Belfast City Council area
- ✓ operate on a not-for-profit basis
- ✓ demonstrate efforts to secure income or assistance from sources other than the Council
- ✓ demonstrate professional financial management and accounting. The organisation should supply audited accounts for one year or for new organisations a bank statement to demonstrate evidence of the organisation's bank account
- ✓ have a child protection policy and procedures if working with children and young people (if you require details or guidance on developing a child protection policy, please contact the Culture and Arts Unit)
- ✓ agree to co-operate fully with the Council's monitoring and evaluation process demonstrate professional management and governance (details of all members of the Board and all staff will be required)
- ✓ ensure that sufficient insurance cover has been sought for the programme (Belfast City Council is not responsible for providing insurance for, or claims which arise from, grant-aided programmes)
- ✓ not unlawfully discriminate within the meaning and scope of the provisions of the Race Relations (NI) Order 1997, Sex Discrimination (NI) Order 1976 (as amended), Fair Employment and Treatment (NI) Order 1998, and the Disability Discrimination Act 1995; and shall take all reasonable steps to ensure that all of its servants, employees agents and sub-contractors do not unlawfully discriminate.

## **We do not fund:**

- × organisations that are able to share out profits to members or shareholders
- × activities which could be undertaken on a commercial basis
- × organisations whose normal activity is not arts or heritage-related individuals
- × other local authorities
- × other public organisations
- × groups of organisations or individuals
- × activities that are not arts or heritage-related
- × activities that provide no potential benefit to the public, either in the short or long term
- × goods or services that have been bought or ordered before receiving an offer letter
- × activities that have already taken place or are already underway at time of assessment
- × activities, equipment or events that duplicate what already exists
- × costs that are already covered by other funding or income sources
- × charity or fundraising events
- × activities or events mainly taking place outside Belfast (there are some exceptions to this – e.g. touring, but these activities must benefit organisations based in Belfast, or we can consider the ‘Belfast’-focused area of the application)
- × activities that do not benefit people in Belfast, or that do not assist arts or heritage organisations which have their main operational activity in Belfast, to carry out their work
- × loans or deficits

## **Culture and Arts: Conditions of Grants**

Please note that if your application is successful, your Chair, Treasurer, Secretary or most senior member of staff will be requested to sign an acceptance of the grant. This includes acceptance of a number of conditions. There may be special conditions attached to the grant in addition to those outlined below. We will set out any special conditions in the letter we send offering you a grant. If you fail to meet any of these terms and conditions, or cannot prove that you are meeting them, the Council may suspend or cancel your grant. You may also be liable to repay any monies already granted.

### **General**

- ✓ The grant must be used for the specific purpose outlined in your application and agreed with Officers of Belfast City Council’s Culture and Arts Unit
- ✓ Any alterations to the agreed programme must be approved in advance and may be subject to ratification by Council (the Council reserves the right to revise this offer of grant assistance should this not be the case)
- ✓ Should the agreed programme or a portion of it not be delivered, the Council reserves the right to recoup the grant accordingly
- ✓ No grant will be released until all outstanding documentation is submitted to the Culture and Arts Unit
- ✓ You should inform the Culture and Arts Unit of any other funding that you receive after the acceptance of an offer
- ✓ You must agree to submit, if requested, the financial accounts detailing the income and expenditure of your organisation for audit inspection by Belfast City Council.

## Evaluation

- ✓ The grant will be paid in two instalments of 50% each. An interim report must be submitted and satisfactory progress evident, before the second instalment can be released
- ✓ A final report must be submitted to the Culture and Arts Unit as soon as possible following completion of the programme
- ✓ For monitoring purposes, the staff of the Culture and Arts Unit should be allowed free access to the public presentation of the agreed programme.

## Marketing and communications requirements

- ✓ The grant must be acknowledged on all print and publicity material that you will be issuing in connection with the agreed programme, through the inclusion of the Council's logo.
- ✓ You must forward publicity materials to the Council and must agree to the use of such materials by the Council.
- ✓ The Culture and Arts Unit must be informed of all press and media liaison, and the Council should be given the opportunity to participate in media events.
- ✓ When the Council logo is displayed on published material **other than** marketing materials or event programmes, the following sentence must be included alongside the Council logo: 'This publication is grant-aided by Belfast City Council. The views expressed are not necessarily shared or endorsed by Council. The Council does not accept any responsibility or liability for same'.

## What are the Council's criteria for funding Culture and Arts?

Belfast City Council wishes to invest in the arts and heritage in Belfast, by making grants available under the 5 criteria highlighted below. As part of your application you will be asked to address how your organisation's programme adheres to these criteria (maximum of 1,500 words).

The criteria below reflect the **Integrated Cultural Strategy 2007**. If you would like a copy of the Integrated Cultural Strategy, Capital City II Agenda or the Culture & Arts Plan, please contact us. Your application will be assessed on the degree to which your programme may fulfil these various criteria. The criteria cover a very broad range of cultural practice and stages of organisational development. As a result, it is not anticipated that every organisation will meet all the criteria in every respect.

### 1) Leadership

#### Investment benefits

- evidence of need or demand for the activity
- value for money
- leverage of other funding
- need for the organisation to be funded on an annual basis

### 2) Celebration

#### Ambition and impact of arts / heritage activity

- strength and quality of activity
- innovation and creativity of activity
- enhancing the cultural experience of those living, working in, and visiting Belfast
- demonstration of the organisation's track record in arts / heritage activity

### 3) Good Relations

#### Extending and enriching participation in arts / heritage activity

- widening access to cultural activities
- developing audiences for arts / heritage activities
- supporting Good Relations and celebrating cultural diversity
- a track record of demonstrating respect, tolerance and / or undertaking activities which are neither threatening or offensive
- engaging with communities and marginalised groups



**4) Economic Regeneration**

**Enhancing the cultural infrastructure and placing culture and arts at the centre of regeneration**

- sustainability of arts / heritage activity
- enhancing the cultural infrastructure of Belfast
- enhancing the economic infrastructure of Belfast
- enhancing the use of public spaces
- skills development

**5) Management**

**Planning and Processes**

- effective management and governance
- appropriate policies
- effective strategic planning
- effective marketing plans
- sound financial management
- effective monitoring and evaluation
- staff development processes

## **What other grants can I apply for from Belfast City Council's Culture & Arts Unit?**

Organisations that receive Annual Funding for Culture & Arts may apply to the **Rolling Programme for Small Grants** for innovative arts projects. Applications will be accepted throughout the next financial year; more information and guidelines can be obtained from our website or can be sent on request.

Annual Funding clients may also apply as one of the partner organisations in the Culture & Arts **Development & Outreach Initiative**. This can include being the lead organisation within an application to this scheme. The deadline for this scheme will be early 2008; please contact us for further information.

## **Submitting Your Application**

The deadline for receipt of applications for annual funding is **12.00 noon on Friday 14 December 2007**. Late applications will not be considered.

Please send or bring your application to the Culture and Arts Unit. The contact details are on the front of this form. We cannot accept faxed application forms, or applications only provided on disk.

If the application is sent by post, it should be registered or sent by recorded delivery, Please note that proof of postage is not proof of delivery. It is recommended that you contact us prior to the deadline to ensure that we have received it. An official receipt must be obtained if the application is delivered by hand.

You can also email us the form which you can download from our website. If the form is emailed you must contact us in advance of the deadline to ensure that we have received it. **The responsibility rests with the organisation to ensure that we have received and can open your application, and any attachments, prior to the deadline.**

Tell us immediately if there are any significant changes to your organisation or to the planned activities. Whilst we cannot normally consider additional information during the assessment procedure, it is important that we are kept informed of any significant developments that may take place between the deadline and the start of the grant period.

## What happens next?

Applicants will receive an acknowledgement letter from us shortly after the deadline. There is a high demand for Council's Culture and Arts Funding, and your application will be assessed by comparing it with others.

We will examine:

- ✓ the artistic / cultural quality of the programme and its ongoing effect on your organisation's artistic / cultural practice
- ✓ how the programme will be managed and its ongoing effect
- ✓ how feasible the programme is financially, and its future sustainability
- ✓ how the public will benefit from the programme, immediately or in the longer term
- ✓ the contribution of the programme to meeting Belfast City Council's Culture and Arts Criteria

Applications and their assessments will then be considered by the Development Committee which makes the initial decision on whether or not a grant should be offered and at what level. The Development Committee decisions are then presented to Council for ratification.

## When will I know the outcome?

Belfast City Council Development Committee should make preliminary decisions with regard to grant recommendations in March 2008.

We therefore hope to send official notification to you by post following the Council meeting in **April 2008**.

## What happens if my organisation is offered a grant?

You will receive an offer letter outlining general conditions and any special conditions, and explaining the stages by which we will pay the grant. Our general conditions for grants are listed earlier in this document.

You will be asked to sign and return your offer letter, and retain a copy for your information. The signature must be of the most senior person in your organisation such as Chairman, Treasurer, Secretary, or Director. This will oblige your organisation to accept the grant and its conditions. You must accept the grant offer in this way before any grant can be released, and **within 12 weeks of the date of our offer letter**.

If our grant offer does not correspond to the amount you requested, you will be required to discuss this with us and confirm in writing, what our grant will be used to fund. If you receive a grant offer, but no longer want to accept it, please let us know in writing as soon as possible.

## What happens if our application is unsuccessful?

We will write to you explaining why your application was unsuccessful and telling you who to contact if you would like more detailed feedback.

## Checklist and Enclosures

Please enclose everything we ask for (see checklist below).

Alternatively you can refer us to documents that we already hold on file if there have been no alterations made to them since.

Have you:

- ✓ Completed all sections of the application form?
- ✓ Enclosed audited accounts?
- ✓ Enclosed documents and policies where relevant?
- ✓ Enclosed any additional information such as detailed budgets / programme / strategic plans?
- ✓ Enclosed a floppy disk / CD-Rom copy of your application, or email a copy of your application?

- ✓ Phoned the Culture and Arts Unit before the deadline if submitting by email to ensure that your documents have been received?
- ✓ Kept a copy of the application for your records?

Please remember that the deadline for receipt of applications is  
**12.00 noon on Friday 14 December 2007.**

**Late applications will not be considered.**

**Annual Funding for Culture and Arts 2008 to 2009**



# Guidance Notes Multi-Annual Funding for Culture and Arts

(April 2008 – March 2011)

**Deadline for Applications**  
**12.00 noon, Friday 14<sup>th</sup> December 2007**

**Contact details:**

Culture and Arts Unit  
Economic Initiatives Section  
Development Department  
Belfast City Council  
The Cecil Ward Building, 4-10 Linenhall Street, Belfast BT2 8BP  
Phone: **028 9027 0461** Fax: **028 9027 0325**  
Email: **cultureandartsadmin@belfastcity.gov.uk**

A PDF of this form can be downloaded from [www.belfastcity.gov.uk/arts](http://www.belfastcity.gov.uk/arts) (funding section)

*Belfast City Council is committed to ensuring that its services are available to all sections of the community. Consideration will be given to providing this form in alternative formats on request, where practicable.*

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for Culture and Arts application form.**

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**Section B: About your proposed programme**

**Section C: Belfast City Council's Culture & Arts funding criteria**

**Section D: Budget & Evaluation**

**Section E: Declaration**

- ✓ **Sections A, B and D** give us information about your organisation, what you are applying for, and your organisation's budget. These sections also give us important information that we must include in reports to Council and to other relevant bodies, and that we use in monitoring our grants.
- ✓ **Section C** is a significant part of the application, and is an opportunity for you to describe your organisation and programme in your own words in relation to the criteria of this grant.
- ✓ **Section E** requires you to confirm that your organisation is aware of its obligations, should the application be successful. It also requires you to list your supporting material.

When you have completed your application, you should ensure that it is with the Culture & Arts Unit before the deadline. More detailed instructions on delivering your application can be found on pages 6 and 7 under '**Submitting your application**'.

## Who can apply for this grant?

Professionally managed, Belfast-based arts and heritage organisations. Applicant organisations must be legally constituted. Please also see '**Essential criteria**' and '**We do not fund**' on the following pages.

## How can I get advice about my application?

You can book a personal appointment with an Officer from the Culture and Arts Unit to discuss any aspect of your application, at one of our Funding Information sessions. These are being held at various venues and at various times; please contact us for details. Please note that you must **pre-book** your appointment.

If you cannot book a time or date which suits you at our Funding Information sessions, please contact us and we will endeavour to make a separate appointment to meet with you. You can also contact us with general queries during office hours by telephone or email.

Please note that we cannot comment on draft or completed applications. General advice and information sheets about completing grant applications can be obtained from [www.nicva.org](http://www.nicva.org) and [www.voluntaryarts.org](http://www.voluntaryarts.org).

## How much money can my organisation apply for?

Annual Funding grants normally begin at **£30,000** and there is no upper limit set. Funding can cover activities during each financial year from **April 2008 to March 2011**.

## What type of activities can this grant support?

Belfast City Council's Annual Funding for Culture and Arts grants are used to help arts and heritage organisations in Belfast to carry out their work, and to create programmes of arts or heritage related activities which benefit people living, working in, or visiting Belfast.

In this context we can consider funding the following types of activities. Your application can cover more than one of the following:

- ✓ projects and events
- ✓ education activities
- ✓ activities for people to take part in
- ✓ research and development
- ✓ commissions and productions
- ✓ marketing activities
- ✓ audience development (activity carried out specifically to meet the needs of audiences and to help arts organisations develop ongoing relationships with audiences)
- ✓ capital items and costs (such as equipment and improvements to facilities and buildings; n.b. quotation required for items over £5,000), however the total amount requested for capital items cannot exceed 20% of the total grant requested from Belfast City Council through this funding scheme.
- ✓ professional development and training
- ✓ organisational development to improve the long-term stability of arts or heritage organisations
- ✓ touring
- ✓ core costs, such as salaries
- ✓ ongoing overheads (including overheads related to equipment or buildings, such as insurance and maintenance costs)

## Essential Criteria

**Your organisation MUST meet all of these criteria in order to be eligible to apply:**

- ✓ the application must be submitted before the deadline
- ✓ applications must be submitted by the applicant group itself
- ✓ operate as an arts or heritage focused organisation throughout the year
- ✓ be properly constituted and have evidence of a constitution / articles of association
- ✓ have your operational focus in the Belfast City Council area
- ✓ operate on a not-for-profit basis
- ✓ demonstrate efforts to secure income or assistance from sources other than the Council
- ✓ demonstrate professional financial management and accounting. The organisation should supply audited accounts for one year or for new organisations a bank statement to demonstrate evidence of the organisation's bank account
- ✓ have a child protection policy and procedures if working with children and young people (if you require details or guidance on developing a child protection policy, please contact the Culture and Arts Unit)
- ✓ agree to co-operate fully with the Council's monitoring and evaluation process demonstrate professional management and governance (details of all members of the Board and all staff will be required)
- ✓ ensure that sufficient insurance cover has been sought for the programme (Belfast City Council is not responsible for providing insurance for, or claims which arise from, grant-aided programmes)
- ✓ not unlawfully discriminate within the meaning and scope of the provisions of the Race Relations (NI) Order 1997, Sex Discrimination (NI) Order 1976 (as amended), Fair Employment and Treatment (NI) Order 1998, and the Disability Discrimination Act 1995; and shall take all reasonable steps to ensure that all of its servants, employees agents and sub-contractors do not unlawfully discriminate.

## **We do not fund:**

- × organisations that are able to share out profits to members or shareholders
- × activities which could be undertaken on a commercial basis
- × organisations whose normal activity is not arts or heritage-related individuals
- × other local authorities
- × other public organisations
- × groups of organisations or individuals
- × activities that are not arts or heritage-related
- × activities that provide no potential benefit to the public, either in the short or long term
- × goods or services that have been bought or ordered before receiving an offer letter
- × activities that have already taken place or are already underway at time of assessment
- × activities, equipment or events that duplicate what already exists
- × costs that are already covered by other funding or income sources
- × charity or fundraising events
- × activities or events mainly taking place outside Belfast (there are some exceptions to this – e.g. touring, but these activities must benefit organisations based in Belfast, or we can consider the ‘Belfast’-focused area of the application)
- × activities that do not benefit people in Belfast, or that do not assist arts or heritage organisations which have their main operational activity in Belfast, to carry out their work
- × loans or deficits

## **Culture and Arts: Conditions of Grants**

Please note that if your application is successful, your Chair, Treasurer, Secretary or most senior member of staff will be requested to sign an acceptance of the grant. This includes acceptance of a number of conditions. There may be special conditions attached to the grant in addition to those outlined below. We will set out any special conditions in the letter we send offering you a grant. If you fail to meet any of these terms and conditions, or cannot prove that you are meeting them, the Council may suspend or cancel your grant. You may also be liable to repay any monies already granted.

### **General**

- ✓ The grant must be used for the specific purpose outlined in your application and agreed with Officers of Belfast City Council’s Culture and Arts Unit
- ✓ Any alterations to the agreed programme must be approved in advance and may be subject to ratification by Council (the Council reserves the right to revise this offer of grant assistance should this not be the case)
- ✓ Should the agreed programme or a portion of it not be delivered, the Council reserves the right to recoup the grant accordingly
- ✓ No grant will be released until all outstanding documentation is submitted to the Culture and Arts Unit
- ✓ You should inform the Culture and Arts Unit of any other funding that you receive after the acceptance of an offer
- ✓ You must agree to submit, if requested, the financial accounts detailing the income and expenditure of your organisation for audit inspection by Belfast City Council

### **Evaluation**

- ✓ The grant will be paid in two instalments of 50% each. An interim report must be submitted and satisfactory progress evident, before the second instalment can be released
- ✓ A final report must be submitted to the Culture and Arts Unit as soon as possible following completion of the programme
- ✓ For monitoring purposes, the staff of the Culture and Arts Unit should be allowed free access to the public presentation of the agreed programme

### **Marketing and communications requirements**

- ✓ The grant must be acknowledged on all print and publicity material that you will be issuing in connection with the agreed programme, through the inclusion of the Council's logo.
- ✓ You must forward publicity materials to the Council and must agree to the use of such materials by the Council.
- ✓ The Culture and Arts Unit must be informed of all press and media liaison, and the Council should be given the opportunity to participate in media events.
- ✓ When the Council logo is displayed on published material **other than** marketing materials or event programmes, the following sentence must be included alongside the Council logo: 'This publication is grant-aided by Belfast City Council. The views expressed are not necessarily shared or endorsed by Council. The Council does not accept any responsibility or liability for same'.

## **What are the Council's criteria for funding Culture and Arts?**

Belfast City Council wishes to invest in the arts and heritage in Belfast, by making grants available under the 5 criteria highlighted below. As part of your application you will be asked to address how your organisation's programme adheres to these criteria (maximum of 1,500 words).

The criteria below reflect the **Integrated Cultural Strategy 2007**. If you would like a copy of either the Capital City Agenda or the Culture & Arts Plan, please contact us. Your application will be assessed on the degree to which your programme may fulfil these various criteria. The criteria cover a very broad range of cultural practice and stages of organisational development. As a result, it is not anticipated that every organisation will meet all the criteria in every respect.

#### **1) Leadership**

##### **Investment benefits**

- evidence of need or demand for the activity
- value for money
- leverage of other funding
- need for the organisation to be funded on an annual basis

#### **2) Celebration**

##### **Ambition and impact of arts / heritage activity**

- strength and quality of activity
- innovation and creativity of activity
- enhancing the cultural experience of those living, working in, and visiting Belfast
- demonstration of the organisation's track record in arts / heritage activity

#### **3) Good Relations**

##### **Extending and enriching participation in arts / heritage activity**

- widening access to cultural activities
- developing audiences for arts / heritage activities



- supporting Good Relations and celebrating cultural diversity
- a track record of demonstrating respect, tolerance and / or undertaking activities which are neither threatening or offensive
- engaging with communities and marginalised groups

#### 4) **Economic Regeneration**

##### **Enhancing the cultural infrastructure and placing culture and arts at the centre of regeneration**

- sustainability of arts / heritage activity
- enhancing the cultural infrastructure of Belfast
- enhancing the economic infrastructure of Belfast
- enhancing the use of public spaces
- skills development

#### 5) **Management**

##### **Planning and Processes**

- effective management and governance
- appropriate policies
- effective strategic planning
- effective marketing plans
- sound financial management
- effective monitoring and evaluation
- staff development processes

## **What other grants can I apply for from Belfast City Council's Culture & Arts Unit?**

Organisations that receive Annual Funding for Culture & Arts may apply to the **Rolling Programme for Small Grants** for innovative arts projects. Applications will be accepted throughout the next financial year; more information and guidelines can be obtained from our website or can be sent on request.

Annual Funding clients may also apply as one of the partner organisations in the Culture & Arts **Development & Outreach Initiative**. This can include being the lead organisation within an application to this scheme. The deadline for this scheme will be early 2008; please contact us for further information.

## **Submitting Your Application**

The deadline for receipt of applications is **12.00 noon on Friday 16<sup>th</sup> November 2006**. Late applications will not be considered.

Please send or bring your application to the Culture and Arts Unit. The contact details are on the front of this form. We cannot accept faxed application forms, or applications only provided on disk.

If the application is sent by post, it should be registered or sent by recorded delivery, Please note that proof of postage is not proof of delivery. It is recommended that you contact us prior to the deadline to ensure that we have received it. An official receipt must be obtained if the application is delivered by hand.

You can also email us the form which you can download from our website. If the form is emailed you must contact us in advance of the deadline to ensure that we have received it. **The responsibility rests with the organisation to ensure that we have received and can open your application, and any attachments, prior to the deadline.**

Tell us immediately if there are any significant changes to your organisation or to the planned activities. Whilst we cannot normally consider additional information during the assessment

procedure, it is important that we are kept informed of any significant developments that may take place between the deadline and the start of the grant period.

## What happens next?

Applicants will receive an acknowledgement letter from us shortly after the deadline. There is a high demand for Council's Culture and Arts Funding, and your application will be assessed by comparing it with others.

We will examine:

- ✓ the artistic / cultural quality of the programme and its ongoing effect on your organisation's artistic / cultural practice
- ✓ how the programme will be managed and its ongoing effect
- ✓ how feasible the programme is financially, and its future sustainability
- ✓ how the public will benefit from the programme, immediately or in the longer term
- ✓ the contribution of the programme to meeting Belfast City Council's Culture and Arts Criteria

Applications and their assessments will then be considered by the Development (Arts) Sub-Committee which makes the initial decision on whether or not a grant should be offered and at what level. The Development (Arts) Sub-Committee decisions are then presented to the Development Committee and to Council for ratification.

## When will I know the outcome?

Belfast City Council Development Committee should make preliminary decisions with regard to grant recommendations in March 2008.

We therefore hope to send official notification to you by post following the Council meeting in **April 2008**.

## What happens if my organisation is offered a grant?

You will receive an offer letter outlining general conditions and any special conditions, and explaining the stages by which we will pay the grant. Our general conditions for grants are listed earlier in this document.

You will be asked to sign and return your offer letter, and retain a copy for your information. The signature must be of the most senior person in your organisation such as Chairman, Treasurer, Secretary, or Director. This will oblige your organisation to accept the grant and its conditions. You must accept the grant offer in this way before any grant can be released, and **within 12 weeks of the date of our offer letter**.

If our grant offer does not correspond to the amount you requested, you will be required to discuss this with us and confirm in writing, what our grant will be used to fund. If you receive a grant offer, but no longer want to accept it, please let us know in writing as soon as possible.

## What happens if our application is unsuccessful?

We will write to you explaining why your application was unsuccessful and telling you who to contact if you would like more detailed feedback.

## Checklist and Enclosures

Please enclose everything we ask for (see checklist below).

Alternatively you can refer us to documents that we already hold on file if there have been no alterations made to them since.

Have you:

- ✓ Completed all sections of the application form?
- ✓ Enclosed audited accounts?
- ✓ Enclosed documents and policies where relevant?
- ✓ Enclosed any additional information such as detailed budgets / programme / strategic plans?
- ✓ Enclosed a floppy disk / CD-rom copy of your application, or email a copy of your application?
- ✓ Phoned the Culture and Arts Unit before the deadline if submitting by email to ensure that your documents have been received?
- ✓ Kept a copy of the application for your records?

Please be reminded that the deadline for receipt of applications is

**12.00 noon on Friday 14<sup>th</sup> December 2007.**

**Late applications will not be considered.**

# Appendix B

## Scores and Recommendations for Multi-Annual Funding

Applicant	Total Score	Amount Requested for 2008/9	Recommendation
Beat Initiative	90.8	£45,000.00	£33,000.00
Belfast Community Circus School	89.2	£40,000.00	£33,000.00
Belfast Exposed	89.8	£36,000.00	£30,000.00
Belfast Festival at Queens	87.8	£100,000.00	£66,250.00
Cinemagic	93	£30,000.00	£30,000.00
Crescent Arts Centre	87.2	£40,000.00	£33,000.00
Grand Opera House	89.6	£37,378.00	£33,000.00
Linenhall Library	86	£41,220.00	£41,250.00
Lyric Theatre	74.6	£45,000.00	£36,500.00
New Belfast Community Arts Initiative	92	£32,857.00	£32,750.00
Northern Vision	88	£30,000.00	£30,000.00
Old Museum Arts Centre	86.6	£54,000.00	£39,750.00
Ulster Orchestra	92.6	£225,000.00	£143,500.00
Young at Art	89.6	£49,250.00	£30,000.00
<b>Total</b>		<b>£805,705.00</b>	<b>£612,000.00</b>

# Appendix C

## Scores and Recommendations Annual Funding

Applicant	Total Score	Amount Requested	Recommendation
An Droichead Cultural Centre	59.2	£29,615.00	£0.00
Andersonstown Traditional & Contemporary Music School	66.6	£11,700.00	£3,750.00
Arts & Disability Forum	63	£8,000.00	£3,250.00
Arts Care	68.2	£15,000.00	£3,000.00
ArtsEkta	68.6		£5,250.00
Bbeyond	54.4	£11,491.00	£0.00
Belfast Film Festival	68.8	£30,000.00	£27,250.00
Belfast Music Society	57.8	£2,000.00	£0.00
Belfast Philharmonic Society	61.2	£13,471.00	£3,000.00
Belfast Print Workshop	70.8	£10,000.00	£6,250.00
Beyond Skin	58.6		£0.00
Black Box Trust (The)	65.6		£0.00
Bruiser Theatre Company	68.2	£10,000.00	£8,000.00
C21 Theatre Company	54.2	£26,237.00	£0.00
Cahoots NI	70.2	£11,500.00	£4,500.00
Catalyst Arts	60.6	£10,000.00	£3,000.00
Cathedral Quarter Arts Festival	74.6	£25,000.00	£16,000.00
Community Arts Forum	68.8		£20,000.00
Creative Media Partnership @ Community Visual Images	58.6	£30,000.00	£0.00
Creative Writers' Network	72.2	£29,143.08	£4,000.00
Culturlann McAdam O Fiaich	67.8	£30,000.00	£8,000.00
Dance Resource Base	65.4	£5,000.00	£4,250.00
Dance United NI	67	£5,000.00	£3,250.00
East Belfast Arts Collective	60	£17,000.00	£5,000.00
Educational Shakespeare Co Ltd	77	£26,500.00	£3,000.00
Feile an Phobail	68.8		£16,500.00
Festival of Fools	65.8	£16,000.00	£10,250.00
Flax Arts Studios	59.4	£16,270.00	£0.00
Fortwilliam Musical Society	50.8	£9,900.00	£0.00
Francis McPeake	49.6		£0.00
Golden Thread Gallery	65	£16,000.00	£7,250.00
Green Shoot Productions	51.8	£19,000.00	£0.00
Indian Community Centre	53.4	£22,000.00	£0.00
Kabosh Theatre	67.6		£13,250.00
Kids in Control	64.8	£20,000.00	£12,750.00
Lagan Boat Co/ Lagan Legacy	58.4	£2,000.00	£0.00
Maiden Voyage Dance Company	68.8		£3,500.00
Moving on Music	67.2	£26,000.00	£17,750.00
Music Theatre 4 Uth	71.8		£3,000.00
Naughton Gallery at Queen's	62.2	£6,000.00	£3,000.00
New Lodge Arts Forum	63.8	£11,661.00	£3,000.00
New Lyric Operatic Company	52	£6,410.00	£0.00
Nomadic Charitable Trust	0	£30,000.00	£0.00

<b>Applicant</b>	<b>Total Score</b>	<b>Amount Requested</b>	<b>Recommendation</b>
Northern Ireland Music Industry Commission	62	£10,800.00	£5,500.00
Open House Festival	74	£12,800.00	£9,500.00
Ormeau Baths Gallery	66.4	£25,000.00	£16,000.00
Paragon Studios	59.8	£4,700.00	£0.00
Partisan Productions	67	£13,718.00	£3,000.00
Photo Works North /Source	66.8		£3,000.00
Play Resource Warehouse	67.4		£3,250.00
Prime Cut Productions	78.8	£17,000.00	£11,000.00
Queen Street Studios	67.2	£21,265.00	£5,250.00
Queen's Film Theatre	84.6	£20,000.00	£11,500.00
Ransom Productions	60.2	£7,500.00	£4,000.00
Rawlife Theatre Company	57.6	£14,050.00	£0.00
Replay Productions	72	£20,000.00	£11,000.00
Sonorities Festival of Contemporary Music	58.6	£7,000.00	£0.00
Streetwise Community Circus Workshops	67.4	£10,500.00	£5,500.00
Teachers of Singing in Ireland (TOSinI)	47.8	£10,000.00	£0.00
Tinderbox Theatre Company	72	£20,000.00	£16,250.00
Ulster Architectural Heritage Society	63.6	£30,000.00	£3,000.00
Ulster Youth Choir	62.4	£5,000.00	£3,000.00
Ulster Youth Orchestra	55.8		£0.00
Wheelworks	72.4	£10,000.00	£8,250.00
Youth Action Northern Ireland	78	£20,000.00	£8,000.00
<b>Total</b>		<b>£30,000.00</b>	<b>£348,000.00</b>



# Appendix D

## **Multi Annual Funding Assessments**

### **1: The Beat Initiative**

#### **Purpose of Organisation**

The Beat Initiative exists to get as many people as possible involved in carnival arts and, in doing so, contribute to good relations and community well-being.

The Beat's role is to promote excellence in carnival arts; devise and organise performances; train and develop artists and encourage community participation, cultural collaboration and civic celebration.

#### **Overall Aim**

To be a world class carnival organisation delivering:-

- carnivals, festivals and events
- creative community expression
- wide participation in programmes
- opportunities to involve disadvantaged young people
- network and partnership working
- training
- employment
- management and production services

#### **Outline of Programme Details**

Beat's carnival arts programme for the period will operate in 5 strategic areas

- **Education**
  - Carnival arts training, ranging from courses with accreditation through to university-level modules.
- **Creative Collaborations**
  - Identify key partnerships locally, Ireland-wide and internationally and operate through appropriate consortia to build good relations, provide mutual support and nurture artistic quality and capacity.
- **Carnival Arts Production**
  - Produce an original programme of world-class carnival arts with a local identity, through a weekly young peoples' programme, project-based outreach programmes and artists' research and development. Two key annual events will be summer and winter carnivals in Belfast.
- **Carnival Centre**
  - Secure a new Carnival Arts Centre in Belfast.
- **Sustainability**
  - Diversify income streams, particularly through a trading arm.

**Summary of the Proposal**

<b>08/09</b>	<b>Workshops</b>	<b>Workshop Attendances</b>	<b>Performance Participants</b>	<b>Audience</b>
	470	9,500	2,715	266,000

2008/2009 will be a Stabilisation and Transition Year for Beat. The Beat will enact an Action Plan for the growth and reach of Beat's work and towards the achievement of a Carnival Arts Centre in Belfast. The Beat also have to move premises, not a small undertaking.

- Review Action Plan to 2012. Focus on researching and generating income, form building committee, make contacts with influential people. Capitalise on their profile. Concentrate on Action Plan, without distractions. Operate core Carnival Creations programmes. Consolidate / condense programmes. Focused training workshops with leaders / key people rather than full year of weekly workshops. Initiate Pilot Projects: projects with lead partners; skills training and education. Projects to be self-sufficient or they don't happen. Change where funding comes from: partner groups (from community to U.U.). Devise programmes with University of Ulster. Carnival exhibition.
- Produce four carnivals locally and participate in Liverpool Capital of Culture, Notting Hill, Brussels, Bologna and possibly Sao Paulo carnival parades.
- A New Building Committee will put their name to the Carnival Arts Centre development plan and be available for advice and 'opening doors'. The NBC would be known personalities and people of influence in the civic life of Northern Ireland, with some representation from the Republic and mainland Britain.
- 2008 should be a year of fewer programmes but high delivery; of planning for the future; of careful and planned communication; of organisational stabilisation.
- 2009/2011 will see the continuation of the 08/09 programme, with expansion to a Dublin-based Beat programme; a Forum on Carnival Arts in 2009; a major Ireland Carnival (in Belfast) in 2010 and work towards a 2011 major conference on carnival arts, partly as a follow on from the 2009 forum and the 2010 all- Ireland carnival.
- Beat will create a carnival school by: implementing the outcomes of an agreed programme of formal courses, placements, and accredited modules with the University of Ulster, headed up by Magee College; continue with ongoing informal training and work experience for practitioners and community participants; linking and seeking participation from partners abroad (European Voluntary Services/Trans Europe Halles).
- The Beat is in a very strong position because of its successful history and dynamic and popular programme. If the Beat can successfully negotiate this period of transition and change then it is set for a new era of development. At present the Beat enjoys good relations with all the major players in the cultural field in Northern Ireland and is known in the Republic of Ireland and abroad for its innovative programmes. MAF is a key element of Beat's relatively secure funding. It will support and enable Beat's central asset: having a vision that will excite people, one that will inspire and enthuse people to provide further support. The Beat has a vision that is unique and inspiring and will drive the Beat's development over the coming years.

**Projected Budgets****Income 2008/2009**

Earned income	£24,448.00
Other public funding	£337,820.00
Private income	£30,000.00
Belfast City Council Multi-Annual Funding	£45,000.00
<b>TOTAL:</b>	<b>£437,268.00</b>

**Expenditure 2008/2009**

Artistic Expenditure	£130,00.00
Capital Expenditure/Core Costs	£215,568.00
Marketing and Publicity	£20,000.00
Overheads	£69,700.00
Wages/Organisational Development	
'In Kind' Support	£2,000.00
Other Expenditure	
<b>TOTAL:</b>	<b>£437,268.00</b>

**Outline Expenditure 2009/2010**

Staff Costs	£301,500.00
Overheads	£156,700.00
Programme Costs	£36,000.00
<b>TOTAL</b>	<b>£494,200.00</b>

**Outlined Expenditure 2010/2011**

Staff Costs	£330,000.00
Overheads	£166,000.00
Programme Costs	£43,500.00
<b>TOTAL</b>	<b>£539,500.00</b>

**Belfast City Council Subvention**

A grant of **£45,000.00** is requested from Belfast City Council.

**Assessment**

Independent reports and studies by bodies such as Community Relations Council, Arts Council of Northern Ireland, and Northern Ireland Tourist Board have documented evidence of the demand and need for the Beat's work. An independent evaluation report has highlighted the free activities and training which maximise access, and the fair charges for use of floats and costumes.

Their outputs are strong in terms of public events and major outreach / training programme, and more impressive with its development of staffing structures over the last three years.

The organisation has developed greatly over the last three years, and the company are broadening their activities to encompass the whole Island of Ireland with a Dublin based programme supporting a major Ireland Carnival in Belfast in 2010, and working toward an international carnival art conference in Belfast in 2011.

Beat have levered a good variety of funding from a variety of sources and their grant from Belfast City Council has previously and will in this application represent 10% or less than the overall income total. They have compared costs / staffing structure with other large scale carnivals which does demonstrate good value for money. Commissions are projected to bring in £80,000 in the coming year, and fundraising and fees are bring the total self made income to £260,000 which equates to 35% of overall income which is considered very reasonable. There is a good spread of other public funding and trusts.

Audience figures for the coming year show a growth of just under 70% in 2008/2009. These dramatic projections are down to the excellent overall, strategic plans of the organisation, and their expansion plans. These plans are particularly adept in bringing the benefits of work done elsewhere back to Belfast.

The application is extremely strong in Good Relations, with inclusive cross community work being the cornerstone of Beat's work. Other areas of strength include Economic Regeneration, particularly in the realm of skills development and Management and Governance, which has been expanded to assist in the development of new audiences detailed above.

In all, Beat has fulfilled the criteria set in an excellent manner.

## **2: Belfast Community Circus School (BCCS)**

### **Purpose of Organisation**

Belfast Community Circus School (BCCS) aims to transform lives and communities through the power of circus and street theatre.

BCCS promotes and provides the highest quality circus and street theatre performances and learning opportunities for as many people as possible. The BCCS programme of circus learning and performance is focused largely on children and young people and operates largely in areas of high social need. This aspect of the BCCS work aims to open participants to the potential of arts activity and also to promote personal development of the young people. BCCS performances aim to provide the highest quality arts experiences for the people of Belfast and to make them as accessible as possible through keeping prices to a minimum. BCCS provides extensive professional training and development opportunities for adults working with the organisation. The aim is to enhance quality of work and to promote employment for artists.

### **Outline of Programme Details**

BCCS will offer delivery of circus workshops for young people and adults through an extensive outreach programme and through regular classes in Gordon Street premises. BCCS will stage street theatre in Belfast through the Summer Sundays programme offering high quality street performances over a four month period.

BCCS will deliver professional development through the delivery of a major full time professional level training in circus teaching and performance.

BCCS will continue to produce circus and street theatre performances from both professional artists and from young people to be performed across Northern Ireland with a focus on Belfast.

### **Summary of the Proposal**

- 2008-2009 BCCS will deliver an extensive programme of circus learning and performance for children and young people. This will include activities in the Gordon Street premises working with 150 members from across Belfast. Members will take part in the Festival of Fools, Summer Sundays street theatre and exchange trips across Europe and UK. In addition, the programme will involve an Outreach element which will deliver circus to young people in areas of disadvantage in Belfast and across Northern Ireland.
- Professional development will take the form of proposals for a full time professional training course to produce the next generation of circus teachers and performers. They will also deliver masterclasses for professional artists and provide training/rehearsal space for 300 days of the year.
- Professional performance will be delivered through a four month long Summer Sundays season providing 34 street shows in Belfast from leading European and UK artists; through the devising and staging of a new adult Halloween show to be performed for six nights at the Circus School. In addition, BCCS will deliver (through the Premiere Circus agency) some 600 performances for a range of local authorities, communities and commercial clients in Northern Ireland and the Republic of Ireland.
- 2009-2010 BCCS will deliver an expanded programme for young people through Youth Circus activities which will include training and support for members to develop a show to be presented as part of the Outreach programme designed to inspire other young people. This will be delivered alongside a Peer Educator project, which will enable young people to assist with teaching Youth Circus members and on the Outreach Programme. This year will also see the development of a Celtic Youth Circus initiative involving organisations from Northern Ireland, Scotland, Wales, Republic of Ireland, Cornwall and Brittany (initiated in 2007 by BCCS) involving teacher and youth exchanges.
- Professional development will take the form of masterclasses and the provision of rehearsal space for artists.
- Professional performances will be supported through the Premiere Circus agency delivering 700 performances and through the continued staging of Summer Sundays.
- 2010-2011 will see Youth Circus deliver more performances – small scale (for community and youth groups) and large scale (for Festival of Fools, Summer Sundays and a special Christmas show in the Circus School)
- Professional performance will continue through Premiere Circus, Summer Sundays and also through the creation of a professional performance company formed to tour theatre style shows across Northern Ireland and beyond.
- The Multi-annual funding from Belfast City Council will support the long term strategic development and planning for Belfast Community Circus School in line with the new strategic plan. Multi-annual funding will underpin the work with young people in Belfast and will be used as match funding for initiatives such as the Summer Sundays programme of performance. In addition, the support (through the contribution towards heat, light and insurance costs) will enable BCCS to keep open the Gordon Street premises, which are central to the artistic and commercial development of the organisation.

### **Projected Budgets**

#### **Income**

Earned income	£186,000.00
Other public funding	£454,400.00
Private income	£15,400.00
Belfast City Council Annual Funding	£40,000.00
<b>TOTAL:</b>	<b>£695,800.00</b>

### Expenditure

Artistic Expenditure	£463,600.00
Capital Expenditure/Core Costs	£173,700.00
Marketing and Publicity	£9,000.00
Overheads	£46,500.00
Wages/Organisational Development	£3,000.00
'In Kind' Support	
Other Expenditure	
<b>TOTAL:</b>	<b>£695,800.00</b>

### Outline Expenditure 2009/2010

Core Costs	£179,200.00
Programme Costs	£397,400.00
<b>TOTAL</b>	<b>£576,600.00</b>

### Outline Expenditure 2010/2011

Core Costs	£188,300.00
Programme Costs	£440,200.00
<b>TOTAL</b>	<b>£628,500.00</b>

### Belfast City Council Subvention

A grant of **£40,000.00** is requested from Belfast City Council.

### Assessment

Belfast Community Circus School (BCCS) was formed in 1985, and delivers artistic, social and economic impacts through the use and study of circus techniques. Operating largely in areas of high social need, the organisation has a primary focus with children and young people. In an excellent application, Circus School have provided an excellent level of evidence that the organisation fulfils the criteria across the board.

Particularly strong in the area of Leadership, with the organisation proving to be very good value for money, demonstrating one of the lowest subsidies per head amongst elements of the arts sector, and currently generating 34% of income from earned sources. Projected turnover for 2008/09 is 695,800, of which BCC ask will amount to 5.7%, with a leveraging of other funding amounting to £454,40, amassed from a wide range of funding bodies.

BCCS has performed very strongly in the last three years, in ensuring that the work of school is accessible to the widest audience possible, and as such have developed excellent audience figures of over 200,000 participants and audience members in 2007/08. This figure is projected to rise to 241,680 in year 2010/11. These clear impacts are carried over into high marks in skills development, and in the enhancement of public space. Particularly noteworthy

is the collaboration with Belfast City Council's Evening Economy drive through the creation of the Summer Sunday's scheme, which will make an excellent contribution to the overall cultural and economic life of the city.

BCCS has a slightly lower mark for Management and Governance, due to the forthcoming business plan not being supplied with the application. This document is in preparation and in all other areas of management and governance the organisation score highly.

In general, the overall standard of application was very high, and Belfast Circus School fulfil the set criteria in an excellent manner.

### **3: Belfast Exposed**

#### **Purpose of Organisation**

By promoting the practice, enjoyment and understanding of photography, Belfast Exposed supports the opening up of intellectual, physical and economic access to the arts for all, enriching the cultural experience of Northern Ireland and building a creative community infrastructure in which the visual arts can flourish, through programmes of:

- Commissioned and touring exhibitions and publications
- Research and development of new models of arts and community practice
- Community photography as a tool for research, training, partnership and regeneration and a driver for social awareness and change
- Archiving images, made accessible on the website and in the gallery, through a new interactive collection browser
- Affordable access to a wide range of photographic facilities and services, including full disability access

#### **Outline of Programme Details**

- Public presentation of contemporary photography - authored and community generated.
- Delivering community arts and training in 35mm and digital photography, printing archive: photo manipulation & design
- Safeguarding and preserving the community archive as a physical collection through investment in storage and cataloguing
- Researching and publishing innovative models of community photography practice that use the archive as a resource
- Marketing the exhibition, outreach, archive and Gateways collection browsing system to the public and the cultural sector as a model of excellence and a valuable outreach resource.

#### **Summary of the Proposal**

Belfast Exposed (BX) proposes to dedicate its multi-annual grant from Belfast City Council during 2008-2011 as a contribution towards:

- Artists' and tutors' costs (fees, salaries, commissions)
- Photographic, archiving and arts materials
- Exhibition production costs and publicity
- Facilities and equipment hires including maintenance, hires, insurance, overheads & staff
- Office & stationery



- Marketing costs

### **Key Strategic Aims 2008-2011**

Belfast City Council's Multi-Annual funding will support Belfast Exposed's programming and business development aims (2008-2011) helping them to focus on delivery of or key strategic aims, to:

- Raise and strengthen standards of programming excellence
- Improve organisational performance
- Win recognition for the value of Belfast Exposed programming
- Achieve economic and structural durability

### **Key programming and business development outputs**

#### **2008-2011**

- Origination, development and public presentation of contemporary photography - authored and community generated- via a seasonal programme of 7 public exhibitions.
- Delivery of a programme of public gallery events, including openings, artists' talks, public discussions, screenings and workshops (minimum 12 per year)
- Delivery of a programme of outreach training and community arts workshops (up to 30 organisations per annum)
- Design and delivery of training and career development programme for tutors (12 participants per year)
- Design and publication of new models of community and commissioning practice which place the emphasis on creativity and experimentation.
- Design, publication and delivery of marketing strategies which animate, promote and encourage crossover between Belfast Exposed programmes
- Collaborate with sectoral partners around programming, commissioning, training, accessibility, marketing and to support strategic development of the arts and cultural sector
- Design Business development programme
- Design archive storage and conservation plan (Research and Development)

#### **2008-2009**

- Design and deliver an annual programme of 7 exhibitions alongside (minimum 12) artists talks, seminars, panel discussions, community and public events in gallery
- Design and deliver training and career development for tutors and artists (minimum 24 participants annually)
- Support artist residencies, research and development projects (4 annually)
- Deliver annual programmes of community photography (30 projects annually)
- Design and deliver annual marketing and audience development plan
- Develop content and pilot 2 new archive/ outreach programmes: Gateways and Portrait of the City (24 participants)
- Recruit an Outreach Curator to direct artist content and maintain the highest professional standards of delivery by October 2008
- Design and deliver Business Development programme (Year 1)
- Deliver Archive Storage and Conservation plan (Research and Development)

#### **2009-2010**

- Deliver annual programme of exhibitions, outreach, archive and audience development as above
- Deliver dedicated Belfast Exposed training and induction courses for tutors and artists
- Deliver Business Development programme (Year 2)

- Deliver Archive Storage and Conservation plan (Year 1)

### **2010-2011**

- Deliver annual programme of exhibitions, outreach, archive and audience development as above
- Deliver Business Development programme (Year 2)
- Deliver Archive Storage and Conservation plan (Year 2)
- Deliver Facilities Enhancement plan (2 years)

### **Projected Budgets**

#### Income 2008/2009

Earned income	£59,133.00
Other public funding	£300,996.00
Private income	£9,500.00
Belfast City Council Annual Funding	£36,000.00
<b>TOTAL:</b>	<b>£405,629.00</b>

#### Expenditure 2008/2009

Artistic Expenditure	£42,900.00
Capital Expenditure/Core Costs	£138,933.00
Marketing and Publicity	£12,360.00
Overheads	£71,634.00
Wages/Organisational Development	£139,802.00
'In Kind' Support	
Other Expenditure	
<b>TOTAL:</b>	<b>£405,629.00</b>

#### Outline Expenditure 2009/2010

Core Costs	£302,036.00
Programme Costs	£143,633.00
<b>TOTAL</b>	<b>£445,669.00</b>

#### Outline Expenditure 2010/2011

Core Costs	£221,830.00
Programme Costs	£167,449.00
<b>TOTAL</b>	<b>£389,279.00</b>

### **Belfast City Council Subvention**

A grant of **£36,000.00** is requested from Belfast City Council.

### **Assessment**

Belfast Exposed (BX) proposal provides excellent evidence of both need and demand and that they should be funded on an annual basis. The budget provided is detailed and comprehensive. BX is requesting a moderate grant of approx 9% with high leverage of funding from other public funders at approx +74%. There is a high percentage of income for

the nature of the organisation. Earned income at 15%. Overall, it suggests very good value for money. Their programme generates opportunities for social empowerment and personal development. Belfast Exposed has an excellent track-record and plays an integral role in the development of skills as well as the profile of photography. The work is consistently of a high quality which programmes socially relevant themes which are considered innovative. They enhance the cultural experience to a high degree. Audience development is integrated into BX's forward and strategic planning. Widening access is evident in their outreach and training programme. They work extensively with marginalised groups. Skills development is strong with excellent capacity and confidence building properties for participants with transferable skills for employment. Through programming Belfast Exposed demonstrate strong impact of breaking down barriers to access. Overall, outreach is considered excellent with strong Good Relations benefit. Economic Impact and contribution to the cultural landscape is considered extensive. There is reasonable evidence of the use of public spaces. Overall Management and Governance, Financial procedures, Strategic Planning and Staff Development processes are excellent. Extensive policies are in place to support operational objectives. Marketing, Monitoring and Evaluation is exceptionally strong.

#### **4: Belfast Festival @ Queen's**

##### **Purpose of Organisation**

To create a flagship festival that combines top quality international performing arts with the cream of regional talent to provide first class entertainment for local audiences, act as a major cultural tourist attraction and showcase Belfast to the world.

##### **Outline of Programme Details**

Festival 2006 recorded the highest Box Office income in its history (£535,000 gross), though a heavy contribution to this total (£121,000) was made by the Royal National Theatre's production of *History Boys*, which was co-managed with the Grand Opera House.

A generally declining cash sponsorship stream from a high of £229,400 in 2000, to a low of £58,000 in 2005 illustrated the following

- The impact of the withdrawal of support by Guinness (£150,000 at its highest, in 2000; £100,000 in '01 and '02, £50,000 in '03 and '04, the final year of a lengthy partnership)
- An increasingly competitive market against a background of an increasing number of festivals, particularly in Belfast, which the Belfast city council has entitled as 'city of festivals'

From Festival 2007 onwards fundraising (sponsorship and trusts/funds) will be managed by the University's Development and Alumni Directorate.

In kind sponsorship has remained steady at approx £100,000 per annum since 2003.

For Festival 2006, the argument was revised: bringing world class events, which would not otherwise be seen in Northern Ireland, though more expensive, would attract increased audience numbers at higher ticket prices and thus provide an opportunity to balance the 'programming' bottom line.

### **Summary of the Proposal**

Festival 2008 will include events of international quality across a similar range of performing arts as the previous year. Whether true 'Flagship Festival' status can be resumed with a programme equalling or outperforming Festival 2006, will depend upon income streams. This plan assumes that Festivals 2008 and 2009 will increase income streams by at least £350,000 compared to Festival 2006.

It is hoped that the free opening outdoor event will be reinstated and the following artists will form part of the 2008 and 2009 festivals:

#### **2008**

Bouffes du Nord (Peter Brook) / Cheek By Jowl (Declan Donnellan) co-production of Racine's *Andromaque*

Footsbarn Theatre's *A Midsummer Night's Dream* in a theatre tent on Botanic Playing Fields

Circus maestro James Thierree's *Au Revoir Parapluie* at the Grand Opera House

Abbey Theatre's production of Seamus Heaney's *The Burial at Thebes*

Michael Clark Dance Company's *Stravinsky Project* at the Grand Opera House

Programme to celebrate composer Olivier Messiaen's centenary

Festival Sondheim production at the Grand Opera House

Random Dance with a new programme choreographed by Wayne McGregor

Opera Northern Ireland's production of *Pelleas and Mellisande* in the Footsbarn theatre tent

Rock artist Nick Cave in the Grand Opera House

#### **2009**

Opening concert featuring Mariinsky Orchestra conducted by Valery Gergiev

Ballet superstar Carlos Acosta in the Grand Opera House

Irish contemporary dance company Cois Ceim presenting *Dodgems* on a dodgem track

Circus Ronaldo's *La Cuccine del'arte* in Botanic Playing Fields

Dimpho di Khopane (South Africa) productions *The Mysteries and Carmen* at the Grand Opera House

### **Venues**

Festival events are staged in a wide variety of venues around the city. Focused on the cluster of facilities on the university campus, which includes the Whitla Hall (1200), Elmwood Hall (500), Great Hall (200), Harty Room (120) and the DFC's Drama Studio (120), Festival events have been staged at over fifty different venues in recent years. Off-campus venues have included the city's major theatres and concert halls including the Grand Opera House,

Waterfront Hall, Waterfront Studio, Ulster Hall, Clonard Monastery, Lyric Theatre, Stranmillis College Theatre, Old Museum Arts Centre, City Hall, Linenhall Library, St. Anne's Cathedral, Crumlin Road Courthouse, Central Station, Harland & Wolff, the world famous Spiegeltent in Custom House Square and many others.

### **Projected Budgets**

#### Income

Earned income	£697,750.00
Other public funding	£499,500.00
Private income	£249,500.00
'In Kind' Support	£341,881.00
Belfast City Council Annual Funding	£100,000.00
<b>TOTAL:</b>	<b>£1,888,631.00</b>

#### Expenditure

Artistic Expenditure	£701,359.00
Capital Expenditure/Core Costs	£316,000.00
Marketing and Publicity	£95,000.00
Overheads	
Wages/Organisational Development	£335,193.00
'In Kind' Support	£341,881.00
Other Expenditure	£49,198.00
Contingency	£50,000.00
<b>TOTAL:</b>	<b>£1,888,631.00</b>

#### Outline Expenditure 2009/2010

Core Costs	£697,386.00
Programme Costs	£1,244,669.00
<b>TOTAL</b>	<b>£1,942,055.00</b>

#### Outline Expenditure 2010/2011

Core Costs	£718,308.00
Programme Costs	£1,270,609.00
<b>TOTAL</b>	<b>£1,988,917.00</b>

### **Belfast City Council Subvention**

A grant of **£100,000.00** is requested from Belfast City Council.

### **Assessment**

Belfast Festival at Queens has shown an increase in audience figures across the last few years, with 35% of turnover delivered through box office takings, a very good figure for a festival organisation. Leverage of other funding is considered very strong. The Festival matches pound for pound all income from public sources. It is almost the longest running festival in the UK at 43 years old. It is the largest arts festival in Ireland, and is one of the

largest in the UK. Belfast Festival at Queen's has one of the highest annual turnovers of any Belfast-based cultural organisation at £1,888,631 in projected turnover for 08/09, of which £100,000 is requested from Belfast City Council representing 5.2% of annual income. Turnover is estimated to rise to just under two million in the year 2010/11. It is further estimated, by the Festival that over £7 million is spent in the city as a result of the Festival. BFQ have therefore scored highly in the area of Economic Regeneration.

BFQ scored well across a range of other criteria, particularly in the areas of leadership and celebration. The audience figures for 07/08 were 55,990, which are estimated to rise to a total of 70,900 in the year 2010/11, deemed a steady rise in line with improved private sponsorship levels.

BFQ have scored well in Good Relations, and have created a structured and effective outreach programme, which is especially strong in reaching out to new immigrant cultures in Northern Ireland, also attempting to ensure that they allow access to TSN areas, for example the performance of Macbeth in Crumlin Road Jail by Replay Theatre Company.

Management of the festival is contained within the Culture and Arts Unit of Queen's University, Belfast, and as such have very high standards of policy development and financial control which are drawn from the overall administrative sections of the University itself. Marketing is a strength particularly in that the festival has had a comparatively low spend on marketing in the last few years, in a cost cutting exercise. This is expected to change due to large scale injection of resources from private sponsorship over the next three years. Scores in this area were consistently high.

In general, the Belfast Festival at Queens has fulfilled the criteria in an excellent manner.

## **5 : Cinemagic**

### **Purpose of Organisation**

Cinemagic aims to motivate, educate and inspire young people. The organisation aims to increase and broaden the understanding and awareness that young people have toward the film, television and new media industries via the medium of the moving image, be it locally, nationally or internationally.

Cinemagic caters for young people aged between 4 – 25 and believes that film and television provide accessible ways of learning and stimulating discussion among young people. The Festival includes an array of international screenings, educational screenings, movie premieres, special guests, director discussions, primary and secondary school packages, along with practical workshops and masterclasses.

Cinemagic ensures formal and non-formal education sectors engage in practical work and film screenings to build community capacity, achieve social inclusion, increase cultural diversity and significantly help in the motivation of disaffected young people.

### **Outline of Programme Details**

#### **Vision for the next three years**

Between April 2008 and March 2011 Cinemagic will deliver annual film and television Festivals which will include screenings, masterclasses, workshops, educational events,

cultural events, foreign language screenings and increased outreach film making activity. Each year the festival will grow in each of the areas listed and continually increase audience figures.

Between April 2008 – March 2011, Cinemagic will;

- Ensure cultural programming is at the core of all Cinemagic screenings
- Ensure that all events and Outreach programmes focus on celebrating cultural diversity
- Continue to increase audience figures
- Deliver Cinemagic in 2 European Cities by 2011 which will showcase cultural product from Belfast
- Deliver 2 cross-border cultural networking events by 2011
- Host international Children's conference and Awards Ceremony which will attract numerous press and profile names to Belfast
- Deliver Cinemagic Celebration– this event will include guests who have previously been involved with Cinemagic during the past 20 years
- Increase number of high profile workshops, masterclasses and festival guests
- Continue to annually secure a large volume of Press and Publicity.

## **Summary of the Proposal**

The 2008 festival will launch on Thursday **18<sup>th</sup> September** and the glitzy event will open on the **13<sup>th</sup> November** with a large blockbuster premiere, and finish with another premiere on the **30<sup>th</sup> November 2008**. The festival will open with the highly successful Cinemagic Stars which will be led by Suranne Jones. The festival will also host numerous international screenings, premieres and practical masterclasses delivered by acclaimed international industry professionals. The festival will provide tangible opportunities to engage in short film productions, Q&As, large productions, Talent Lab, talking movie events, pitching sessions, juries, consultants, film clubs, regional events, director discussions, workshops and masterclasses, awards evening, and lots more .

As a result of all of the Primary School activities being sold out within 3 days of the 2007 festival launch, this section of the festival will be further expanded over three weeks to be the major focus of the 2008 festival. Over the next three years the festival will grow both in quality and quantity and focus on developing existing relationships with Sesame Street, HIT Entertainment, EMU etc.

The educational and cultural screenings in schools and community groups will provide a mechanism for improving social interaction and stimulating cultural discussion on issues related to their lives whilst expanding their skills base.

In 2008 Cinemagic will invest a lot of time developing strategic cross-border relationships and partnerships. Cinemagic will deliver a series of events in Dublin in the hope of building new audiences, and develop new relationships with potential guests, industry professionals, film makers, TV commissioners and producers, who will then visit the festival in Belfast in November.

These events will also increase Cinemagic's brand awareness and bring new tourism and cultural exchanges and partnerships to Belfast.

### **Cinemagic in 2009 and 2010**

In 2009 and 2010 Cinemagic will deliver 3 week long festivals in Belfast which will include numerous big premieres, hundreds of screenings, cultural events, masterclasses, discussions and Cinemagic Juries and Cinemagic Consultants. Primary and Secondary Schools events will again be central to the festival and working with key policy makers and educators to ensure everything which Cinemagic delivers is at the forefront of the curriculum. There will also be numerous outreach projects and film making projects in many TSN areas throughout Belfast. The festival will continue to engage with thousands of young people who will attend Cinemagic to develop new skills and creativity, whilst developing cultural knowledge.

In addition, there will also be events in Dublin and one other European City with a view to continuing to expand the international profile of Cinemagic. Cinemagic is currently the largest Film and Television Festival for Young People in the UK and Ireland and it will continue to grow internationally in the next three years.

Relationships within schools, community groups, film makers and industry professionals will continue to grow with Cinemagic delivering extensive regular screenings and workshops in schools and community groups. It is hoped by 2010 that Cinemagic will have set up over 120 film clubs.

### **Projected Budgets**

#### Income

Earned income	£12,500.00
Other public funding	£181,200.00
Private income	£42,000.00
'In Kind' Support	£7,500.00
Belfast City Council Annual Funding	£30,000.00
<b>TOTAL:</b>	<b>£273,200.00</b>

#### Expenditure

Artistic Expenditure	
Capital Expenditure/Core Costs	£63,347.00
Marketing and Publicity	£12,897.00
Overheads	£74,346.00
Wages/Organisational Development	£114,391.00
'In Kind' Support	
Other Expenditure	£7,622.00
<b>TOTAL:</b>	<b>£272,602.00</b>

#### Outline Expenditure 2009/2010

Core Costs	£202,249.00
Programme Costs	£78,531.00
<b>TOTAL</b>	<b>£280,780.00</b>



Outline Expenditure 2010/2011

Core Costs	£208,317.00
Programme Costs	£80,887.00
<b>TOTAL</b>	<b>£289,204.00</b>

**Belfast City Council Subvention**

A grant of **£30,000.00** is requested from Belfast City Council.

**Assessment**

Cinemagic built a reputation for delivering the largest film and television event for young people in the UK and Ireland. Over its 18 years of existence over half a million young people aged 4-25 have benefited from and participated in events held by Cinemagic. The festival is keen to ensure that its work confirms that film and television is seen as more than merely entertainment, but as a way in which young people can engage with society and express their own individuality, in the process assisting in achieving higher levels of social inclusion, cultural diversity and re-motivation of disaffected youth.

Cinemagic are committed to working with community groupings and have to date worked in areas such as Ardoyne, Shankill, Beechmount, Woodstock and Upper Springfield, bringing young people together to build skill levels and creative enjoyment of the arts. The organisation has a willingness to involve new groups from across the city. In 2006-07, Cinemagic saw a 50% rise in participants from TSN areas. Audience figures across the whole event are excellent with 56,158 people taking part in 07/08, rising to 59,870 in 10/11.

Cinemagic have an excellent track record of attracting investment from both the private and public sector involving large high-profile companies such as Coca-Cola in its operations. Its current turnover is, excluding box office, £252,185. BCC contribution is £27,250 (10.8%). Projected income for 08/09 is £273,200, of which the organisation are asking for 11% from Belfast City Council.

The organisation is in the process of developing an International Children's Conference, scheduled to coincide with its 20<sup>th</sup> anniversary in 2009. Allied to this Cinemagic are proposing a large scale cross-border project (involving a focus on Belfast), Access to Training which will enrich training programmes in a bi-annual programme. The project envisages a number of short films being created from workshops that focus on technical skills development.

In general, Cinemagic have shown an excellent fulfilment of the criteria set, and have created an event which brings both the arts and the creative industries sectors together in a highly successful manner.

**6: Crescent Arts Centre****Purpose of Organisation**

The Crescent Arts Centre welcomes all members of the public as participants, practitioners and audience in a safe, neutral and comfortable environment and promotes the advancement of education of the public by providing artistic activities, including art exhibitions and artistic performances, and tuition in a range of arts subjects including drama, music, dance, poetry, creative writing and visual arts.

The Crescent Arts Centre outlines its primary aims as follows:

- To enable access for all the community to participate in the arts, actively and as an audience
- To encourage the conception, production and promotion of the arts to the highest level
- To enable participation and a sense of personal achievement in artistic endeavour by everyone

### **Outline of Programme Details**

The Crescent will provide a programme of classes and workshops in music, dance, movement, visual arts and verbal arts as well as diverse events from the arts sector. These classes and workshops will run over three terms per year providing access to the arts for absolute beginners to professional practitioner level. Events will include recitals, concerts and performances.

The Crescent outreach programme will work in partnership with community and voluntary groups to provide access to participative arts for communities throughout the greater Belfast area.

The Crescent will host two annual festivals, CityDance and Between the Lines Literary Festival.

### **Summary of the Proposal**

The Crescent has been successful in obtaining temporary premises for relocation during the refurbishment work at the Centre. These premises are convenient to the Centre's current location and offer the potential for greater capacity with increased workshop space available. The current range of classes and workshops will continue. It is intended that this relocation will take place during March 08.

During the following two years the Crescent will continue to offer all the current educational arts and outreach programmes and will be planning for its future in the newly refurbished Centre which will provide substantially more available space.

Benefits from the newly refurbished building will include:

- allowing current art forms at the Crescent to evolve; create additional opportunities for partnerships and introduce new art forms previously unavailable. The improved dance facilities will also allow the expansion of dance and movement classes in all forms.
- the continuing development of a regular programme of concerts and recitals of classical and contemporary music performed by local composers and musicians.
- continuing to promote festivals including the Literature Festival; Between the Lines and the Dance Festival; City Dance, building on the success of previous years.
- offering increased opportunities and facilities for the individual artist, both established and emerging.
- allowing the development of current activities for older people, for children and young people and people with disabilities.

With multi-annual funding from Belfast City Council, the Crescent can continue to develop the range and quality of the educational arts programme, festivals and events, and can achieve the sustainability of projects, which can offer very real results in the longer term. The

community outreach programme has demonstrated this over recent years. The Crescent has organised successful projects, particularly for children and older people, which have encouraged that the host organisations to acquire partnership funding for the projects to grow, develop and sustain.

### **Projected Budgets**

#### Income

Earned income	£76,000.00
Other public funding	£252,000.00
Private income	£8,000.00
Belfast City Council Annual Funding	£40,000.00
<b>TOTAL:</b>	<b>£376,000.00</b>

#### Expenditure

Artistic Expenditure	
Capital Expenditure/Core Costs	£127,000.00
Marketing and Publicity	£17,000.00
Overheads	
Wages/Organisational Development	£232,000.00
'In Kind' Support	
Other Expenditure	
<b>TOTAL:</b>	<b>£376,000.00</b>

#### Outline Expenditure 2009/2010

Core Costs	£342,500.00
Programme Costs	£33,500.00
<b>TOTAL</b>	<b>£376,000.00</b>

#### Outline Expenditure 2010/2011

Core Costs	£433,500.00
Programme Costs	£34,200.00
<b>TOTAL</b>	<b>£467,700.00</b>

### **Belfast City Council Subvention**

A grant of **£40,000.00** is requested from Belfast City Council.

### **Assessment**

In the coming two years the Crescent Arts Centre will move to a temporary re-location in order to facilitate the restoration of the listed building they currently abide in on University Road, in South Belfast. In what is an excellent application in most areas, the Crescent have outlined their plans to ensure that their work continues, ensuring that the classes and workshops which form the core of their work will continue. Clear benefits are to be obtained from the refurbishment, including greater access to patrons, the development of it's existing resources as a venue space, particularly to the dance and literature sector.

Audience figures reflect this problem, although a gap in evidence within the impact of the audience for the next three year has resulted in a lower mark for the area of celebration. The application was marked in a lower score in Management and Governance due to a lack of strategic plan to steer the organisation through the next three years. Whilst the Crescent have laid out a clear objectives plan and artists policy for this period, a wider strategic document would prove useful for the overall direction of the organisation during this transition period. However, the Crescent scores highly in other areas of Management and Governance, with a strong management board, and excellent policies in all other criteria.

Economically the organisation has good plans for the next three years. Total income in 07/08 will be £270,600, rising to £376,000 in year 08/09. Of this total the ask from BCC will represent 10.6% of overall turnover. Salary expenditure amounts to a projected percentage of 29%, with tutor fees amounting to 28%. Turnover will rise to £467,700 in 2010, the year of the re-opening of the refurbished building.

Particularly strong in Good Relations, with a strong programme of outreach works, the Crescent is to be applauded for ensuring that its programme of work will continue unabated for the next three years, in the midst of this upheaval.

## **7: Grand Opera House (GOH)**

### **Purpose of Organisation**

The Grand Opera House Trust's Mission is to present live theatrical entertainment in the Grand Opera House and to make it an attractive proposition for the people of, and visitors to, Northern Ireland to choose to attend performances, whilst providing a sound longer-term basis for the theatre.

Mission Statement:

"We will inspire, educate, challenge and amaze audiences from all our communities through our collective endeavour, the provision of quality programming and events, successful communications and excellence in delivery of services."

### **Outline of Programme Details**

Over the next three years the Grand Opera House wants to develop a series of exciting and innovative projects that will engage with our local communities, particularly those that have previously been excluded from the performing arts.

Through this series of projects they seek to break down the barriers to participation in and attendance at the performing arts whether they are social, economic, real or perceived, as well as address some of the social issues that may contribute to this exclusion in the first place.

As Northern Ireland's premiere theatre they are in a prominent position to develop projects of this nature and establish a model of good practice for other theatres in Ireland.

## **Summary of the Proposal**

### **Education and Programme Manager**

At the core of their education and outreach programme is their Education and Programme Manager and they are seeking the continuance of the funding for this essential work.

### **Year One**

#### **Disability Project**

#### **Gamelan Project**

Using this popular Javanese instrument, provide opportunities for people with disabilities to learn about music and develop an integrated performance project.

#### **Cultural Diversity Project**

GOH will celebrate and address issues of cultural diversity through a programme of challenging and exciting performances and workshops including the touring production of *Entrenchment*, a play examining the wide variety of nationalities who fought alongside the allies in WWI.

#### **Audience Development Project**

##### **a. Unionist Tradition Project**

In recent years they have staged a number of successful shows which may be perceived to be from a Nationalist tradition. Grand Opera House plan to develop a ground-breaking, innovative project to target sections of the Unionist community who may feel they do not have a connection with some of the content of performances in the Theatre. GOH are keen to create new partnerships with community groups to develop a signature project to engage their interest in the arts and they are in the early stages of collaboration with the Orange Order who have expressed an interest in working with them.

##### **b. Part time Position for Discount Tickets Scheme including Child Care Facilities**

The role of the person in this position will include

- Developing and managing a discount ticket project aimed at the most disadvantaged wards in Belfast, breaking down financial and perceptual barriers and developing audiences.
- Developing group bookings to increase audiences
- Development of the 'Friends' of Grand Opera House to increase the percentage of repeat bookers.

##### **c. Audio Described performances**

Due to financial constraints they have previously only been able to provide audio described performances with some of the large scale touring productions e.g. **History Boys & Cats** and a touch tour provided by Scottish Ballet. With funding they intend to provide more audio described performances and with the closure of the Lyric theatre there will be limited access to such performances for visually impaired or blind customers in the Belfast area.

### **Year 2 & Year 3 (repeated)**

### **Workshops for People with Disabilities by People with Disabilities**

Traditionally, performing arts workshops are delivered by people who don't have a disability, immediately creating a barrier and perhaps not as strong a role model as a facilitator with a disability. GOH aim to create partnerships with established theatre companies in other parts of the UK (e.g. The Lawnmowers) to provide opportunities for people with disabilities in Northern Ireland to learn from and be inspired by other people with disabilities.

### **Summer Youth Project August 2009**

At present there is a demand for a large scale summer production for young people in Belfast. Through this project the Grand Opera House will work in conjunction with local singer Peter Corry, who will direct and Musical Director Wilson Shields to develop a large scale performance opportunity for young people. Since the Ulster Theatre Company stopped their summer production a number of years ago, this gap in the provision hasn't been filled to date. This project will involve a rehearsal period of three weeks followed by a week of performances in the main auditorium of the Grand Opera House.

### **Projected Budgets**

#### Income

Earned income	£1,760,287.00
Other public funding	£507,422.00
Private income	£280,000.00
Belfast City Council Annual Funding	£42,578.00
<b>TOTAL:</b>	<b>£2,590,287.00</b>

#### Expenditure

Capital Expenditure/Core Costs	£290,000.00
Administration Costs	£640,000.00
Wages/Organisational Development	£1,660,000.00
<b>TOTAL:</b>	<b>£2,590,000.00</b>

#### Outline Expenditure 2009/2010

Wages	£1,720,000.00
Core Costs	£295,000.00
Administration Costs	£650,000.00
<b>TOTAL</b>	<b>£2,665,000.00</b>

#### Outline Expenditure 2010/2011

Core Costs	£2,742,000.00
<b>TOTAL</b>	<b>£2,742,000.00</b>

### **Belfast City Council Subvention**

A grant of £42,578 is requested from Belfast City Council.

## **Assessment**

The Grand Opera House, formed in 1896, and reconstituted as the Grand Opera House Trust in 1997, performs strongly across the set criteria. The organisation has particular economic strengths, however they are to be applauded in how they have delivered a successful and popular education and outreach programme.

The proposed programme for this part of the GOH's work seems to be of high quality, and demonstrates a good level of analysis of which audiences are not being reached by the organisation. Good targets are set for the coming three years, and good operational systems with which to deliver.

Financially the organisation is very sound. Projected income towards running costs for the year ahead is £2,590,287 with over 75% of this income being self-generated (box office, catering, sponsorship). The grant requested is 1.64% of overall turnover. Total projected income in 2007/08 was £2,529,292 demonstrating a strong development of audience to the theatre. Within the newly opened Baby Grand theatre, the GOH is receiving 66% audience numbers across the financial year.

Management and Governance are excellent, with good structure, checks and balances. Evaluation and monitoring is felt to be a particular strength. It is certain that the GOH has been assisted in developing its work by the extension, and in particular in the work presented in the Baby Grand theatre.

In general, the Grand Opera House has demonstrated developing strengths across the whole range of criteria presented.

## **8: Linen Hall Library (LHL)**

### **Purpose of Organisation**

#### **Mission Statement:**

The Linen Hall Library aims to increase knowledge and understanding, both locally and internationally, by collecting, curating, and providing access to an historic library and cultural centre with unique strengths in Irish and local studies.

The Library's emphasis on arts and cultural programming derives from this. It has been a pioneer in the library sector in envisaging a library as more than a repository of books and as an arena in which collections and wider arts and cultural activity interact.

### **Outline of Programme Details**

Linen Hall's programme will be multi-faceted, embracing general and specialist library services and arts and cultural programming.

Arts and cultural programming will provide three 'seasons' of events each year with a new emphasis on mini-thematic and multi-disciplinary festivals, and greater use of external partnerships and venues.

As a Library, key priorities will be to make accessible unique archive, manuscript, and special collection holdings accessible, which were previously hidden from view.

LHL will continue to develop and expand their audiences and market the Library as a major visitor attraction for Belfast. LHL will further develop their own website and links with their sister website, CultureNorthernIreland.org.

### **Summary of the Proposal**

#### **2008/9**

##### **Responding positively in a difficult funding environment**

The Library will seek new ways to achieve additional momentum and enlarge audiences despite a difficult public funding environment, and one in which at time of application the outcome of bids to other core funders (DCAL, ACNI) is not known. The Library will take a more focused approach to achieving its objectives with the assistance of its Business Plan (**APPENDIX 1**), and will:

- (a) Complete Senior Management restructuring.
- (b) Re-organise its fundraising operations.
- (c) Complete the move of its reserve store to improved and more accessible premises.
- (d) Commence work on listing and making accessible some of its previously unknown manuscript and archive collections.
- (e) Re-organise access to its unique specialist collections.
- (f) Renovate its Donegall Square North door, and seek to fully open this to public access.
- (g) Develop its thematic mini-festival approach to arts and cultural programming.
- (h) Place a greater emphasis on working in partnership with others.
- (i) More fully exploit the potential of its own website and its sister site, CultureNorthernIreland.

#### **2009/10 and 2010/11**

##### **Crossing old and new frontiers.**

What is achievable in this period depends on factors such as performance in 2008/9, the actual public funding environment (following the outcome of major applications being submitted now), and the general economic and social environment. Nonetheless they can envisage where they want to go:

- Enhance the impact and reputation locally, nationally and internationally of their unique collections.
- Further development of arts and cultural programming noted for its originality and relevance, and including major travelling exhibitions.
- Significant engagement and partnerships with disadvantaged communities and ethnic minorities.
- Addressing the most difficult issues on a cross-community basis.
- Further extension of the virtual Library whether through development of their own website or their continued joint-leadership with the Nerve Centre in CultureNorthernIreland.org.
- Serving as a major bibliographic centre through their joint leadership of Northern Ireland Publications Resource.

In particular LHL will aim to:

Increase total visits to the Library and its programmes both actual and virtual from 293,000 at present to 347,500 or by 19% in the period.



**Projected Budgets****Income**

Earned income	£473,537.00
Other public funding	£445,999.00
Private income	£13,500.00
Belfast City Council Annual Funding	£41,220.00
<b>TOTAL:</b>	<b>£974,256.00</b>

**Expenditure**

Artistic Expenditure	
Capital Expenditure/Core Costs	£295,720.00
Marketing and Publicity	£14,000.00
Overheads	£55,600.00
Wages/Organisational Development	£608,936.00
'In Kind' Support	
Other Expenditure	
<b>TOTAL:</b>	<b>£974,256.00</b>

**Outline Expenditure 2009/2010**

Core Costs	£924,700.00
Programme Costs	£78,750.00
<b>TOTAL</b>	<b>£1,003,450.00</b>

**Outline Expenditure 2010/2011**

Core Costs	£951,308.00
Programme Costs	£76,500.00
<b>TOTAL</b>	<b>£1,027,808.00</b>

**Belfast City Council Subvention**

A grant of **£41,220.00** is requested from Belfast City Council.

**Assessment**

The Linen Hall Library has provided a rich and valuable city centre cultural resource since 1788. As well as housing an impressive independent, membership driven library (the last surviving in Ireland); it provides a diverse annual programme of events, and is also a publisher. It is also home to the Performing Arts Archive and the Northern Ireland Political Collection, as well as a significant number of other important collections and specialisms. It is also a popular visitor attraction and events / arts venue.

Earned income has risen from 42.5% of core income in 2004 to 48.6% in 2008/09 (most notably thanks to membership, gift aid, sales of prints and publications and the enhanced coffee shop). In the coming year, public funding will represent around 34% of projected income, a slight rise on 2004. The requested grant of £41,220 represents 4.2% of total projected income.

The Library has undergone an intensive strategic review which has culminated in the publication of a wide ranging strategic plan for the year 2007 -2010, characterised by a very honest assessment of the financial situation and overall threats faced by the organisation.

A large scale development programme is to be begun in 2008, however, at present the organisation has not appointed a Development and Communications manager, as part of the re-structured Senior Management team. It would be key to the progress of the organisation that this is put in place by the time of the 1 year MAF review in 2009.

In general however, the Linen Hall has fulfilled the criteria to a high level.

## **9: Lyric Players Theatre**

### **Purpose of Organisation**

The Lyric Theatre aims to be the principal home of professional theatre in Northern Ireland. Firstly, it develops and promotes a repertoire of classical, popular and contemporary drama produced and presented predominantly by local professional theatre practitioners. Secondly, it engages Northern Ireland audiences with a stimulating, high quality programme and complementary participatory activities.

### **Outline of Programme Details**

The next three years will be some of the most important in the history of the Lyric. In April 2008, construction will start on their new theatre and they will start a programme of staging works in off-site locations. Lyric Theatre will use this period to present new forms of theatre in variety of different locations around Belfast and to establish relationships with co-producers and co-presenters. Lyric Theatre envisage a programme of five off site works in 2008/09 and four in 2009/10. In Spring 2010 they will present a trial season and in the autumn the main opening season at the new theatre.

### **Summary of the Proposal**

#### **2008/09**

The main purpose of an off-site programme is to maintain the name, profile and expertise of the company in being while the building works are proceeding. Lyric Theatre will use the off-site period also to experiment with their repertoire, which needs to be more ambitious and draw in a wider circle of artistic collaborators and a wider audience. They plan to undertake five productions in 2008/09: The Parker Project, Pump Girl, "P", "The Home Place" and a community theatre project.

**The Parker Project** will involve producing both Stewart Parker's first major play, *Spokesong*, and his last, *Pentecost* in a repertoire which will alternate each evening and present the two plays as one event on Saturdays. The project will be mounted in conjunction with CQAF. "**Pump Girl**" by Abbie Spallen is a turbo-charged race through the diesel fumes and country music of the borderlands of South Armagh. It was originally produced to great acclaim by the Bush Theatre, London. The Lyric production will run in the QUB Drama studio, before embarking on a tour of Border counties. "**P**" is the premiere of a site specific show, for Belfast Festival, by Paul Mercier, which explores whether history is real or whether they are all caught up in a life size interpretative centre. "**The Home Place**" is Brian Friel's most recent work. The play has only been produced once before (in Dublin), so it is as yet unseen by a N. Ireland audience. Lyric Theatre plan to mount a major production which will premiere

in Donegal and then transfer to the Grand Opera House with their target being to attract a mass audience to a “straight” drama. The Lyric Theatre’s **Community Project** will be a production which will tour to the community halls of Belfast in November 2008. They are currently in discussion with a number of directors to identify an appropriate play.

### **2009/2010 and 2010/2011**

Lyric’s plan for 2008/09 is to mount a further four off-site productions, once again experimenting with repertoire, coming up with new ways of financing productions and testing their Belfast audience to see how they can expand it. In the first few months of 2010, they will focus on preparations for the new building – recruiting new staff and fitting out. Lyric’s schedule currently indicates that they will be able to move into the new building in April 2010 and they therefore hope to have a “soft opening” show produced in the new building in May/June 2010. Lyric’s main focus, however, will be on a high profile season of shows for September to December and January to March. It is vital to use this “honeymoon” period to establish the Lyric as a major entertainment option in the life of Belfast as well as consolidate its existing strength as N. Ireland’s major producing theatre.

### **Projected Budgets**

#### Income 2008/2009

Earned income	£273,781.00
Other public funding	£658,590.00
Private income	£10,000.00
Belfast City Council Annual Funding	£45,000.00
<b>TOTAL:</b>	<b>£987,371.00</b>

#### Expenditure 2008/2009

Artistic Expenditure	£315,072.00
Capital Expenditure/Core Costs	£270,337.00
Marketing and Publicity	£42,000.00
Overheads	£168,500.00
Wages/Organisational Development	£170,399.00
Contingency	£17,820.00
Other Expenditure	£3,500.00
<b>TOTAL:</b>	<b>£987,628.00</b>

#### Outline Expenditure 2009/2010

Core Costs	£440,853.00
Programme Costs	£528,762.00
<b>TOTAL</b>	<b>£969,615.00</b>

#### Outline Expenditure 2010/2011

Core Costs	£970,000.00
Programme Costs	£1,000,000.00
<b>TOTAL</b>	<b>£1,970,000.00</b>

### **Belfast City Council Subvention**

A grant of **£45,000.00** is requested from Belfast City Council.

### **Assessment**

The Lyric Players Theatre is due to embark on the construction of a new Theatre with a revised off-site programme that will keep a profile of the company. There is excellent evidence that it should be funded on an annual basis and that there is a need /demand for activities.

Lyric is requesting a modest grant of approx 4% from Belfast City Council. There is good leverage of other public funding at approx 66%. 28% of budget is generated through earned income. Overall, it suggests good value for money; however, it includes a high contingency, which is not considered appropriate for public funding.

The theatre has an excellent track-record and has won many awards and critical accolades of their work. Last years programme was particularly strong. The programmes delivered by Lyric are deemed to be of a high quality. This year they intend to undertake 5 reasonably innovative proposed productions. The reduced programme will have an impact on audiences being reduced by approx 38%, this being said, it is strategically important that the Lyric diversify audiences with an aim to building a new client base for when they re-open in 2010.

Outreach activities that engage communities and marginalised groups is not as strong as previous years. Recently they have introduced ticketing schemes to increase access which is seen as positive. There is excellence evidence of contribution to the physical cultural infrastructure. Overall it has strong economic impact. Skills, development and staff training is considered moderate, however this should be enhanced when the theatre reopens. Overall, Management Governance and policy procedures are deemed as good practice. Financial procedures have been streamlined and are considered sound. Strategic planning is excellent. Monitoring and Evaluation are strong.

## **10: New Belfast Community Arts Initiative (NBCAI)**

### **Purpose of Organisation**

New Belfast provides innovative cross-community arts projects which

- Bring together arts organisations and individuals on projects
- rooted in the local community, responsive to local needs and interests but have a city-wide dimension and provide a platform for dialogue through new ways of seeing and doing, leading to the awareness of a shared humanity
- focus on the most socially and economically marginalised in Belfast,
- contribute to the social, economic and cultural regeneration of Belfast
- promote employment for and a role for local artists in the community as contributors to personal and community self-esteem and empowerment.

### **Outline of Programme Details**

NBCAI will deliver per year a workshop programme each year by offering:

- 24 community groups across 4 strands of activity (Belfast Wheel, Masque, Trash Fashion, This is Me)
- 6 areas of Belfast will host poet residencies

- 20 groups on the inclusive disability project Side by Side,
- Assistance to 5+ groups on the Mural Festival
- 30 schools on the Poetry in Motion for Schools project
- 2 publications
- Training and assignment of over 65 artists

## **Summary of the Proposal**

The core of their work is to deliver a workshop programme, with the majority of participants drawn from TSN areas (90%) and the remainder representing Section 75 groups.

- Belfast Wheel, This Is Me, Trash Fashion, Masque will work with 24 community groups, developing a social dialogue through arts activity.
- 6 Poet in Residency positions will develop poetry writing and performance at community level
- 20 groups on the inclusive disability project Side by Side,
- 5+ groups will be assisted through the Mural Festival to develop or re-imagine murals within their immediate areas
- the participation of 30 schools on the Poetry in Motion for Schools project.

This work represents the city-wide participation of over 2,500 individuals on a project basis and 920 hours of contact time with professional artist/facilitators. These projects will be replicated as a minimum over the following two years.

Having developed their business case for the Creative Cluster building project, they have been informed by both DCAL and the Arts Council that this proposal is still live. Given the recent capital uplift in the draft budget through the Programme For Government, there may be significant news in this regard over the coming months. This will have a significant impact on the scope and range of New Belfast's work by offering:

- a community arts and training resource in the heart of the Cathedral Quarter
- a means for communities/individuals to access training in a safe neutral shared space
- a means for artists and communities to develop cultural products to promote and sell both locally and internationally through the web
- a means to champion all arts practitioners and participants to develop their skills and horizons
- office, workshop, studio and business incubation space to dedicated arts organisations within the city.

This social enterprise strategy will not only extend workshop provision, boosting their operational ability, but also act as a model for the development of the arts through not for profit commercialisation. This will:

- Provide New Belfast with new income streams
- Extend the scope (both geographic and client orientated) of all projects
- Maintain the social mission of New Belfast to provide capacity building free of charge to a core of 44 communities.
- Develop the entrepreneurial role of projects and artists
- Develop cultural product to be retailed locally, nationally and internationally
- Develop models of social economic development to transfer into the community
- Allow for greater public, private and corporate access to recognised community art facilitation
- Provide a dedicated arts centre for the sector and the city to share
- Allow for long term sustainability, reducing funding dependency

**Projected Budgets****Income 2008/2009**

Earned income	£10,000.00
Other public funding	£143,000.00
Private income	
Belfast City Council Annual Funding	£32,857.00
<b>TOTAL:</b>	<b>£185,857.00</b>

**Expenditure 2008/2009**

Artistic Expenditure	£35,000.00
Capital Expenditure/Core Costs	£28,000.00
Marketing and Publicity	£2,000.00
Overheads	£30,000.00
Wages/Organisational Development	£85,500.00
'In Kind' Support	£200.00
Contingency	£3,400.00
<b>TOTAL:</b>	<b>£184,100.00</b>

**Outline Expenditure 2009/10**

Staff Costs	£124,321.00
Overheads	£32,342.00
Programme Costs	£32,960.00
<b>TOTAL</b>	<b>£189,623.00</b>

**Outline Expenditure 2010/11**

Staff Costs	£128,050.63
Overheads	£33,312.26
Programme Costs	£33,948.80
<b>TOTAL</b>	<b>£195,311.69</b>

**Belfast City Council Subvention**

A grant of **£32,857.00** is requested from Belfast City Council.

**Assessment**

New Belfast community Arts Initiative (NBCAI) provide excellent evidence of both need and demand and that they should be funded on an annual basis. The budget provided is detailed and competitive. They are requesting a moderately high grant of approx 17% with high leverage of funding at approx 76%. Approx 5% is through earned income. Overall, it suggests good value for money. There is excellent partnership working with relevant sectoral organisations.

NBCAI have a strong track-record of delivering community arts with a strategic vision of the communities they operate in. The quality of programmes is considered to be of a reasonably high standard. There is evidence of new and innovative programming with skills building

incorporated throughout, that demonstrate transferable skills to enhance future opportunities of participants.

There is excellent evidence of widening access to cultural activities and engaging with communities and marginalised groups which demonstrates real impact of breaking down barriers to access. Their work on public art offers a strong contribution to animating public spaces within the city. Overall, outreach is considered excellent with exceptional Good Relations benefit. There is strong evidence of contribution to the social and cultural regeneration of the city, with excellent economic benefit.

Overall Management and Governance and Financial procedures are excellent. Strategic planning is particularly strong with a structured approach to the development of the company. NBCAI operate with an extensive range of policies that support the operational running of the organisation. Marketing is reasonable. Monitoring and Evaluation methods are deemed effective and at times innovative. There is excellent evidence of staff training.

## **11: Northern Visions**

### **Purpose of Organisation**

Northern Visions (NV) is a non-profit distributing company formed under the Workshop Agreement, signed by English Regional Arts Boards, British Film Institute, Channel 4 and BECTU. This Agreement underpins integrated work practice in film making.

#### *Northern Visions provides:*

Digital technology and services for Media Arts and Literacy projects;

Training for community/cultural groups in the creative use of digital technology;

A Heritage Programme;

A Good Relations Programme;

A young people's film unit;

Screenings and arts venue.

Promotes arts through NvTv, other broadcast platforms and streaming on the Internet.

Northern Visions a partner in Exchange Place, Multimedia Arts Centre in Cathedral Quarter.

### **Outline of Programme Details**

Northern Visions will maintain and enhance the media arts centre, which is accessible to all. NV will provide opportunities to participate in creative activity including a media arts and active citizenship programme, a heritage programme, youth production unit, training and resources in digital technology and targeted programmes for those at risk of social exclusion. Participants will have access to a local television station, NvTv, together with other broadcast platforms as they become available, exhibition at festivals and streaming media on the Internet, to showcase their work and the city.

### **Summary of the Proposal**

#### **Northern Visions proposes that Belfast City Council multi annual grant supports**

- Media Arts & Literacy programme of activities with associated education, training and outreach for community and cultural groups, artists and film makers and those new to the creative process of new media, television and the Internet.

- Active Citizenship Programme
- Research & Development into new media arts and heritage activities.
- Contribution to core costs

**Media Arts & Literacy** is their most important programme as it is the entry point to Northern Visions resources and services. These include a fully integrated media arts centre with its own broadcast facility, digital equipment, training, exhibition facilities, mentoring and apprenticeships for the production and distribution of a diverse range of creative works.

This programme is central to their ethos in extending opportunities to all areas of the city and in particular to disadvantaged areas, engaged with community media and arts, women, youth, the unemployed and ethnic minorities to become involved in a creative expression they consider to be faithful to their own identities and ideas.

NV operate an open policy with access, participation and learning designed into the heart of their media arts programme, services and facilities.

**Active Citizenship Programme** is an important progression route for those accessing the Media Arts & Literacy Programme and the one most in demand. Volunteers are provided with a platform through NvTv and the Internet Showcase to exhibit their work. Digital production equipment is provided plus dedicated production space, Internet access and post-production facilities.

Cross cutting **Research & Development** is crucial in keeping the Media Arts Centre as a dynamic centre and one, which can respond efficiently to increasing demand. Research and development is a key source of innovation for their organisation, particularly in relation to digital production, which is transforming the landscape in which they operate. The interface of creative industries with their arts and cultural work has become an important factor in their decision-making. The Community Hub will help them to be well informed at a grassroots level and the annual needs assessment will allow for them to keep pace with developments over the three years of multi-annual funding and allow them to plan and improve on their programmes of work.

**Contribution to core costs:** helps to stabilise their operations since project funding is unpredictable. It validates Belfast City Council's commitment to the organisation over the longer term, which helps them to bring in more funding for the media arts.

### **Projected Budgets**

#### Income

Earned income	£46,883.00
Other public funding	£300,127.00
Private income	£67,705.00
Belfast City Council Annual Funding	£30,000.00
<b>TOTAL:</b>	<b>£444,715.00</b>

#### Expenditure

Artistic Expenditure	£65,713.00
Capital Expenditure/Core Costs	£133,975.00
Marketing and Publicity	£2,200.00
Wages/Organisational Development	£241,527.00



Other Expenditure	£1,300.00
<b>TOTAL:</b>	<b>£444,715.00</b>

#### Outline Expenditure 2009/2010

Core Costs	£490,212.00
Programme Costs	£68,913.00
<b>TOTAL</b>	<b>£559,212.00</b>

#### Outline Expenditure 2010/2011

Core Costs	£518,633.00
Programme Costs	£70,913.00
<b>TOTAL</b>	<b>£589,546.00</b>

### **Belfast City Council Subvention**

A grant of **£30,000.00** is requested from Belfast City Council.

#### **Assessment**

Northern Visions provide excellent evidence of need and demand for activities and that they should be funded on an annual basis. The budget provided is detailed and competitive. Northern Visions is requesting a modest grant of approx 5% with excellent leverage of other funding-a moderate 9% is generated though earned income. Overall it suggests very good value for money.

Northern Visions provide access to state-of-the-art media technology, hiring facilities and equipment and professional services for arts and media projects and a range of diverse arts, education and training services that are innovative and are of a high quality. Within their programming is an international dimension as well as the general community arts events. To a strong degree the delivery will enhance the cultural infrastructure.

There is strong evidence of audience development through various methods. Outreach programmes are excellent with good skills development and directly engage with communities and marginalised groups and demonstrate strong Good Relations benefit.

Overall Management and Governance and Financial procedures are good. Strategic planning is considered excellent. NV operate with an extensive range of policies that are relevant to the organisation. NV have a dedicated Marketing and audience development plan which is core to the organisations activities but could have been strengthened. Marketing is purposeful and well-considered. They maintain participant profiles and their system of monitoring and evaluating programmes is good. There is good evidence of staff training.

## **12: Old Museum Arts Centre (OMAC)**

### **Purpose of Organisation**

#### **OMAC Mission Statement:**

To be the Open Door to Fresh Art

**OMAC Strategic Objectives 2007 – 2012:**

**1. Business Process – Artistic Programme**

To be Northern Ireland's premiere arts laboratory, nurturing, developing and presenting high quality work from new and emerging as well as established artists;

**2. The Customer Perspective**

To provide an exceptional experience which welcomes, appeals to and inspires a wide range of people;

**3. Learning**

To create an organisational culture in which our people energise and are energised through proactive training & development;

**4. Community Engagement**

To further develop OMAC as a unique axis point at which artistic excellence, social and economic regeneration and community reconciliation intersect;

**Outline of Programme Details**

OMAC will continue to build on its reputation for excellence and creative vision by supporting and developing a wide range of arts activities between 2008 – 2011 under four comprehensive and complementary programme strands of **Community Engagement, Live Events** (Theatre, Dance, Music, Children's shows and Comedy), **Visual Art** and the **Youth Panel**.

All OMAC's artistic programmes continue to enjoy both critical and commercial success and with continued and appropriate revenue support, it is likely that this will continue to be the case between now and 2011. Described by The Times in 2006 as "**one of the UK's top regional arts venues**" OMAC will continue to consolidate its position as Northern Ireland's leading contemporary arts venue by further developing its unique mix of high quality visiting work alongside the best of locally produced 'home grown' work across all art forms.

All programmes will be delivered in the context of delivering OMAC's capital project – The MAC (Metropolitan Arts Centre). The implementation of a successful MAC Capital Development Project will create an organisation that will define itself through its high quality artistic programmes, artists' exchanges and residencies, closer partnership working between key cultural organisations, skills and information sharing, cross-community programmes aimed at acknowledging the past and the creation of greater cultural understanding and reconciliation which will benefit all for generations to come.

**Summary of the Proposal**

Between 2008 – 2011 OMAC will deliver an authentic and unique mix of events across four programme strands (Community Engagement, Live Events, Visual Art, Youth Panel) as well as the realisation of its capital project The MAC which will:

- Promote artistic innovation by enabling experimental, new and emerging arts to be presented alongside quality, more mainstream work that will appeal to a very broad audience base
- Further develop OMAC as the home of independent theatre in Northern Ireland
- Continue to promote and develop under-represented art forms with particular reference to contemporary dance
- Support the development of new and emerging local artists

- Provide a unique and diverse cultural mix in a city centre location completely unlike that of any other cultural provider in the city
- Play a significant role in the economic regeneration of the city by contributing to and promoting the development of the creative industries
- Create a new model of engagement with disenfranchised, marginalised and deprived communities which will provide an opportunity to address issues such as prejudice, intolerance, sectarianism and racism
- Develop OMAC and The MAC as a shared space in which individuals and groups can develop a greater understanding of other cultures and ethnic communities
- Engage our community in the contemporary art experience and address social exclusion through a comprehensive community engagement programme.
- Increase Northern Ireland's reputation internationally as a region whose artists have a unique and invaluable contribution to make to the larger ongoing cultural discourse that is taking place in the contemporary world.
- Play a key role in the regeneration of Belfast's Cathedral Quarter and be a main contributor to the Cathedral Quarter's internationally recognised image as a focal point for the wider renaissance of Belfast and Northern Ireland
- Provide Belfast with a world class, well-designed and flexible space for new and exciting artistic work
- Help achieve the strategic objectives of DCAL, ACNI, DSD and Belfast City Council and contribute to and symbolise Belfast's cultural, social and economic regeneration
- Place contemporary art at the heart of Belfast's civic life
- To raise the profile of Northern Ireland's artists and their contribution to the global cultural conversation
- To meet the objectives of government policies addressing poverty, disadvantage and sectarianism and to promote cross community relations through the delivery of The MAC's Community Engagement strategy
- Contribute to the creation of new ideas
- Expand and further develop local and visiting audiences of all ages, abilities and preferences
- Promote communication through art as a language and as a practice that enriches all of our lives
- Foster greater communication, understanding and collaboration between local artists and their counterparts nationally and internationally
- Enhance collaborative working practices between artists and arts organisations, community partners, civic groups and businesses in pursuit of mutual goals and richer experiences
- Preserve and nurture greater artistic risk-taking, experimentation, and a dynamic learning environment that encourages critical thinking

### **Projected Budgets**

#### Income

Earned income	£77,400.00
Other public funding	£335,690.00
Private income	£14,000.00
Belfast City Council Annual Funding	£54,000.00
<b>TOTAL:</b>	<b>£481,090.00</b>

Expenditure

Artistic Expenditure	£80,902.11
Capital Expenditure/Core Costs	£337,658.17
Marketing and Publicity	£25,523.40
Overheads	£31,675.19
Wages/Organisational Development	
Contingency	£3,000.00
Other Expenditure	£2,899.45
<b>TOTAL:</b>	<b>£481,658.32</b>

Outline Expenditure 2009/2010

Core Costs	£359,734.23
Programme Costs	£153,150.00
<b>TOTAL</b>	<b>£512,884.23</b>

Outline Expenditure 2010/2011

Core Costs	£334,644.24
Programme Costs	£143,850.00
<b>TOTAL</b>	<b>£478,494.24</b>

**Belfast City Council Subvention**

A grant of **£54,000.00** is requested from Belfast City Council.

**Assessment**

Old Museum Arts Centre (OMAC) demonstrate excellent evidence of both need and demand and that they should be funded on an annual basis. The budget provided is detailed and competitive. They are requesting a moderately high grant of approx 11% with high leverage of funding from other public bodies. Approx 16% is through earned income and an approx 3% is through sponsorship. Overall it suggests good value for money.

In the lead up to capital project the organisation is continuing to build on an already comprehensive high quality programme offering a strong strategic vision for the development of arts in Belfast which has an innovative approach. OMAC provide strong evidence of an excellent track record. Audience development is consistent throughout and provides strong evidence in widening access. Skills development is particularly strong and embedded into their programme which builds both confidence and capacity of participants.

Overall, outreach is considered excellent with positive Good Relations benefit. Through their various activities there is evidence that reinforces a strong economic focus and has strong cultural tourism benefits. They demonstrate to a high degree engagement of cultural and community grouping and present strong evidence of contribution to the social and cultural regeneration of the city. There is extensive evidence of enhancing the use of public spaces.

Overall, Management, Governance and financial procedures are excellent. OMAC operate with an extensive range of policies that support the operational running of the organisation. Strategic planning is excellent, Marketing is considered strong. Monitoring and evaluation methods support strong appraisal and review of activities. There is robust evidence of staff training.

## **13: Ulster Orchestra**

### **Purpose of Organisation**

The Ulster Orchestra's mission statement is: **Enriching life through music.**

It enriches the cultural life of Belfast, Northern Ireland, and beyond, by being an orchestra of international reputation, delivering world-class performances in all aspects of its work and encouraging and ensuring access across all communities.

This is achieved through the provision of orchestral concerts alongside a developing programme of education and outreach work. Young emerging talent, both in performance and in compositional creativity, is positively and actively encouraged. A major ambassadorial role for Belfast and for Northern Ireland is fulfilled through the Ulster Orchestra's broadcasts, CD recordings and tours.

### **Outline of Programme Details**

The Ulster Orchestra's programme for the next three years will present and further develop regular concerts of the highest quality in Belfast and throughout NI, engaging conductors and soloists of international status.

The programme will include extensive community and outreach activity with the aim of increasing participation in music and offering access to the Ulster Hall.

The Ulster Orchestra will develop its reputation nationally and internationally through CD recordings, radio/television broadcasts, and (if appropriate funding can be identified) international tours. The Ulster Orchestra will work with other Arts organisations in the city including Belfast Festival at Queen's and the Belfast Philharmonic Choir.

### **Summary of the Proposal**

The Ulster Orchestra wishes to sustain and develop its concert-giving programme across the Waterfront and Ulster Halls, continuing to offer Belfast and its visitors many important international stars, provide a platform for home-grown talent and strengthen Belfast's cultural tourism by offering a counterbalance to the offerings in Dublin's National Concert Hall.

With the refurbished Ulster Hall likely to reopen around February 2009, the Ulster Orchestra's administration offices and most of its rehearsals will be based there and it is important for the organisation to begin to develop that venue with schools concerts and with lunchtime concerts aimed at office workers and the elderly who are not willing to travel into the city at night. It is hoped, funding/sponsorship permitting, to promote two Christmas Community Concerts in the Shankill and Falls. There will also be a major education project under the leadership of Brian Irvine, *The Pied Piper*, for schoolchildren in Feb/March 2009, subject to sourcing additional funding.

In the following two years, subject to the levels of sponsorship and arts funding, the Ulster Orchestra will continue its major high-profile concerts in Belfast with a number of special series (*Bohemian Rhapsodies* is planned for April-May 2009), developing the Ulster Hall's schools and lunchtime concerts as major outreach ventures, continuing to promote a series of Masterclasses and developing new conductor/composer workshops that will contribute further to the international reputation of the Orchestra and the city.

As a major partner in the Ulster Hall's next new phase of life, the Ulster Orchestra hopes to work ever more closely with BCC to use that space in a way which brings credit to both the Orchestra and the City of Belfast – a partnership which will bring dividends to the City both locally, nationally and internationally.

Such developmental plans are a perfect fit for the Orchestra, building on its current work (which is attracting excellent audiences), expanding its portfolio of offerings within Belfast, attracting more visitors to the city, laying the foundations for the audiences of the future, maximising the investment made by all its funding partners and fulfilling the Orchestra's real potential.

This development of activities is vital to cement the Orchestra's relationship with its new home, creating a vibrant performance space in the centre of the city, accessed during the daytimes as much as in the evenings.

### **Projected Budgets**

#### Income

Earned income	£533,000.00
Other public funding	£3,135,000.00
Private income	£222,500.00
Belfast City Council Annual Funding	£225,000.00
<b>TOTAL:</b>	<b>£4,115,500.00</b>

#### Expenditure

Artistic Expenditure	£2,768,00.00
Capital Expenditure/Core Costs	£800,500.00
Marketing and Publicity	£149,000.00
Overheads	£398,000.00
Wages/Organisational Development	
'In Kind' Support	
Other Expenditure	
<b>TOTAL:</b>	<b>£4,115,500.00</b>

#### Outline Expenditure 2009/2010

Core Costs	£831,240.00
Programme Costs	£3,369,600.00
<b>TOTAL</b>	<b>£4,200,840.00</b>

#### Outline Expenditure 2010/2011

Core Costs	£863,208.00
Programme Costs	£3,503,790.00
<b>TOTAL</b>	<b>£4,366,998.00</b>

### **Belfast City Council Subvention**

A grant of **£225,000.00** is requested from Belfast City Council.

## **Assessment**

The Ulster Orchestra (UO) is an orchestra of international reputation. They are Northern Ireland's only full-time professional symphony orchestra and one of the UK's major symphony orchestras. They currently are preparing for their move to the Ulster Hall. There is excellent evidence of both need and demand and they should be funded on an annual basis.

Ulster Orchestra is requesting a modest grant of approx 5%. There is high leverage of funding from other public funders at approx 56%. Approx 33% is through earned income and approx 6% through sponsorship. Overall, it suggests good value for money. The work they deliver is of the highest quality and has adopted innovative approaches and demonstrate an excellent track-record.

Audience development is exceedingly strong with Ulster Orchestra demonstrating a strong commitment to accessibility working with communities and marginalised groups. Through programming Ulster Orchestra demonstrate strong evidence of an attempt to breaking down barriers to access. Overall outreach is considered strong with specific Good Relations benefit.

Overall, there is evidence of strong economic Impact and contribution to the cultural landscape is considered extensive. Skills development is considered extensive with development of artistic and practical skills. There is good evidence of impacts for cultural tourism. The Ulster Orchestra has close working relationships with relevant stakeholders. Use of public spaces is deemed as excellent.

Management and Governance and financial procedures are of the highest standard. They operate with extensive policies and procedures. Strategic planning, marketing, monitoring and evaluation and staff development are excellent.

## **14: Young at Art**

### **Purpose of Organisation**

Young at Art (YAA) is an arts charity for children and young people, and the organiser of the Belfast Children's Festival.

Its vision is to make life for children and young people as creative as possible through engagement with the arts.

To achieve its vision, it is driven by its core aims:

- To ensure quality of provision and delivery
- To encourage opportunities for inclusion and participation
- To encourage the development of the arts infrastructure for children and young people
- To increase quality of management

It delivers an annual international festival and outreach, development and touring projects.

### **Outline of Programme Details**

Young at Art will grow its provision of quality arts experiences for children and young people and support artists, organisations, local communities, schools and venues to do the same. It will:

- Deliver an excellent annual international children's festival in Belfast
- Be an international showcase for indigenous art projects for and by children
- Provide new and original ways to give children and young people access to the arts, including youth-led projects
- Support the growth of local creative industries and cultural export
- Continue lasting partnerships with local communities to increase access
- Build in training and volunteering wherever possible

### **Summary of the Proposal**

In 2008 – 09 and the following two years, YAA will build on ten years of success with 4 key strands of work, the foremost of which is the festival:

1. A strong multi-artform festival of excellent quality, presenting local and international artists throughout the city centre for the enjoyment of residents and visitors alike
2. An outreach and development programme that addresses need and access on a range of levels through lasting community and education partnerships, volunteering, youth-led projects and capacity-building training and resources
3. A programme of engagement and support for artists working with children and young people through discussions, networks, showcasing and international connections
4. The growth of a local and international touring programme as a social enterprise project, supporting indigenous artists to develop cultural export and making visiting artists more accessible.

In year one, YAA will deliver a festival and accompanying outreach programme that delivers key elements of its business plan. It will present work from at least 5 different nationalities, including Croatia and North Africa, and showcasing local artists. It will work in partnership with schools and communities to ensure families and children in areas of disadvantage have direct access to arts activities, while maximising attendance through coherent marketing and audience development. It will also build its cultural tourism offer in consultation with Belfast Visitor Convention Bureau and Northern Ireland Tourist Board.

Following a youth arts survey in 07-08, it will host discussions on the specific infrastructural needs of youth arts. It will enter year 2 of its youth-led project with Old Museum Arts Centre, the Youth Panel, building towards the young people's own programme of events for 14-18 year olds and supporting youth participation in planning for the new MAC.

It will also complete a business plan for its current touring project, the Baby Rave and intends to establish a small specialised touring agency as a social enterprise project, supporting artists to develop their international touring portfolio and developing touring programmes within Northern Ireland. With this in mind it hopes to host international promoters in Belfast in 2008.

Over the last ten years, and particularly the last five years, YAA has worked hard to anchor itself to Belfast and bring lasting benefits to the city, its economy and its residents. It has worked in partnership with the Council among others to increase access to the city's cultural life and has increased its efficiency and public profile significantly, particularly internationally following the rebranding of the festival in 2005 as Belfast Children's Festival.



**Projected Budgets****Income**

Earned income	£64,729.00
Other public funding	£215,784.00
Private income	£53,891.00
'In Kind' Support	£11,500.00
Belfast City Council Annual Funding	£49,250.00
<b>TOTAL:</b>	<b>£396,154.00</b>

**Expenditure**

Artistic Expenditure	£207,204.00
Capital Expenditure/Core Costs	N/A
Marketing and Publicity	£48,380.00
Overheads	£25,760.00
Wages/Organisational Development	£80,230.00
'In Kind' Support	£13,500.00
Other Expenditure	£14,285.00
<b>TOTAL:</b>	<b>£389,359.00</b>

**Outline Expenditure 2009/2010**

Core Costs	£110,137.00
Programme Costs	£283,129.00
<b>TOTAL</b>	<b>£393,266.00</b>

**Outline Expenditure 2010/2011**

Core Costs	£114,383.00
Programme Costs	£338,438.00
<b>TOTAL</b>	<b>£452,821.00</b>

**Belfast City Council Subvention**

A grant of £49,250.00 is requested from Belfast City Council.

**Assessment**

Young at Art and the Belfast Children's Festival have been in existence for almost 10 years, beginning in 1998. Over that time the organisation has organised 10 festivals, attracting in excess of 150,000 children and adults to events which have taken place across a city wide basis, within traditional arts venues such as the Waterfront Hall, but also within private space such as schools and nursery units, and in its work with the Simon Community. In both leadership and celebration, Young at Art have shown excellent adherence to the criteria, especially in the areas of innovation and demonstration of need.

Young at Art have a projected turnover rising to £396,154 in 2008/09 of which 66% is publicly funded. 13.6% comes from private sponsorship, with the obvious drawback of having to recruit sponsors from outside the drinks companies. The Friendship Fund and the free events will be a particular target for private sponsorship in 2007 - 2010. Earned income is

16%, mainly from box office revenue and fees for hires such as the tour of the 'Baby Rave' to Adelaide Festival. Young at Art have therefore garnered excellent marks in Economic Regeneration.

In Good Relations, Young at Art has scored highly by introducing special schemes such as the Friendship Funds for schools and groups in difficult circumstances and the Community Ticket Scheme for residents and families in areas of disadvantage. Limited evidence is given for the reach of these schemes. The Friendship Fund targeted the top 25% of ward areas identified as in need through multiple deprivation indicators.

In general, Young at Art, have fulfilled the criteria in an excellent manner, with strengths across the board, with an innovative and economically sound approach.

## **Annual Funding**

### **1: An Droichead**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

### **Purpose of Organisation**

An Droichead is a community based organisation that seeks to provide enhanced arts, cultural, employment and educational opportunities for the Irish speaking community of South and East Belfast. An Droichead are one of the biggest community employers in inner city South Belfast, and the only Irish language arts centre in South or East Belfast. In recent years An Droichead have won various awards for their arts and culture programme, including the all-island Glór na Gael trophy in 2005 for the best Irish language cultural project in Ireland.

### **Outline of Programme Details**

An Droichead wants to introduce more people and new communities to the arts in south Belfast with a high quality, innovative and exciting programme.

### **Summary of the Proposal**

It is the aim of An Droichead with this programme to foster the preservation, continuation and growth of traditional Celtic culture and art forms appealing to new audiences in South Belfast Area through exposure, participation and education.

Multi-Cultural Music & Singing Circle. Dr Joan Henderson, Rhythm and Dance Workshops x 20. Tutor - Tura Artura, Basket weaving, lantern and mask making workshops x 20. Tutor Clive Lyttle, Wood Carving/Sculptor x 20, Concerts, Céilidh and Music Master Classes, Fhéile Bheag An Droichead 'The Little Festival'.

An Droichead want to sustain an arts and cultural programme that empowered individuals and strengthened links to development through the arts within both the local indigenous community and new communities in greater south Belfast. They hope that this might herald a new period of greater co-operation between An Droichead's community of users and Belfast City Council, one they intend to see growth in culture and arts-led regeneration opportunities in this hugely deprived area. An Droichead are currently engaging with ethnic communities that are moving in south Belfast, and already have registered a rapidly growing demand within the activities of An Droichead. If An Droichead can sustain their programme until March 09 they aim to have in place a comprehensive funding strategy that will include private sponsorship from the business sector.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	4,000
PARTICIPANTS	100

**Projected Budgets****Income**

Earned income	
Other public funding	£6,366.00
Private income	
Overheads	£1,200.00
Belfast City Council Annual Funding	£29,615.00
<b>TOTAL:</b>	<b>£37,181.00</b>

**Expenditure**

Multi Cultural Singing Circle	£2,200.00
Willow Craft Workshop	£2,200.00
Bog Oak Craft Workshops	£2,200.00
Concert Traditional Music	£6,320.00
Céilidh	£2,440.00
Exhibition	£700.00
Master Class Traditional Instruments	£285.00
Rhythm and Dance Workshops	£2,200.00
Overheads	£1,200.00
Promotion/Publicity	£2,436.00
Arts Officer Salary	£15,000.00
<b>TOTAL:</b>	<b>£37,181.00</b>

**Belfast City Council Subvention**

A grant of **£29,615.00** is requested from Belfast City Council.

**Assessment**

An Droichead is a community driven organisation, working primarily in South-East Belfast providing educational and artistic programme through the Irish Language and focus on Celtic Culture. Within the geographical base of the centre, there is no direct competitor, and the organisation has been working since 1992. The arts programme has an annual audience of 3,000, and involves 78 participants. An Droichead estimate that over 08/09, these numbers will rise to 4,000 and 100 respectively. While there is good use of the centre for cultural activities there is limited evidence of a strong artistic policy particularly in the areas of innovation and creativity. This weakens the application in term of Celebration. An Droichead could develop their marketing presence, especially in light of their desire to broaden their audience. Annual turnover in 07/08 was £278,335 with £140,098 being spent on wages. It should be noted however that this includes all of the activities of the centre not just those relating the arts programme. An Droichead have identified difficulties with Arts Council of Northern Ireland funding which threatens the overall sustainability of their arts programme. Whilst they are able to raise over 10% matching funding for the arts programme An Droichead are requesting £37,181 from BCC which is 78.4% of the overall costs. This is exceptionally high and represents poor leverage of funding. The organisation are making plans to become more sustainable and are committed to

developing new funding however, it is difficult to determine where this additional finance will come from. An Droichead scored well in Management and Governance, as the organisation benefits from the good strategic values of the overall educational establishment.

## **2: Andersonstown Traditional & Contemporary Music School**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£3,000.00
2006/2007 Annual Funding	£3,250.00
2007/2008 Annual Funding	£3,500.00

### **Purpose of Organisation**

Andersonstown Traditional and Contemporary Music School provide opportunities for participants to engage in music classes, workshops, performances, training and accredited qualifications. They also engage in developing networks and projects with those from different cultural backgrounds and while based in west Belfast, they provide these activities throughout the city.

Aim:

- To provide opportunities for participation in musical activities to those in disadvantaged areas of Belfast.

Objectives:

- To encourage participation in musical activities for those in disadvantaged communities, especially young people, to enhance and develop the skills and creative ability of participants, to provide accredited training opportunities for participants, staff, tutors and committee members, to encourage and build tolerance, trust, respect and understanding among all cultural, traditional, ethnic and disabled communities, to contribute towards the development of the arts in Belfast.

### **Outline of Programme Details**

Andersonstown Traditional Contemporary Music School delivers – music classes, workshops, performances, examinations, training and a music drop-in / resource centre, offering a wide range of music activities for all.

### **Summary of the Proposal**

Andersonstown Traditional and Contemporary Music School programme this year will provide a wider range of opportunities for more people to participate in music activities. While maintaining their current level of activity, the Music School recently moved into the Westcourt Centre, a city centre location. Along with improved office conditions, they have taken on additional space that will act as a music resource centre, and enable them to provide an enhanced programme of music activity and a music drop-in centre that will be focused at young people and engage them in the decision making process in the development of the programme.

Andersonstown Traditional and Contemporary Music School's programme of activity for 2008 / 2009 consists of the following –

*1. Instrument Classes:*

In total, 90 classes will be delivered weekly in schools, community centres, youth clubs, etc. throughout Belfast. Every 10 week period is a 'Term', and they deliver 3 terms a year. (*April – June; September – December; January – March*). As participants progress they take part in performances and are encouraged to do London College of Music's examinations. Classes are designed to make learning music an enjoyable experience and are structured in a group learning environment to encourage social interaction, understanding and respect.

Start / Finish Dates: (April – June '08, September – December '08 & January – March '09)

Locations:

North Belfast: Survivors of Trauma Centre, Holy Family P.S. and McCracken Cultural Society  
South Belfast: An Droichead Irish Centre and St Malachy's P.S., St Bridget's Community Centre  
West Belfast: Gaelscoil na Mona, Bunscoil Beal Feirste  
East Belfast: Short Strand Community Centre – East Belfast,  
City Centre: Westcourt Centre

*2. Examinations:*

Complementary to the provision of classes, and demonstrating the tutorial excellence within them, Andersonstown Traditional and Contemporary Music School will provide 2 Examination Sessions during the year, via the London College of Music. These examinations are built into their teaching syllabus and structure.

Start / Finish Dates: (June '08 and November '08)

Location: Westcourt Centre

*3. Westcourt Centre Programme / Music Drop-in Centre:*

Within the Westcourt Centre, Andersonstown Traditional and Contemporary Music School will develop a music resource with an enhanced programme of classes, workshops, masterclasses, lectures, film screenings, concerts and performances opportunities, plus a drop-in centre for young musicians. The Music Drop-In Centre, (aka – Music Notes Café), will be provided to act as a social resource where children and young people can meet and share in variety of musical activities, all set within a Café atmosphere where the young people can meet up and interact with others of similar interest. Ultimately, they would like to see the young people using the centre and develop a sense of ownership in this project.

Start / Finish Dates: (ongoing all year, April '08 - March '09)

Location: Westcourt Centre

*4. Hands-On Music Workshops:*

It offer children and young people an opportunity to physically try out, ie. 'Hands-On', instruments that they do not possess and would not have ready access to. It will target those that have not engaged in music activity previously. Venues will include schools, youth and community centres and the young participants that use them will make the decision as to their preference of the workshops offered.

Start / Finish Dates: (April - June '08, September – December '08 & January – March '08)

Location: schools, community centres, youth clubs, etc.

**5. Irish Traditional Youth Orchestra:**

It is the ambition of Andersonstown Traditional and Contemporary Music School to establish an Irish Traditional Youth Orchestra. The Music School would like to develop a project that will enable participants to showcase their talent and increase their skills while developing personally. It is hoped that Neil Martin, composer / director of the Flight of the Earls Project, will direct this project through which the participants will receive the highest standard of guidance and support. This project will commence in September and it is intended that the Orchestra group will perform two concerts during the Christmas and St Patrick Day celebrations. Andersonstown Traditional and Contemporary Music School envisage that the orchestra would progress to perform at major events throughout the forthcoming years and have the ability to tour both nationally and internationally.

Start / Finish Dates: (September – December '08 & January – March '09)

Location: Westcourt Centre and various performance venues

**6. Training Programme:**

As part of their ongoing Training Programme, Andersonstown Traditional and Contemporary Music School will provide training sessions, suited to the needs of staff, tutors and board members. These needs are identified through an annual Training Needs Analysis and appropriate training provided throughout the year.

Start / Finish Dates: (ongoing all year, April'08 – March '09)

Location: in-house and external facilitators eg: NICVA, Arts & Business

**7. Performances:**

Along with the Westcourt Programme, Andersonstown Traditional and Contemporary Music School will continue to provide performance opportunities, which will engage the participants and encourage new audiences to a variety of events. This will be achieved through End of Term Concerts, Cultural Events, Showcases, Festivals, etc. Also, they regularly provide musicians and performance groups for private and public events

Start / Finish Dates: (ongoing all year, April'08 – March '09)

Location: Westcourt Centre and various performance venues

**8. Networking / Developing Partnerships:**

Through their activities, they promote community interaction and develop networks – internally, within the communities with which they work, and externally, across different communities within the city. The Music School aims to establish partnerships with community / arts organisations, statutory and professional bodies – leading to improved understanding, tolerance and working relationships.

They plan to participate in a variety of cross-community / multi-cultural events this year, aimed specifically at attracting and engaging with participants and audiences from other traditions. These will include the St Patrick's Day Celebrations, The Chinese New Year and Indian Diwali, Belfast Carnival, Waterworks and Cathedral Quarter Festivals. All of these provide a platform for engagement with different communities and cultural groups throughout the city.

Start / Finish Dates: (ongoing all year, April'08 – March '09)

Location: throughout Belfast

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	5,000+
PARTICIPANTS	1,500 – 2,000

**Projected Budgets**Income

Earned income	£66,029.00
Other public funding	£145,315.00
Private income	N/A
Belfast City Council Annual Funding	£11,700.00
<b>TOTAL:</b>	<b>£223,044.00</b>

Expenditure

Artistic Expenditure	£74,560.00
Capital Expenditure/Core Costs	
Marketing and Publicity	£3,000.00
Overheads	£27,747.00
Wages/Organisational Development	£108,037.00
'In Kind' Support	
Other Expenditure	£9,700.00
<b>TOTAL:</b>	<b>£223,044.00</b>

**Belfast City Council Subvention**

A grant of **£11,700.00** is requested from Belfast City Council.

**Assessment**

Andersonstown Traditional & Contemporary Music School is a successful organisation, based in West Belfast. Attracting audiences of 3000+ and 1000 participants each year, they provide skills development in traditional music, and platforms for performance across the city. Qualifications are accredited by London College of Music which adds strength to the application in skill development. The School is strong in Celebration and has a strong artistic programme with a good track record in developing innovative cultural offshoots such as the Irish Traditional Orchestra. Good links across the city are being made, with classes being offered in south Belfast; the School provides musicians for activities such as the Cathedral Quarter Festival and the Belfast Carnival. Projected annual turnover is £223,044.00 with 5.2% being requested from Belfast City Council, earned income represents 30% of projected income this represents good leverage of other funding. The School is especially strong in Management and Governance, with a strong strategic plan for development of the organisation. They are clearly aware of the impact that their presence makes within their base area, with 87% of their activities taking place within high TSN areas.



**3: Arts & Disability Forum**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£3,000.00
2006/2007 Annual Funding	£3,000.00
2007/2008 Annual Funding	£3,250.00

**Purpose of Organisation**

The Arts & Disability Forum is a catalyst for empowering people with disabilities, promoting artistic excellence and encouraging access to arts and cultural related activities.

They aim to promote and expand the Arts & Disability Forum as a central hub for disabled artists to fulfil their potential, to increase the profile and public relations of the Arts & Disability Forum, to resource the Arts & Disability Forum adequately to realise its full potential and to continue to campaign, lobby and work in partnership.

**Outline of Programme Details**

The Arts & Disability Forum is an umbrella organisation supporting artists with disabilities through awards, gallery space, promotional publications, website and an equipment loan scheme.

**Summary of the Proposal****1. Artists Personal Development Training – 2008-09**

This training is aimed at the personal development of disabled artists over 16 years of age and is expected to commence in 2008. There is no upper age limit. The ADF currently has 83 adult disabled artists on its membership. The workshops will take place over a 3-month period and include ten different sessions of 4-6 hours each (as appropriate). The funding will cover the cost of all communication support, personal support and information in alternative formats to ensure the individual needs of the participants are being met.

The subjects will include:

- Learning to be an arts workshop facilitator (x 4 sessions), financial planning/management, funding, tax and benefit issues, developing a portfolio, how to professionally approach galleries, publishers, etc. developing presentation skills, developing promotional skills, how to price your art work

**2. Arts & Disability Gallery Programme – 2008-09**

The Art & Disability Forum Gallery aims to:

- Raise the profile of disabled artists by showcasing high quality artwork in a professional exhibition space through solo and group exhibitions, raise awareness of disability issues through media coverage and promotion and increase the public's interaction with disabled artists, increase the confidence and self-esteem providing of disabled artists advice, information and support to help people reach their full potential, create employment for a disabled person in the form of a Gallery Officer, bring like-minded people together in a

neutral environment to encourage non-political cultural expression, while promoting social inclusion, create the opportunity for professional networking with other disabled artists, artists, art collectors and key players within the sector, namely gallery curators and staff, sell artwork to generate income for disabled artists, archive information relating to each exhibition, encourage interaction with young disabled people.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	20,300
PARTICIPANTS	1,050

### **Projected Budgets**

#### Income

Earned income	£1,800.00
Other public funding	£187,485.00
Private income	£39,450.00
Value of 'in kind' support	£8,988.00
Belfast City Council Annual Funding	£8,000.00
<b>TOTAL:</b>	<b>£245,723.00</b>

#### Expenditure

Artistic expenditure	£87,927.00
Capital expenditure / Core costs	£15,300.00
Marketing & Publicity	£17,314.00
Overheads	£20,986.00
Wages/ organisational development	£93,408.00
Value of 'in kind' support	£8,988.00
Other expenditure	£1,800.00
<b>TOTAL:</b>	<b>£245,723.00</b>

### **Belfast City Council Subvention**

A grant of **£8,000.00** is requested from Belfast City Council.

### **Assessment**

The Arts and Disability Forum (ADF) operate a gallery as well as a range of services providing good evidence of both the need and demand for their activities and evidence supports that they should be funded on an annual basis. Most of the services they provide are to a high standard and The All Ireland awards are deemed to be excellent. Proposed future developments have the potential of strengthen their impact of the cultural experience in the city. By its very nature the ADF provides strong evidence of engagement of individuals representing Section 75 groups. The organisations core value and key work is creating accessibility and ensuring equality of opportunity for each activity. They have a range of valuable services including communication

support and support workers to meet individual need and provide good evidence of skills development. ADF have a good impact on Belfast's cultural infrastructure. Financial management and planning appears sound. Management and governance overall is considered good. There is fairly reasonable economic impact and reasonable information establishing a sound track record. ADF are requesting a modest grant of approx 3% with high leverage of 76% of other funding. Less than 1% is through earned income. It offers reasonable value for money. They have developed a strategic plan 2007-2012 and a Business Plan 2007-2010; both documents are considered reasonable for the scale of the organisation. There is evidence of reasonable Monitoring, Evaluation and Marketing. Audience Development processes are deemed fair. There is moderate evidence of Staff Development processes. There is limited evidence of use of public spaces.

#### **4: Arts Care**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

#### **Purpose of Organisation**

Arts Care's mission is to promote and co-ordinate the development of arts provision in healthcare settings throughout Northern Ireland for the well-being of patients, clients, residents, staff and visitors. They engage artists-in-residences and project artists to facilitate arts activities with patients/clients/residents/staff and visitors in healthcare settings ie. medical staff address the 'ill' side of the patient, the artists focus on the 'well' side of the person. The Northern Ireland Clown Doctors project adds an extra dimension to these activities, by working in acute hospitals and hospices with children who have life limiting illnesses, or are long-term or recurring patients.

#### **Outline of Programme Details**

Arts Care is working with the new health trusts to consolidate and develop the work of artists-in-Residence, project artists and the Clown Doctors in healthcare environments.

#### **Summary of the Proposal**

- The following artists, in the areas, and client groups listed, will facilitate the 08/09 Arts Care programmes. The projects are patient and staff-centred and are planned on an on-going basis following consultation between the artists-in-residence, staff, clients, and the Arts Care Committees.
- As well as the on-going programme with the artists-in-residence, many project artists will facilitate workshops, perform concerts etc. These are decided as and when the need arises in order to introduce different art forms, supplement the work of the artists-in-residence, and perform concerts. These, too, are arranged following consultation, so are not known at this stage. The art form and available funding, launches, performances, publications are based on the needs of the client group.

## Priorities

- Arts Care encourages and supports disabled peoples' involvement in the arts and makes the workshops participant centred
- Arts Care offers exhibitions of work and gallery spaces to groups comprising people with disabilities.

## Arts and Health

Involvement in the Arts helps to enhance the physical and emotional well-being of audience members and workshop participants. Arts Care does not practice Art Therapy but the artists work alongside Art, Occupational and Play therapists, but concentrate on non-judgmental creative outputs, and are not part of the diagnostic medical teams.

The priorities are:

## Research:

- Arts Care will continue the Dreams research
- Arts Care will also build on the outcomes of the research carried out by Jenny Elliott into the benefits of dance to men with acquired brain injuries (PhD thesis submitted, awaiting external examiner results).
- Arts Care will continue to promote and advocate the value of the arts in healthcare, especially the aspect of social inclusion.
- Beneficial interaction

In 2008/9 Northern Ireland Clown Doctors, a separate project within Arts Care with its own funding, management and staff team:

- Will sustain its work in the 3 acute hospitals served for the 3 years since the project began, including Musgrave Park Orthopaedic Hospital, with regular and repeat weekly visits by a team of two Clown Doctors.
- Will seek resources to guarantee Forest Lodge Respite Care Unit, based at Musgrave Park, weekly visits to the client group there (children with life-limiting illnesses and long-term illnesses and disabilities) during all holiday periods when children are resident for up to 2 weeks.
- Follow up the pilot project at the Royal Belfast Childrens' Hospital, neurosurgery ward, with regular weekly repeat visits by a team of two Clown Doctors.
- Expand the team of Clown Doctors, from the local pool of established and experienced professional performing artists, and to run a training programme for the new team members.
- Will seek resources to consolidate and make full time the post of Director of Northern Ireland Clown Doctors.
- Will continue to liaise with organisations working with older people and people with dementia, for the possible expansion of the work currently undertaken with children into a parallel project for older people with dementia.
- Will continue a quarterly training programme for the whole team to ensure that high level standards of delivery continue to be met, and that information and support are available to the team.
- Will continue to promote the work of arts in health and the impact of the NI Clown Doctors project.

Start and finish dates

This artistic programme is on-going and therefore not time bound, but for the purposes of funding the attached programme covers 08/09.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
People benefiting from Clown Doctors Programme	9, 600
People benefiting from Artists in Residence Programme P	20,000

**Projected Budgets**Income

Earned income	n/a
Other public funding	£488,997.00
Sponsorship	£20,000.00
'In Kind' Support	£20,000.00
Belfast City Council Annual Funding	£15,000.00
<b>TOTAL:</b>	<b>£543,997.00</b>

Expenditure

Artistic Expenditure	£341,077.00
Capital Expenditure/Core Costs	£119,100.00
Marketing and Publicity	£4,300.00
Overheads	£11,700.00
Wages/Organisational Development	
'In Kind' Support	£20,000.00
Other Expenditure	£47,820.00
<b>TOTAL:</b>	<b>£543,997.00</b>

**Belfast City Council Subvention**

A grant of **£15,000.00** is requested from Belfast City Council.

**Assessment**

Arts Care delivers a wide range of programmes dedicated to the support of caring and the healing process in health and social care settings by engaging staff, clients and patients in the arts. Within the application there is good evidence of both need and demand for their activities and that they should be funded on an annual basis. Arts Care is requesting a modest grant of approx 2% and has good leverage of other funding as 92%, 6% is through earned income. Overall, is good value for money. They have an excellent track record of delivering quality product with a strong emphasis on process and personal development. They adopt pioneering methods which are innovative. There is strong evidence of enhancing the cultural experience of those living and working in Belfast. There is clear evidence of a commitment to engaging and developing audiences and supporting good relations. Skills development is good with activities building both the confidence and capacity of participants. Through the engagement of public art,

they engage directly with public spaces. Overall there is good evidence of the organisation contribution to the cultural infrastructure of the city. Their management and governance & financial management are strong. The proposal provides good evidence of strategic planning, appropriate marketing and monitoring and evaluation methods. There is adequate evidence of staff development processes. The work delivered enhances the economic and cultural infrastructure to a reasonable level.

### **5: ArtsEkta**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	£5,000

### **Purpose of Organisation**

ArtsEkta provides services in training, education and community work in an extremely creative manner. The organisation aims for relevance, openness and excellence in all arts forms. The organisation prides itself in showcasing innovative projects which will cherish the individual artist and encourage diversity. ArtsEkta is committed to promoting equality and understanding of different cultures through arts. ArtsEkta want to play a part in creating a world where there is no racial discrimination and people of different cultures and backgrounds live and learn together in a supportive environment.

### **Outline of Programme Details**

ArtsEkta is the only multi ethnic arts organisation providing services in training, education and community work in an extremely creative manner. The organisation prides itself in showcasing innovative projects that will cherish the individual artist and encourage diversity. ArtsEkta values its role in promoting equality and understanding and good relations of different cultures through arts.

### **Summary of the Proposal**

#### **Current Activities & Service Provision**

- Educational outreach programme;
- Arts programmes;
- Workshops (dance, drama, music, visual arts);
- Events & Festivals;
- Support for individual artist development
- Volunteering opportunities to members of the public
- Cultural information sessions

#### **Planned Activities & Service Provision**

Throughout 2007-2010 they will continue with current activities and services they have undertaken within the last year in addition to the following:

- Consultation & Training
- Artistic Directory

### **1. Educational Outreach Programme**

In light of the success of their educational outreach programme over the last academic year and a significant increase in demand, it is their intention to further develop it by adding more activities and increasing the number of schools they sign each year. ArtsEkta want to make the programme more participatory and interactive for the participants and also sustain understanding by undertaking follow up sessions. ArtsEkta intend to bring intercultural training through the arts by having school competitions on specialised art forms.

### **2. Events & Festivals**

They expect to deliver two large scale festivals and ten smaller events each year with a combined audience capacity of 25,000. Some of the events ArtsEkta have planned include:

- *Diwali Extravaganza 2007*
- *Holi Festival 2007*
- *Belfast Mela 2008-10*

### **3. Workshops/Performances & Arts Projects**

Workshops and performances will continue wherever ArtEkta are asked to provide them. They will continually review and develop thier workshops on a monthly or quarterly basis depending on the need for change. From the beginning of 2009 ArtsEkta want to '*proactively promote ArtsEkta within the rural areas of Northern Ireland*'. This will mean bringing their dance, music, drama and visual arts workshops into the areas where exposure to cultural richness is limited.

### **4 Support for Individual Artistic Development**

Over the next three years they want to develop this service provision significantly. From January 2008 ArtsEkta anticipate holding 'think tank' sessions for artists. This will involve artists sharing their ideas and ArtsEkta helping them to shape them into sustainable projects. It is all about placing artists' innovative skills in a more structured environment. It also gives the artists an opportunity to learn from each other. ArtsEkta regularly will create a training needs analysis form to allow artists to identify training they require and then signpost them to existing free or low cost training. ArtsEkta also want to be recognised as the first point of contact for new artists or at least as one of the resources available which makes the marketing of ArtsEkta an important issue.

### **5 Artistic Directory**

In order to create a snapshot of what is happening in Creative Ethnic Arts and promote ArtsEkta and the work it is doing by August 2008 they intend on developing, publishing and promoting a database of artists and organisations. This will enable ArtsEkta to provide a key resource to other organisations.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	20000
PARTICIPANTS	3500

**Projected Budgets****Income**

Earned income	£19,000.00
Other public funding	£60,000.00
Private income	£18,000.00
Support in kind	£1,000.00
Belfast City Council Annual Funding	£30,000.00
<b>TOTAL:</b>	<b>£128,000.00</b>

**Expenditure**

Artistic Expenditure	£25,700.00
Capital Expenditure/Core Costs	£4,500.00
Marketing & Publicity	£16,100.00
Overheads	£8,700.00
Wages/ Organisational Development	£35,000.00
'In kind' Support	£1,000.00
Other Expenditure	£37,000.00
<b>TOTAL:</b>	<b>£128,000.00</b>

**Belfast City Council Subvention**

A grant of £30,000.00 is requested from Belfast City Council.

**Assessment**

ArtsEkta delivers a wide range of programmes providing good evidence of need and demand and they should be funded on an annual basis. They have a strong track record for such a new organisation. The ranges of programmes are impressive and innovative with experience of delivering quality product. There is good evidence of enhancing the cultural experience of those living, working, and visiting Belfast. ArtsEkta are particularly strong in the area of good relations They engage directly with those most vulnerable in society and provide good evidence of contributing to the cultural landscape of Belfast. There is clear evidence of a commitment to engaging and developing audiences with skills development considered strong. The proposed festival makes good use of public spaces. ArtsEkta demonstrate good standards of Management and Governance. There is evidence of reasonable Strategic Planning. Marketing is considered appropriate. Included is a good range of relevant policies. ArtsEkta is requesting a moderately high grant of approx 23% with good leverage of other funding, approximately 47% earned income is positive at 15%. Overall it suggests reasonable value for money. Reasonable evidence has been provided of working with and supporting other cultural organisations in the



city. Investment in staff training is mentioned however there is limited evidence of how this will be achieved.

## **6: Bbeyond**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

### **Purpose of Organisation**

Bbeyond promotes the practice of live art. Their aim is to raise people's consciousness and experience of live art, as it is integral to the world around us. Bbeyond utilize Belfast and the surrounding area for platforming, challenging and holding seminal events. Their locations are varied - both urban-rural, art-non-art and "public"-private spaces. Bbeyond have a commitment to expanding audience exposure to its engagement with various types of live art. Ultimately, the organisation acts as a source of connection at local, national and international levels with live art groups, sharing exchange, interaction and awareness of activities both here and beyond.

### **Outline of Programme Details**

Bbeyond is an organisation which supports and promotes performance artists and performance art in Northern Ireland.

### **Summary of the Proposal**

To maintain their presence both nationally and internationally Bbeyond proposes the following four programmes of activities:

**1) Exchange Places: Belfast-Krakow + Krakow-Belfast**, provisional dates Autumn 08 with 1 week duration at both locations.

To date Bbeyond has had one successful exchange with Québec in Sept/Oct 06, and their second exchange will be with Finland in Jan/ Feb 2008. These exchanges are fundamental to the growth and development of both the organisation and the artists here because it allows opportunities for both artist and organisation to experience and situate themselves within a global creativity and political picture.

Polish people represent the biggest ethnic minority here in Belfast, and is the second most widely language spoken in Northern Ireland. Bbeyond proposes to have a presence of 14 Polish artists to produce work alongside 22 local artists over a 5 day performance event during the Belfast Festival, which is intended as a precursor to national Polish celebration in 2009.

Two of the 14 Polish artists will present an **Operation Ambassadors** performance art workshop in the week prior to the performance events.

**Polish artists** are: Artur Tajber, Anna Syczewska, Pawel Gorecki, Malgosia Butterwick, Antoni Szoska, Arti Grabowski, Przemyslaw Kwiek, Zbigniew Warpechowski, Bartosz Lukasiewicz, Piotr Gajda, Gordian Piec, Peter Grabowski, Wladyaslaw Kazmierzak and Ewa Rybska

**Bbeyond** will select 7 artists to travel to Poland during Autumn 08 and the person dealing with this exchange from the Polish side will be Prof. Artur Tajber and Arti Grabowski, both working with the Academy of Fine Arts in Krakow.

**2) Operation Ambassadors** performance art workshops by the following artists:

**A) Wladyaslaw Kazmierczak and Ewa Rybska** (Poland)

Proposed dates: Oct/Nov 08, 1 week duration. Proposed Venues: OMAC, Catalyst Arts or Black Box.

Wladyaslaw Kazmierczak and Ewa Rybska have worked in performance art and organised performance art events for many years. Wladyslaw Kazmierczak is also a theoretician of performance. (See enclosed Texts Performance: the 1990's and What is Performance art?) Bbeyond proposes these artists because they have been highly active both as artists and curators, already having been curators of the following projects: Irish Days and Castle of Imagination. Wladyslaw Kazmierczak was curator of the Baltic Art Space in Slupsk. Currently both are living in London.

**B) Andre Stitt** (N.Ireland)

Proposed Dates: March 09, 1 week duration. Proposed Venue: OMAC, Catalyst Arts or Black Box.

Andre Stitt moved to England soon after graduating from the University of Ulster in 1980 and has steadily built a reputation as one of Europe's foremost live artists. He is a Professor and director of the Time Based Art course at Cardiff School of Art. He is also known for his work as a curator of Time Based art events and galleries such as the recent Cardiff art in time festivals and the Trace gallery. A dominant theme in his artistic output is that of communities and their dissolution and he often relates back to the city of Belfast and the 'Troubles' he witnessed during his upbringing.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the <u>proposed programme 2008/09</u></b>	
AUDIENCE	100,000
PARTICIPANTS	138

**Projected Budgets**

Income

Earned income	N/A
Other public funding	£26,899.00
Private income	£1,795.00
'In Kind' Support	£2,000.00
Belfast City Council Annual Funding	£11,491.00
<b>TOTAL:</b>	<b>£42,185.00</b>

Expenditure

Artistic Expenditure	£9,550.00
Capital Expenditure/Core Costs	£2,000.00
Marketing and Publicity	£15,340.00

Overheads	£8,640.00
Wages/Organisational Development	N/A
'In Kind' Support	N/A
Other Expenditure	£5,980.00
<b>TOTAL:</b>	<b>£41,510.00</b>

### **Belfast City Council Subvention**

A grant of **£11,491.00** is requested from Belfast City Council.

### **Assessment**

BBeyond are an organisation set up to promote and facilitate performance art in Belfast and also to create links between Belfast and international performance art organisations. The group are currently showing a turnover of £15,885 in the year 06/07, but do not employ any staff outside volunteers utilised through project work. Projected turnover is £42,185.00, with the subvention accounting for 27%, this is considered high. There is no earned income which is a weakness. The impact made by BBeyond in the world of performance art, with only a volunteer staff, and a committed membership is good. The company has a fair record of work over the last eight years, but more evidence is needed of impact overall, particularly in the area of Good Relations for which there is limited evidence provided. More analysis of audiences; press etc is needed to fully inform strategy. BBeyond are overly reliant on publicly sourced income, and score lowly in Economic Regeneration, which should be an area that they should strategically develop.

### **7: Belfast Film Festival**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2004-2007 Multi-Annual Funding	£77,300.00
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

### **Purpose of Organisation**

Belfast Film Festival's mission is to promote a diverse and dynamic year long programme of film and educational events, including the annual Belfast Film Festival. Their activities are entertaining and provocative and they provide an important platform for cultural debate.

Belfast Film Festival promote access to film education and practical filmmaking skills; enhance the profile and status of NI internationally; present innovative modes of screening; provide excellence in film content and presentation; attract high calibre guests; present unique education events; screen films that would not otherwise seen in the city; showcase local talent, and screen the best in new international cinema.

### **Outline of Programme Details**

The Belfast Film Festival annually programmes 130 international and local films with premieres, competitive sections, VIP guests, workshops, master-classes, industry activities and special events.

## Summary of the Proposal

### TIMESCALE

- 8<sup>th</sup> Annual Belfast Film Festival 10<sup>th</sup> – 19<sup>th</sup> April 2008
- 9<sup>th</sup> Annual Belfast Film Festival 19<sup>th</sup> – 28<sup>th</sup> March 2009
- Dublin commissioned event, Gaze 1 – 5<sup>th</sup> August 2008
- Outburst 2008 Nov – December 08

### PLANNED SPECIAL EVENTS

Special comedy/film event – stand-up comedy and film combined  
Lagan Boat Screenings – 3 screenings, due to high demand & success  
Nomadic Screening – special event on this historic boat  
Drive In – Laganside area  
Short Film Competition – to showcase/encourage new local talent  
Documentary Competition – to encourage international industry reach  
Student Film Competition – to support and encourage fledgling film-makers  
Healing Through Remembering focus : film and seminar at QFT

Guest: Bernard Hill (*Lord of the Rings, Titanic*) has confirmed his attendance  
Opening and Closing Films: Possibly Terry George's (Oscar Nominee for *Hotel Rwanda*) new film *Reservation Road 2007*  
Classics at the Strand Cinema – Bette Davis and Jimmy Stewart focus is planned

### DETAILS OF PROPOSED VENUES

- Queens Film Theatre
- Waterfront Hall
- Storm Cinemas, Odyssey
- An Culturlann
- The Strand Cinema
- Black Box
- The John Hewitt
- Baby Grand at The Grand Opera House
- SS Nomadic
- The Lagan Boat
- Drive in venue to be confirmed
- Studio Cinema 23 Donegall Street

### DETAILS & IDEAS OF WORK PLANNED TO DATE WITH PARTNER GROUPS

- OSKA BRIGHT – delivery of a 2 day film festival and workshops targeted at people with learning difficulties
- 4 TALENT NI – series of education and outreach events 16 – 25 yr olds / young film-maker award / Channel 4 workshops / In conversation with John T Davis / web writing workshop

/ Mike Figgis as a special guest / visuals for music workshop / drama development – from page to screen workshop

- MOVIEOKE – outreach project in partnership with Arts and Business
- JAMESON – new title sponsor, expansion of marketing activities and outreach
- GAZE – Dublin Lesbian & Gay Film Festival will commission BFF to programme their annual film festival to be held at the Irish Film Institute in Dublin
- SEAMLESS PRODUCTIONS – local young production company will work with Belfast Film Festival to create a Belfast Film Festival identity.
- HEALING THROUGH REMEMBERING – a film and discussion event will be held in conjunction with this group to examine ideas on ‘truth recovery’ processes and societies moving on from conflict.
- OUTBURST – Belfast Film Festival will work again in 2008 with this fledgling festival to provide a film programme which will enhance their annual event

#### ATTENDANCE FOR VIEWING, INTERNATIONAL PROFILE & NETWORKING AT:

Toronto Film Festival	Sept 2008
Telluride Film Festival	August 2008
London Film Festival	Oct 2008
Edinburgh Film Festival	June 2008
Berlin Film Festival	Feb 2008
Cannes Film Festival	May 2008

The Belfast City Council grant will contribute a percentage to each of the following areas: the organisations overheads, salaries, education and outreach activities, programme costs and marketing activities.

#### Projected Audience Figures

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	68,034
PARTICIPANTS	112

#### Projected Budgets

##### Income

Earned income	£49,387.00
Other public funding	£99,880.00
Private income	£40,150.00
‘In Kind’ Support	£54,425.00
Belfast City Council Annual Funding	£30,000.00
<b>TOTAL:</b>	<b>£273,842.00</b>

##### Expenditure

Artistic Expenditure	£3,000.00
Capital Expenditure/Core Costs	£30,146.00
Marketing and Publicity	£31,150.00

Overheads	£58,399.00
Wages/Organisational Development	£101,805.00
'In Kind' Support	£35,000.00
Other Expenditure	£14,342.00
<b>TOTAL:</b>	<b>£273,842.00</b>

### **Belfast City Council Subvention**

A grant of **£30,000.00** is requested from Belfast City Council.

### **Assessment**

The Belfast Film Festival provides strong evidence of both need and demand for their activities and that they should be funded on an annual basis. They are requesting a moderately high grant of approx 11% of overall costs with good leverage of other funding. Overall it offers good value for money. BFF has a good track-record. Much of the festivals work presents lesser seen films and have an international dimension to them and the subject matter is challenging and topical. There is sound evidence of good quality cultural product. They enhance the cultural experience of those from Belfast and beyond to a high degree and are proactively engaged in the development of the city's cultural tourism. There is sound evidence of audience development. They platform opportunities to generate debate at community and educational levels which impacts on accessibility. There is strong evidence of Good Relation benefits with targeted programmes however; the outreach work does not detail how many beneficiaries there will be or where they will take place. They provide evidence of contribution to the cultural and economic infrastructure. The profile of activities encourages engagement and attracts visitors to the city. Skills development is good as activities build both confidence and capacity for participants. They intend to continue their Drive-In project which makes good use of public spaces. Management, Governance and Financial Management overall is considered good. The organisation operates efficiently, provides good monitoring and evaluation reports, overall, they have a reasonable structure for appraisal and review. A Marketing Plan for next years festival has been submitted and is considered good. There is good evidence of staff development processes.

### **8: Belfast Music Society**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

### **Purpose of Organisation**

Belfast Music Society exists to present high-quality recitals of chamber music and brings artists of international reputation to Northern Ireland. For the past three years the Society has held an annual International Festival of Chamber Music at Queen's University, Belfast. From 2008-09 onwards, with financial help from the BBC and continued Arts Council funding, BMS is hoping to increase the programme to more than one event.

**Outline of Programme Details**

“The Romantic Piano” – an illustrated talk for AS Level Music students and their teachers.

“The Romantic Piano” – a concert of Romantic piano music which will by turns enrapture and amaze.

Festival Launch – At Direct Wine Shipments to launch the 2009 International Festival of Chamber Music for an evening of wine and music followed by supper.

“A Belfast Schubertiade”

**Summary of the Proposal**

Belfast Music Society’s three events in the year 2008-09 are:

The Romantic Piano double event – an illustrated talk on this AS Level topic which will bring the topic to life and inspire young music students; followed up by a concert of romantic piano music which will be both for students and the concert-going public of Belfast and beyond. The plan is to invite a top-class pianist to perform the romantic repertoire – eg Chopin, Liszt and Schumann. This event will take place (subject to funding) during the first term of the 2008-09 academic year.

The second event will be the launch of the 2009 International Festival of Chamber Music which will be held at Direct Wine Shipments at the end of November 2008. A sponsor will be sought to sponsor the Supper (in 2007 this event was sponsored by Direct Wine Shipments and Tesco) and there will be music related to the forthcoming Festival – Schubert. *[Following the success of the 2007 Launch Direct Wine Shipments have already offered to host and sponsor the evening]*

The third event in the Belfast Music Society programme for 2008-09 will be their fifth annual International Festival of Chamber Music entitled “A Belfast Schubertiade”. This will take place in early 2009 and will be hopefully be funded jointly by the Arts Council of Northern Ireland (funding applied for) and BBC Radio 3; and in partnership with Queen’s University of Belfast School of Music and Sonic Arts. All four of the major concerts during the Festival weekend will be broadcast on BBC Radio 3. Artists have been approached but not booked as yet. There will be established names as well as younger BBC New Generation artists – Paul Lewis, Mark Padmore, Christiane Stotijn, Joseph Breinl and the Endellion String Quartet are currently under consideration. The venue for the weekend will be the Great Hall and Harty Room at Queen’s University.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	1150
PARTICIPANTS	21

**Projected Budgets****Income**

Earned income	£9,470.00
Other public funding	£20,445.00
Private income	£15,400.00

'In Kind' Support	£2,800.00
Belfast City Council Annual Funding	£2,000.00
<b>TOTAL:</b>	<b>£50,115.00</b>

### Expenditure

Artistic Expenditure	£28,710.00
Capital Expenditure/Core Costs	£8,075.00
Marketing and Publicity	£5,530.00
Wages/Organisational Development	£5,000.00
'In Kind' Support	£2,800.00
<b>TOTAL:</b>	<b>£50,115.00</b>

### **Belfast City Council Subvention**

A grant of **£2,000.00** is requested from Belfast City Council.

### **Assessment**

This is a good organisation however, the impacts within the cultural infrastructure are low. It is at present looking to improve both its output and profile in the city. Projected turnover is £50,115.00 with subvention accounting for 2.5%, earned income at 19%. While there is no doubt that the work produced is of a high quality, BMS are still not articulating fully as to how their work impacts on Belfast in a wider sense. Whilst they are making moves towards strengthening their strategic position, they are still in the planning stage. Therefore they have scored weakly in Good Relations, Economic Regeneration and Management and Governance.

### **9: Belfast Philharmonic Society**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£ 0
2006/2007 Annual Funding	£ 0
2007/2008 Annual Funding	£ 0

### **Purpose of Organisation**

The objectives of Belfast Philharmonic Society are:

- To promote the practice and performance of choral works; to foster and develop musical standards and the knowledge and taste of the public by providing public performances of the best works in music; to encourage composers, instrumentalists and singers of merit by introducing their works and talent to the public.

#### Mission Statement

*The Belfast Philharmonic Choir's mission is to perform choral work to the highest standard engaging the greatest number of people possible through its concert and training programmes and contributing to the musical and cultural life of the city of Belfast and the region as a whole.*



### **Outline of Programme Details**

During 2008/09 Belfast Philharmonic Society plan to further develop the professionalism of their performance and build on the developments in 2006-8. They hope to continue to attract more members from across all sections of the community and ages and further increase their audience base hence developing the cultural life of the city.

The Annual Grant from Belfast City Council will allow them concentrate all their energies in planning for the future. If Belfast wants a premier adult and children's choir as in other major cities, it is essential that they receive funding to enable them to employ professional music staff of the highest quality. A major development in 2007-9 is the continuing growth and development of their Children's Choir. This professional staff is raising the standard of musicianship and children's choral singing.

Their current Chorus Master, Christopher Bell, has an international reputation. The provision of vocal coaches has again enabled them to further raise their performance and the Belfast City Council funding will allow them to employ professional staff of the calibre required to ensure that Belfast has choral provision for all ages from eight upwards.

### **Summary of the Proposal**

It will enable them to continue their programme of sustained improvement and development. The use of high quality professional staff such as Chorus Master, accompanist and vocal coaches will enable members to perform to the highest possible standard. This money will help to build a more substantial base on which to build as the choir grows both in numbers and quality of performance as well as continuing to developing musically and provide Belfast with choirs which will represent the city of Belfast at the highest level.

**CONCERT PROGRAMME – (April 2007 March 2008)** (See enclosed rehearsal schedule for details of activities)

### **Recruitment Workshops**

4 days in Primary Schools recruiting P4 children for the Phil Kids

### **May 2008 (Belfast Philharmonic Promotion)**

**Programme:** Andrew Carters' *Benedicite*

**Venue:** St Anne's Cathedral, Belfast

**Belfast Philharmonic Choir and Phil Kids**

**Ulster Orchestra**

### **November 2008** (Ulster Orchestra Concert)

**Programme:** To be decided by Ulster Orchestra

**Venue:** Waterfront Hall

**Belfast Philharmonic Choir**

**Ulster Orchestra**

### **December 2008** (Ulster Orchestra Concert)

**Programme:** Messiah

**Venue:** Waterfront Hall

**Belfast Philharmonic Choir**

**Ulster Orchestra**

**January 2008** (Ulster Orchestra Concert)**Programme:** Mad, Bad and Dangerous**Venue:** Waterfront Hall**Belfast Philharmonic Choir****Ulster Orchestra****January 2009****Come and Sing Concert****Venue:** Cooke Centenary Presbyterian Church

Participation event open to all to come and learn a classical choral piece in the morning and perform it in the afternoon

**Soloists from the Royal Irish Academy of Music.****Phil Kids Concert November 2008**

Venue and programme to be decided.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	23,000
PARTICIPANTS	750

**Projected Budgets****Income**

Earned income	£38,200.00
Other public funding	£10,001.00
Private income	N/A
Support 'In Kind'	£1,400.00
Belfast City Council Annual Funding	£13,471.00
<b>TOTAL:</b>	<b>£63,072.00</b>

**Expenditure**

Artistic Expenditure	£42,736.00
Capital Expenditure/Core Costs	£8,250.00
Marketing and Publicity	£3,001.00
Overheads	£3,835.00
Wages/Organisational Development	£3,250.00
'In Kind' Support	£1,400.00
Other Expenditure	£600.00
<b>TOTAL:</b>	<b>£63,072.00</b>

**Belfast City Council Subvention**A grant of **£13,471.00** is requested from Belfast City Council.

**Assessment**

Belfast Philharmonic Society is Belfast's oldest arts organisation, established in 1874. Their aims are to promote the practice and performance of choral works and to promote training and participation from across the city. In a reasonable application, the Society scored well in both celebration and economic regeneration. Of particular note was the society's skills development programme, which utilises the internationally recognised Kodaly method of training, the only organisation to do so in Northern Ireland. This approach also gained them marks in innovation and creativity. The Society links well with other organisations in Belfast, particularly the Ulster Orchestra, with whom they perform four concerts per year. Audience figures for 07/08 were a very healthy 22,000 with 700 participants engaging with the Society. The company have in recent times developed their 'Phil Kids' programme, which sees children from across the city take part in an in-depth summer school based in Grosvenor School. Indeed, the Society has a good recruitment campaign running each year helping to widen access to their services. However, the society has failed to effectively show an outreach programme or to engage with community agenda in an effective way, meaning a low mark in the Good Relations criteria. In general the company has good management and governance, but inconsistencies in their budget resulted in a lower score than expected. The Society has an annual turnover of approx £56,000 in 06/07, and their request amounts to 15% of their projected turnover of £63,072.00. Earned income represents a very high 60%.

**10: Belfast Print Workshop**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£5,500.00
2006/2007 Annual Funding	£5,750.00
2007/2008 Annual Funding	£6,000.00

**Purpose of Organisation**

The Workshop's main objective is to provide a centre of excellence for printmaking, with a primary role to offer the highest level of support and specialist facilities to artists, while encouraging young artists in innovative approaches to printmaking. To pursue the promotion, understanding and appreciation of all aspects of printmaking within the wider community during Gallery exhibitions, educational & outreach programmes, ongoing classes and workshops for beginners and experienced printmakers. This is complimented with a residency programme of visiting artists that provide exhibitions, talks and demonstrations to the workshop members, artists and to the general public. Belfast Print Workshop, (BPW) endeavours to explore contacts within artists and workshops nationally and internationally that will have an impact on the local community through reciprocal visits and exhibitions.

**Outline of Programme Details**

Belfast Print Workshop's primary role is to offer the highest level of support and specialist facilities to printmaking artists. While continuing to maintain a reputation for artistic integrity and excellent standards, endeavouring to promote printmaking to as wide an audience/market as possible.

## **Summary of the Proposal**

Proposed Schedule 2008/2009

### **April**

Glasgow Art Fair, Scotland 2008 - Glasgow Art Fair is the UK's largest art fair outside of London. BPW will return with a focused action plan for National and International sales – showcasing the largest print workshop in Ireland in a National arena to target corporate clients, collectors and buyers while profiling the Workshop at an International arena.

Ivan Frew, Belfast Print Workshop member, solo exhibition, Belfast Print Workshop Gallery

### **May**

Barbara Rae, Cathedral Quarter Arts Festival 2008, exhibition and residency programme, at the Belfast Print Workshop Gallery. Open Day at Belfast Print Workshop – Workshop tours as part of the Cathedral Quarter Festival 2008. Printmaking courses at Belfast Print Workshop – facilitated by members. Open Day at Belfast Print Workshop – Workshop tours.

### **June**

Neil Shawcross exhibition of screen-prints at Belfast Print Workshop Gallery in association with the University of Ulster Printmaking Department. Neill Shawcross will also produce a set of mono prints at the Workshop that will be available to purchase at the exhibition. **Neill Shawcross** is one of many collectable artists in Northern Ireland. His work is in listed in many public and private collections and has a host of exhibitions both Nationally and Internationally.

### **June**

Selection of the BPW Student Graduate Awards from the 2008 graduates from the University of Ulster and Belfast Metropolitan College

### **July**

'BT1' exhibition, Membership exhibition at Belfast Print Workshop in relation to the Cathedral Quarter area and the true centre of Belfast at 'BT1'

### **August**

New Members show at Belfast Print Workshop Gallery - showcasing work from new members who have joined the Workshop in the past 2 years. Summer printmaking courses at Belfast Print Workshop – facilitated by members.

### **September**

Robin Cordiner and Corrina Askin, Belfast Print Workshop members joint exhibition at Belfast Print Workshop Gallery. **Corrina Askin** is an artist who lives in Northern Ireland, having spent time in London, New York, San Francisco and Hong Kong. She works in animation and children's book illustration as well as printmaking.

Mid-term monitoring and evaluation of programmes – monitoring finances, courses, membership, print sales, demographics, web statistics.

Launch of BPW Editioning service with invited artists availing of the Workshops new enterprise of editioning artists' prints. Highly regarded artists will be invited to participate in an editioning residency to produce works in print in collaboration with the Workshop Manager. (Artists to be selected.) This service will then be marketed to artists in order to produce additional services

and in order to increase services, produce earned income and increase the profile of Belfast Print Workshop.

### **October**

Re-visioning Australia Exhibition at Belfast Print Workshop Exhibition of prints from lecturers at Royal Melbourne Institute of Technology (RMIT) and other Australian artists curated by Dr Ruth Johnston. Exhibition includes work in linocuts, etching, relief, embossed and intaglio prints. Open Day at Belfast Print Workshop – Workshop tours as part of the Belfast Festival at Queens 2008.

### **November**

3D/Off The Page – Membership exhibition at Belfast Print Workshop Gallery challenging artists to develop prints which incorporate 3D or relief elements – not usually associated with printmaking.

### **December**

Annual Exhibition at Belfast Print Workshop and Gallery – showcasing prints produced by the membership during the year.

Open day at Belfast Print Workshop - Workshop tours.

### **January**

'25/25' BPW Touring exhibition at the University of North Carolina, USA. This programme is part of the BPW Audience Development programme in association with the Arts Council of Northern Ireland Lottery. Exhibition containing works from 50 artists accompanied by a high quality publication. This programme will be accompanied by opportunities for members to facilitate demonstrations and artists' talks at the University of North Carolina, USA.

### **February**

University of Ulster Printmaking Students Exhibition at the Belfast Print Workshop Gallery. Exhibition opportunity for students to experience the commercial aspects of exhibiting/selling their work.

### **March**

Final monitoring and evaluation of programmes - monitoring finances, courses, membership, print sales, demographics, web statistics.

Ongoing

- It is intended to participate in a touring exhibition at the Northern Ireland Office in Brussels, in association with the Arts Council of Northern Ireland. Dates to be confirmed.
- 'Back to print' – During 2008/09 Belfast Print Workshop are proposing to invite local artists to the Workshop who have participated on previous residency programmes or worked in the workshop as a member. This programme is intended to re-introduce quality local artists to the Workshop bringing artists 'back to print'. Artists include – Brian Ballard, Brian McClelland, Alistair McLennan and Brian Connolly.
- Ongoing web development of [www.belfastprintworkshop.org.uk](http://www.belfastprintworkshop.org.uk) and [www.printcircular.com](http://www.printcircular.com)
- The Workshop has just recently exhibited in the Ormeau Baths Gallery in collaboration with Seacourt Print Workshop with an exhibition entitled 'Double Elephant'. It is intended to approach other galleries outside Belfast to tour this exhibition.
- Exhibition at Emprunte, Luxembourg.
- Exhibition at Franz Masereel Centre, Belgium

- Exhibition at Boras Konografiska Verkstad, Sweden
- Corporate presentations to the public and private business community
- Monitoring and evaluation of presentations to Board of Trustees and funding partners.
- Creative Youth Partnership – printmaking workshops
- BPW Newsletter – information on BPW opportunities, exhibitions and events.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	6495
PARTICIPANTS	92+

### **Projected Budgets**

#### Income

Earned income	£87,978.00
Other public funding	£111,130.00
Private income	N/A
'In Kind' Support	£1,080.00
Belfast City Council Annual Funding	£10,000.00
<b>TOTAL:</b>	<b>£210,188.00</b>

#### Expenditure

Artistic Expenditure	£71,530.00
Capital Expenditure/Core Costs	£45,673.00
Marketing and Publicity	£5,600.00
Overheads	£2,750.00
Wages/Organisational Development	£83,555.00
'In Kind' Support	£1,080.00
Other Expenditure	N/A
<b>TOTAL:</b>	<b>£210,188.00</b>

### **Belfast City Council Subvention**

A grant of **£10,000.00** is requested from Belfast City Council.

### **Assessment**

Belfast Print Workshop was formed in 1977, and they provide a centre of excellence for printmaking, providing support and specialist facilities to artists, both established and upcoming. The gallery also gives a wider understanding of printmaking to the wider community through educational and outreach programmes and workshops. In a good application, BPW have demonstrated a very good fulfilment of the criteria across their application. Particular strengths are in celebration, with BPW garnering an international reputation for its work, and strengthening its residency programme and providing work which informs and supports its audience development policies, particularly the '25/25' exhibition which profiles the work of the

organisation in a touring exhibition. Also notable was BPW's awareness of the importance of strategic planning, and how this work was developed through the operational side of the organisation. Information on next years programme was clear and in depth, with targets set against strategic planning, and evaluation benchmarks clearly in place. BPW are making progress in Good Relations although this is not a strong focus of their work and they were weaker in this area. BPW show good value for money, with a projected turnover in 08/09 of £210,188, of which they are asking for just 0.4% of, from BCC. Other public funding is good, accounting for 52% of turnover, and earned income is an excellent 41% of planned income. In general BPW show very good fulfilment of BCC criteria.

### **11: Beyond Skin**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

### **Purpose of Organisation**

Main aims of Beyond Skin:

- To address racism and sectarianism by using the arts and music to identify and promote positive attributes reflected from a society made up of different cultures, to advance education and promote the cultural arts for the benefit of the inhabitants of Northern Ireland without distinction of age, gender disability, sexual orientation, nationality, ethnic identity, political or religious opinions, to present, promote, organize, manage and produce performances and exhibitions of works of cultural and educational value, including performances, broadcasts, entertainments and exhibitions, to raise cultural diversity awareness through specific educational activities aimed at young people.

### **Outline of Programme Details**

Music & art based projects with East Belfast communities working with artists representing many different cultures, aiming to enhance cultural relationships and artistic value within the area.

### **Summary of the Proposal**

Beyond Skin offer a wide range of activities and services including:

- Cultural educational outreach programmes, multi-cultural arts programmes & workshops, cultural events and festivals, support for individuals artistic development, training programmes for musicians employed within 'Motion' projects, work placements for students to raise their awareness of arts and cultural diversity, volunteering opportunities for members of the public.

Project Titles:

- The Motion Project, Youth in Motion, Create Perceptions, Journey of Equals, Homely Planet, 1 Giant Leap

**East Belfast Action Plan**

Timescale	Action	Objective
April 08- December 08	Interactive music experiences (iME's) Introduction to different cultures through music	Build relationships with communities through schools / youth groups.
June 08- March 09	Art workshops	Build relationships and engage communities
September 08 – March 09	Homely Planet radio recording and development sessions	Community engagement and partnerships
January 09 onwards	New arts initiatives through an 'idea factory' program.	To sustain relationships, build confidence, provide opportunities and enhance the arts & culture elements.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	3000
PARTICIPANTS	800

**Projected Budgets****Income**

Earned income	£4,000.00
Other public funding	£12,500.00
Private income	£6,500.00
'In Kind' Support	£1,000.00
Belfast City Council Annual Funding	£18,000.00
<b>TOTAL:</b>	<b>£42,000.00</b>

**Expenditure**

Artistic Expenditure	£12,200.00
Capital Expenditure/Core Costs	£10,340.00
Marketing and Publicity	£4,100.00
Overheads	£5,360.00
Wages/Organisational Development	£10,000.00
'In Kind' Support	N/A
Other Expenditure	N/A
<b>TOTAL:</b>	<b>£42,000.00</b>

**Belfast City Council Subvention**

A grant of **£18,000.00** is requested from Belfast City Council.



## **Assessment**

Beyond Skin uses music and the arts to address issues of racism and conflict. Beyond Skin is requesting a moderately high grant for this programme of approx 35% from Belfast City Council. Approx 40% of income is secured through grant income from statutory agencies and Trusts. 13 % is through earned income and a moderate 3.5 % is indicated in sponsorship and in kind support. They demonstrate a good track record in the delivery of quality activities that offers a quality experience that provides the opportunity to provide the cultural experience of those living working and visiting the city. Widening access and cultural diversity are core components of Beyond Skins work. Indirectly this has an impact in developing future audiences. In their outreach activities/ skills development there is strong evidence of engagement of individuals representing Section 75 groups. There is reasonable evidence of enhancing the cultural and economic infrastructure. Management and Governance overall is considered basic. There is reasonable evidence of strategic planning and policies. Marketing is deemed as average with reasonable Monitoring and Evaluation and staff development processes. It has a strong Northern Ireland remit; however, in 2009 it intends to have a new focus in the East of the city and provides moderate need and demand and that they should be funded on an annual basis. The proposed annual programme is diverse and challenging, however, with the exception of 'Belfast. East' limited evidence is provided in terms of location, audience targets, and specific budgets about the majority of their programme. Financial management is good and the budget provided is detailed and competitive; however, without the full financial breakdown for the organisations annual activities it is difficult to determine value for money. The proposal states that sustainability and future development of programmes are integrated into the overall delivery of there work, however minimal evidence has been provided to support this. There is limited evidence of use of public spaces.

### **13: Bruiser Theatre Company**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£7,500.00
2006/2007 Annual Funding	£7,750.00
2007/2008 Annual Funding	£7,750.00
2005/2006 Enhancements	£10,000.00

### **Purpose of Organisation**

Bruiser aims to produce exciting, innovative and highly physical theatre, presenting existing texts using physical theatre techniques. The company presents work that is physically, emotionally and intellectually accessible to all, stripping away the paraphernalia that so often surrounds modern performance. Bruiser's theatre is flexible and easily transportable allowing plays to be performed in a wide variety of spaces to target as wide an audience as possible. All of Bruiser's work is accompanied by comprehensive Teachers' Packs, workshops and audience notes. Please also see Bruiser's Mission Statement & Artistic Policy.

### **Outline of Programme Details**

Bruiser's 2008/09 programme, featuring tours of 'The Case of the Frightened Lady' and 'Oh, What A Lovely War!' as well as a major education programme.

**Summary of the Proposal**

1. 'The Case of the Frightened Lady' By Bill Scott - Autumn 2008
2. 'Oh, What a Lovely War!' by Joan Littlewood - Spring 09
3. Education and Outreach Programme, in partnership with The Old Museum Arts Centre.
4. Pick & Mix Festival 2008
5. Open Auditions 2008
6. Mentoring, internships and general one-off workshops

Combining production work, training and educational outreach of the highest quality, this programme is at the forefront of Bruiser's continued strategic development (see previously submitted 'Time Flies 2007-10 Strategic Plan). The Company's continuing strategic development requires Bruiser to be annually funded. Belfast City Council funding, which the company would spend on Production Costs and allow Bruiser to strengthen its long and short-term development and programme delivery to its audiences.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	<b>5,150</b>
PARTICIPANTS	<b>852</b>

**Projected Budgets**Income

Earned income	£113,963.50
Other public funding	£111,344.22
Sponsorship	£7,000.00
Belfast City Council Annual Funding	£10,000.00
<b>TOTAL:</b>	<b>£242,307.72</b>

Expenditure

Artistic Expenditure	£61,850.00
Capital Expenditure/Core Costs	£62,294.72
Marketing and Publicity	£10,800.00
Overheads	£400.00
Wages/Organisational Development	£1,049.50
'In Kind' Support	£200.00
Other Expenditure	£105,713.50
<b>TOTAL:</b>	<b>£242,307.72</b>

**Belfast City Council Subvention**

A grant of **£10,000.00** is requested from Belfast City Council.

**Assessment**

Bruiser Theatre Company (BTC) are a well established theatre company providing sound evidence to be funded on an annual basis and for a demand for activities. BTC is requesting a modest grant of approx 4%. There is good leverage from other public funding bodies at 42%. An impressive 51% is through earned income. Overall it represents excellent value for money. They have an established presence in the city and have provided evidence of a good track-record, with strong cultural product which delivers a high quality experience and skills development that enhances the cultural experience. There is evidence of support to cultural organisations in the City in particular to the younger and less experienced organisations and demonstrates to a reasonable level contribution to both the economic and creative infrastructure of the city. There is good evidence of engagement of individuals representing section 75 groups. Bruiser carries out Educational and Outreach activities. The consultation with relevant sectors, and the Graduate Academy anticipated to be rolled out by 2009, will enhance accessibility and professional development of participants. Commitment to audience development is evident and considered reasonable. Management, governance and financial management is good. There is reasonable evidence of strategic planning. Marketing is strong in some areas. Overall they have embedded good structure for appraisal and review. There is an appropriate range of policies for the organisation; they demonstrate a strong commitment to staff development and training. There is limited evidence of the use of public spaces.

**14: C21 Theatre Company**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

**Purpose of Organisation**

The Board of the Company is preparing a strategic plan and, subsequently, will produce a relevant business plan. The following mission statement has been agreed-  
 “C21 is dedicated to providing audiences with high quality ensemble theatre which is entertaining, thought provoking and memorable”

In addition, the Board has devised core values and aims and objectives.

These include-

- The placing of immense value on local actors as interpretive artists and being committed to their development, the introduction of audiences to plays of notable writers which are classic/contemporary/cutting edge, the performance of at least 2 plays each year.

**Outline of Programme Details**

The Company will continue with its training/development programme for local actors and will be responsible for mounting 3 stage productions.

### **Summary of the Proposal**

The Company will provide a series of workshops in the period Sept.-Nov.2008 and Jan.-Mar. 2009. These workshops will span a broad spectrum of professional drama and play reading with sessions being led by various theatre practitioners and other experts in the field.

Three productions are planned ie. May 2008 (Belfast and other venues)- 'PS Your Cat Is Dead' (a comedy by the award-winning Broadway playwright James Kirkwood). Autumn 2008(Belfast and other venues)- 'Transitions' ( a play set in NI by Billy Cowan, Truant Theatre Company Manchester-see below). Xmas 2008 (Belfast and Ballymena)- 'Cinderella' (adapted by Peter Quigley).

The Company may also perform its very successful version of the Santaland Diaries in Belfast and other provincial venues. This is a one-man comedy, lasting approx. 1 hour, which lends itself to a wide range of venues and could eg. be performed in hotels and at corporate events. Letters have just been issued to all of the major hotels in Belfast and surrounding area advertising Santaland Diaries for Xmas 2008.

There is considerable potential and scope for C21 to also become more involved with local schools and if resources permitted, in due course, productions/workshops could be tailored accordingly.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	<b>9000</b>
PARTICIPANTS	<b>50</b>

### **Projected Budgets**

#### Income

Earned income	£17,683.00
Other public funding	£10,000.00
Private income	£1,000.00
'In Kind' Support	£9,823.00
Belfast City Council Annual Funding	£26,237.00
<b>TOTAL:</b>	<b>£64,743.00</b>

#### Expenditure

Artistic Expenditure	£27,700.00
Capital Expenditure/Core Costs	£2,200.00
Marketing and Publicity	£900.00
Overheads	£3,120.00
Wages/Organisational Development	£21,000.00
'In Kind' Support	£9,823.00
Other Expenditure	
<b>TOTAL:</b>	<b>£64,743.00</b>

**Belfast City Council Subvention**

A grant of **£26,237.00** is requested from Belfast City Council.

**Assessment**

C21 is a small theatre company which has produced plays economically of a good quality in Belfast and Northern Ireland. They provide reasonable evidence that they operate on an annual basis. To a reasonable degree there is evidence of widening access to cultural activities. There is good evidence of skills development. Previous activities provide good a good history of use of public spaces. The proposal provides moderate evidence of need or demand for activities. C21 are requesting a high percentage of grant which equates to approx 40% of overall costs from Belfast City Council, leverage of other funding is moderate at 15% earned income is good at 27%. Financial management is sound; overall it offers average value for money. The proposal alludes to cultural tourism, however, lacks clarity in actual delivery. Through the use of commercial services and employment of local actors there is moderate evidence of economic impact. To a moderate degree there is support enhancing the cultural infrastructure. The subject matter of previous plays has been topical, however. There is scant background material of the proposed plays and little evidence of the strategic purpose of the productions. The schedule provided is basic and unclear about which venues in Belfast activities will take place. It is difficult to determine strength and quality of activity. Overall Management and Governance is considered reasonable C21 has a Child Protection and Equal Opportunities Policy this is considered appropriate for the scale of the organisation. Marketing and Monitoring and Evaluation is considered average. There is limited evidence of outreach and engaging with communities or marginalised groups.

**15: Cahoots NI**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Enhancement	£25,000.00
2006/2007 Enhancement	£20,000.00
2006/2007 Annual Funding	£3,000.00
2007/2008 Annual Funding	£4,000.00

**Purpose of Organisation**

Cahoots NI is a professional children's theatre company based in Belfast, The principle aims of the organisation are: to provide inspiring theatrical experiences for children; to expand the imaginations and stimulate the artistic creativity of children; to encourage appreciation of the arts in children from all sections of the community; to develop meaningful links with the communities in which the company works; to develop audiences of young people and their families / carers; to produce large scale theatre productions for venues in Belfast and beyond; to work with experienced and highly regarded professional artists from Belfast and the rest of Northern Ireland and so contribute to the cultural economy.

**Outline of Programme Details**

Cahoots NI will present three theatre productions, a rehearsed reading, performing arts events for healthcare settings, school's workshops and produce two new scripts for children's theatre.



This show has built on successful and well received performances of the *Flea Circus* at *La Strada* international festival of street theatre in Bremen, Germany, 2006. The Scottish Children's International Theatre Festival – the most prestigious children's arts event in the UK .

*The Flea Pit* will be performed over two weekends as a self-contained street performance in Edinburgh city centre.

Age Range                                      Family Audience (6-11 year olds)

Performances                                32

- Paul McEaney – Director

- *Hugh Brown* – Performer

- Ursula Burns - Musician

- Christina Nelson - Performer

- Production Artists to be confirmed

### **June 2008 - Pick 'n' Mix Festival of New Writing at OMAC, Belfast**

It is projected that this Festival of New Writing will continue to be a feature within the landscape of Belfast offering further opportunities for Cahoots NI to explore new ways of staging children's theatre. This will allow new scripts to be developed using a variety of different theatre forms including physical theatre, dance, music alongside various illusion and special effects techniques. This will help to deepen the engagement of younger audiences as critical reviewers. Cahoots NI will aim to identify and work with local and first time writers.

Age Range                                      Family Audience (4-8 year olds)

Performances                                3

- Paul McEaney – Visual Director/ Illusion Designer

- All other Production Artists to be confirmed

### **July – August 2008 - *Magic Medicine* - Regional Tour**

Following on from the successful pilot project – *The Bumble Bee Orchestra*, which toured hospices and respite units across Northern Ireland in September/October 2007 it is proposed to tour both *The Bumble Bee Orchestra* and *Bedside Theatre* (visiting hospitals) as a *Magic Medicine* package over the Summer months in 2008.

This ongoing arts and health work is a crucial element of the company's community outreach programme and commitment to take vibrant and engaging performing arts experiences to those children who are marginalised through illness and disability. Belfast area venues will include the Royal, Forest Lodge at Musgrave Park Hospital and the Ulster Hospital.

Age Range                                      Patients /Families (2-18 year olds) & Vulnerable Adults

Performances                                144

- Paul McEaney – Writer / Director

- Artists to be confirmed

**September – October 2008 - The Musician**

Working from a script written and composed by Conor Mitchell, commissioned by Cahoots NI, the company proposes to produce and present an original piece of children's musical theatre entitled *The Musician*. A four week development and rehearsal period will be undertaken by a creative development team, also including a Choreographer and Film Director. Paul McEneaney will devise strong visuals and illusions for the piece and the music and dialogue will be further developed for stage by Conor Mitchell.

The production will be European in style and, with a cast of seven, will be a mid to large-scale production. This production will take a challenging approach to children's theatre, through the use of music as the principal means of narrative. Musical discord and harmony will be integrated with Cahoots NI's unique brand of visuals to tell a story that gains its inspiration from children's fairytales, including 'The Soldier's Tale' and Grimm tales.

This production will explore the darker side of music as it mesmerises and entrances the characters, leading them astray. It also explores how music can be used to narrate a story, looking at instruments as tools for story-telling, each one with a different timbre, sound and personality. The instruments will be used as set, characters and story-tellers, not just for background music. There will also be a strong dance element in the production to complement the music.

**Development & Rehearsals**                      **Belfast**

- Paul McEneaney – Director
- Conor Mitchell – Writer/ Composer
- Artists to be confirmed

**October – November 2008 The Musician - Belfast**

Cahoots NI propose a ten-day run of this new production, *The Musician*, for children 6 -11 years, as a one-off show taking place in Belfast, possibly programmed as a family event for Belfast Festival at Queen's using an unusual or historic venue to be confirmed.

Children seldom get to see music being played live so this production will give children the opportunity to see how musicians interact with their instruments and the opportunity to attend a very visual and auditory show.

Age Range	Family Audience (6-11 year olds)
Performances	10

- Paul McEneaney – Writer / Visual Director
- Artists to be confirmed

**November – December 2008 New Writing Scripts for Children**

Cahoots NI is committed to developing writers and original theatre for young children. Funding will enable new approaches to youth arts through the combination of skills that different artists bring to the project. This project will produce two new scripts in turn supporting the cultural economy of the region



through providing the opportunity for writers to develop their skills in creating work for children and for young actors to try out scripts through rehearsed readings.

- Paul McEaney – Visual Writer
- Artists to be confirmed

**January 2009                      Workshop – Development & Rehearsals**

In line with Cahoots NI's commitment to outreach and audience development the company will devise a new workshop to accompany the next major touring production for Spring 2009. Using themes dealt with in the theatre production a variety of different art forms can be used such as visual arts, music, dance and drama.

- Paul McEaney – Writer / Director
- Artists to be confirmed

**February - March 2009                      Regional Workshop Tour**

The company has built a strong reputation in schools for delivering high-quality, curriculum-linked workshops over the last six years and aims to build on this success during the year. These workshops will enable a significant increase in arts access as this opportunity for creative learning can be taken directly into schools, after-school clubs, youth clubs and community groups.

These workshops will be reinforced by the production of a resource pack to be used by the children in the school or home environment.

Age Range	Family Audience (4-11 years)
Events	30

- Paul McEaney – Visual Director
- Artists to be confirmed

**Additional - In Cahoots Kid's Club**

**In Cahoots Online Newsletter**

Cahoots NI has been building up a Kids Club over the last four years and already has nearly 1,000 young members, each of whom now has access to an online newsletter featuring information on Cahoots NI's shows, a page of magic puzzles and various feature articles. The opportunities for more collective work within the youth arts sector will also be explored in order to enhance and to develop audiences of young children across all art forms, to encourage appreciation of the arts in children from all sections of society and to expand the imagination and stimulate the artistic creativity of children

**Ongoing 2008 – 2009**  
**4 issues throughout the year**

Age Range	4-11 years
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**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	9,766
PARTICIPANTS	2,080

**Projected Budgets****Income**

Earned income	£28,820.64
Other public funding	£189,407.52
Private income	£73,839.36
Belfast City Council Annual Funding	£11,500.00
<b>TOTAL:</b>	<b>£303,567.52</b>

**Expenditure**

Artistic Expenditure	£208,842.56
Capital Expenditure/Core Costs	£16,550.00
Marketing and Publicity	£4,650.00
Overheads	0
Wages/Organisational Development	£73,524.96
'In Kind' Support	0
Other Expenditure	0
<b>TOTAL:</b>	<b>£303,567.52</b>

**Belfast City Council Subvention**

A grant of **£11,500.00** is requested from Belfast City Council.

**Assessment**

Cahoots N.I. proposed programme of activities is comprehensive. The proposal provides strong evidence of a need and demand for activities. There is good evidence that the organisation should be funded on an annual basis. They have provided a good budget indicating good value for money. Cahoots are requesting a modest grant of approx 4% with good leverage of other funding at 77% and earned income considered very good at 17%. Previous activities have taken place in parks as well as cultural venues providing good a good history of use of public spaces. Cahoots N.I. have a good track record and provide evidence of delivery of children's theatre at a high quality. There is a broad and diverse range of works that are developmental and often ambitious. Annually they produce approx 3 plays with a strategic artistic vision which is considered positive. They present to a reasonably high degree of enhancing the cultural experience of those living, working, and visiting Belfast. The proposal demonstrates a strong understanding the need of audience development. Widening access is enhanced by the portable nature of many of the performances. It has a strong educational merit in addition there is a free scheme linked with the extended school programme. Good Relations benefit is evidenced and provides opportunities for children who otherwise may not have the opportunity

to access theatre. There is clear evidence of enhancing the cultural infrastructure and good links to cultural tourism. Activities take place in parks as well as cultural venues, providing strong evidence of use of public spaces. Skills development is considered positive. Monitoring and evaluation is considered basic.

### **16: Catalyst Arts**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
Annual Funding 2005/2006	£ -
Annual Funding 2006/2007	N/A
Annual Funding 2007/2008	N/A
2005/2006 Rolling Programme	£3,000.00

### **Purpose of Organisation**

Catalyst aims:

- To challenge and question the idea of what contemporary art is today, to allow for projects that may not be accommodated elsewhere, to maintain in Northern Ireland a flexible, multipurpose centre where local, national and international artists can work experimentally and to provide the space and support for the presentation of one off projects from a broad range of art activities including performance/time based media, installation, painting, sculpture, video, photography, music, dance, alternative theatre and literature, help artists by promoting studio spaces, residences and exhibition opportunities, to provide an environment which encourages young artists to creatively engage with their locale, to work as an interface between organisations and sectors of the community to meet the needs of potential and actual audiences.

### **Outline of Programme Details**

Catalyst Arts is celebrating its 15<sup>th</sup> year in 2008 and plans to generate a celebratory theme with innovative art projects spanning and challenging the wide range of contemporary art practices.

### **Summary of the Proposal**

An annual grant will contribute to the core costs of the organisation including programming costs and maintaining the gallery space. This programme and the longer term strategic develop of the organisation, including its marketing strategy, will benefit from annual funding.

Catalyst Arts, through celebrating its 15<sup>th</sup> year, seeks to enhance its Arts Programme in 2008/09, to ensure that it continues as a centre of excellence for the arts, locally, nationally and internationally. The gallery will continue to provide a city centre location for the presentation of an innovative programme of contemporary art drawn from local, national and international artists work. The organisation will also use a variety of locations across the city to bring contemporary art to audiences who might not normally attend galleries. Catalyst will also continue to augment these activities with a workshop programme developed to give a wide range of people the opportunity to participate directly in the arts.

Catalyst Arts visual arts programme for 2008/09 focuses on delivering a carefully planned programme of events, talks and exhibitions in the gallery space and beyond, in collaboration with artists and other organisations. This programme will culminate in a retrospective of Catalyst

Arts achievements over the last fifteen years by inviting past directors to exhibit, and presenting a showcase of work from the archive of previously exhibited artists.

Catalyst Arts aims to deliver a broad range of arts activities, which will develop new audiences for the arts in Belfast and beyond.

Catalyst Arts achieves this secondary aim of cultural exchange through programming international and local artists within the same exhibitions, creating a social situation in which both local and international practitioners can exchange ideas and documentation as equals working within the same exhibition context.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	+12,000
PARTICIPANTS	+360

### **Projected Budgets**

#### Income

Earned income	£9,900.00
Other public funding	£17,645.00
Private income	£4,700.00
'In Kind' Support	£16,700.00
Belfast City Council Annual Funding	£10,000.00
<b>TOTAL:</b>	<b>£58,945.00</b>

#### Expenditure

Artistic Expenditure	£3,430.00
Capital Expenditure/Core Costs	£20,230.00
Marketing and Publicity	£5,735.00
Overheads	£10,440.00
Wages/Organisational Development	£16,300.00
'In Kind' Support	£370.00
Other Expenditure	£2,440.00
<b>TOTAL:</b>	<b>£58,945.00</b>

### **Belfast City Council Subvention**

A grant of **£10,000.00** is requested from Belfast City Council.

### **Assessment**

Formed in 1993, Catalyst Arts promote residencies, exhibition space and maintain a multi-use centre where international and local artists can work experimentally and to provide space and support for one off artistic projects. In a reasonable application Catalyst scored highly in

Leadership, offering 16% earned income within projected turnover in 08/09. Catalyst have shown reasonably good leverage in attracting funding from non-statutory organisations such as the Henry Moore foundation, but their budget sees a 17% leverage of BCC funding making it more substantial in relation to other organisations. The organisation scores highly in Celebration and offers a strong artistic programme with high quality outputs. The application was weaker in Good Relations, with some detail provided as to how the organisation is committing to outreach and development. Management and Governance is moderately good with appropriate strategic and business planning in place however their 'rolling' Board structure suggests difficulty with continuity within the organisation. Economic Regeneration is scored reasonably within the criteria, with skills development being an area of particular strength. There is less evidence given as to how Catalyst enhances the economic infrastructure of the city although they contribute strongly to the cultural infrastructure. In general, Catalyst is an organisation who produces good quality work, and show a reasonable fulfilment of the criteria given that they are run largely by volunteers.

### **17: Cathedral Quarter Arts Festival**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2006/2007 Rolling Programme	£ 2,500.00
2005/2006 Enhancements	£20,000.00
2006/2007 Enhancement	£13,000.00
2005/2006 Annual Funding	£12,000.00
2006/2007 Annual Funding	£14,000.00
2007/2008 Annual Funding	£14,500.00

### **Purpose of Organisation**

The Cathedral Quarter Arts Festival's Mission Statement carries the following aims;

- To highlight the social, celebratory and enjoyable aspects of engagement with the arts, to appeal to less mainstream, less traditional and younger audiences, to make arts available in centrally located, accessible and often, unfamiliar venues, to meet a gap in arts provision during the good weather of early summer, to provide a showcase for the best of our local talent to contribute to the regeneration of Belfast's north city centre through the arts and cultural sectors, to promote Belfast as an attractive cultural tourist destination.

### **Outline of Programme Details**

The Cathedral Quarter Arts Festival has played a lead role in the cultural regeneration of the Cathedral Quarter area but its influence stretches far beyond. Now one of the most significant Festivals on these islands, through strategic and sustainable growth they aspire to make the 9<sup>th</sup> Cathedral Quarter their most ambitious and culturally diverse to date.

### **Summary of the Proposal**

Cathedral Quarter Arts Festival  
Detailed Programme 2008/09

Project Managers:

General Programme – Sean Kelly, Music Programme – Darren Smyth/Gerard Sheppard, Circus Programme – Will Chamberlain, Visual Art & Sound & Vision – Stephen Hacket

Priorities of Programme

In the event of their funding being less than anticipated, the Festival would prioritise the most dynamic and innovative aspects of their programme, namely Literature, Theatre and Music and would consider cutting back on Visual Arts, Dance, Traditional Arts and Circus.

As with last year there will be a strong focus on multi-ethnic programming and, in association with Colmcille, a renewed focus on traditional arts (Gaelic and Scots Gaelic)

### **Start and Finish Dates**

Work on the Festival effectively began straight after the last Festival finished on May 11, 2007. Below is a breakdown of the Festival year;

#### **May - July**

Work relating to the recently finished Festival, Accounting, Reports and Evaluations

#### **August/September**

Sponsorship Proposals, Initial programme ideas and research, Research into new Funding Avenues, Strategic Planning

#### **October- December**

Programming begins in earnest. Fund-raising continues. Initial contracts exchanged. Audience Development Officer employed. Marketing plan drawn up. Also, fund-raising and programming for 'Out to Lunch' mini-festival in January.

**January**      *Out to Lunch Delivered.*

#### **January-March**

Contracts finalised. Festival Assistant employed. Programme completed, designed and printed

#### **April/May**

Marketing Strategy put into practice. Festival launched . Production Manager employed. Front of House Manager employed. Artist details finalised. Festival begins.

Among the new and expanded elements to the 2007/2008 programme (subject to funding) are;

- A new partnership with the organisation Colmcille which will result in a massively expanded Traditional Arts programme highlighting the living language and culture of Gaelic and Scots Gaelic.
- In partnership with the British Council, a local arts showcase staged, in part, for International festival promoters.
- An expanded World Culture strand entitled 'Rhythm & Roots' designed to engage new communities and featuring major celebrations such as a Polish party and a Philipino Night.
- Launch of a major new Nightclub for people with Learning Disabilities.
- A strong Youth Arts programme and conference in partnership with Wheelworks and the Creative Youth Partnerships.

- A major new Audience Development Initiative which will comprehensively engage with minority and excluded groups including a 'free day' on the first night of the festival where absolutely everything is free.
- In partnership with the Sonorities festival, new music 'interventions' around the city.
- A symposium on Time-based Performance Art in association with Belfast College of Art
- A dedicated 'Artist in Residence' performing throughout the Festival at various venues and to numerous Youth and Community Groups.
- An enhanced 'Out to Lunch' mini-festival of arts in January.
- A Speech Enabled Web-site.
- A new 'Print at Home' Ticket Facility.
- Management input into the proposed new performance space 'The Black Box'
- A 'World Culture' programme within the main programme which will be housed in a Marquee in Custom House Square and feature artists from around the world.
- An expanded 'Festival of Fools' street theatre programme .
- An 'Art Trail' of the Cathedral Quarter.
- A Talk on their practice by an Internationally renowned visual arts practitioner.
- The Glitter & Sparkle Grand Festival Ball.

*Essentially their most ambitious programme to date will cover 140 events in 35 venues.*

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the <u>proposed programme 2008/09</u></b>	
AUDIENCE	60,000
PARTICIPANTS	1,000

### **Projected Budgets**

#### Income

Earned income	£55,000.00
Other public funding	£200,000.00
Private income	£29,000.00
Belfast City Council Annual Funding	£25,000.00
<b>TOTAL:</b>	<b>£309,000.00</b>

#### Expenditure

Artistic Expenditure	£167,000.00
Capital Expenditure/Core Costs	
Marketing and Publicity	£31,000.00
Overheads	£25,000.00
Wages/Organisational Development	£59,100.00
'In Kind' Support	
Other Expenditure	£27,000.00
<b>TOTAL:</b>	<b>£309,100.00</b>

**Belfast City Council Subvention**

A grant of **£25,000.00** is requested from Belfast City Council.

**Assessment**

The Cathedral Quarter Arts Festival (CQAF) has been in existence for 8 years and in that time has gathered an audience of 57,000 for the year 2007/08 and involving almost 1000 participants. As a key partner in developing the Cathedral Quarter's artistic profile and its substantial contribution to the overall cultural life of the city. The company has requested a relatively small grant (£25,000) from BCC as part of a projected turnover of £309,000.00 in 2008/09. This represents an excellent leverage of 9%. CQAF are extremely proud of the fact that they have never made a loss on any of the previous festivals and claim to contribute c. £750,000 to the city economy, which for an event of this size is an excellent return. Earned income in 08/09 is 18% of turnover. CQAF have adopted a thorough marketing plan for the forthcoming year, with clear targets and strategy to ensure maximum penetration in chosen years. Financial management seems highly effective, with good analysis of figures and timely reporting. CQAF have all appropriate policies, which are updated as and when needed. However, the CQAF have no established outreach programme, and whilst the organisation is clearly aware that they are creating new cultural space in the city and broadening audiences, limited evidence is shown that they are targeting super-output levels, and they could do with improving this approach. CQAF have been growing as a festival in terms of audience and capacity over the last 8 years. As an established, yet relatively young part of the cultural landscape they have produced an economical, innovative festival with an increasingly high profile, cultural product for the city.

**18: Community Arts Forum**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£18,500.00
2006/2007 Annual Funding	£19,000.00
2007/2008 Annual Funding	£19,500.00

**Purpose of Organisation****Vision**

Community Arts Forum will be an organisation which builds communities through collective creativity

**Mission**

Promoting universal access, participation, authorship and ownership throughout society through community arts

**Aim**

To develop the community arts sector through a comprehensive programme of: training, development, information, publications, seminars, conferences, advocacy, lobbying and networking

**Objectives**

Supporting and extending community-based opportunities for people to participate in and control arts activities;

Creating a membership organisation to secure long-term sustainable development of community



arts organisations and groups;

Developing understanding and standards of practice of community arts through training, education and information;

Raising awareness of and support for community arts at neighbourhood, city and national levels;

Developing partnerships with government and key funding agencies to shape policy relating to community arts.

### **Outline of Programme Details**

Community Arts Forum will deliver: three bulletins - The Wee Can; a weekly ebulletin; a comprehensive web site; an action research project; advocacy; lobbying and networking.

### **Summary of the Proposal**

Community Arts Forum will use its grant from Belfast City Council to fund an information assistant. The information unit has developed in an extremely positive way since the information assistant took up post in May 2007. An additional post in the information unit has facilitated the development of a re-designed website including a re-designed online directory and re-designed e-bulletin the Wee Cad. It also allowed the publication of a comprehensive 36 page bulletin. This bulletin '50 reasons why Northern Ireland Needs Arts' contains comprehensive outline of the benefits of participating in the arts and the impact the arts have on society. This has served as a key lobbying tool in the campaign to increase the per capita spend on the arts in the region. This would not have been possible with one person in post. The information assistant post is key to the organisation and will allow information to flow to Community Arts Forum members and the wider community arts sector. It will help to keep more people informed about developments in the community arts sector.

Over the next twelve months Community Arts Forum seeks to further develop its information offering – providing a more comprehensive and responsive service to its members and the wider art and community sectors. Community Arts Forum plans to further develop its series of key guides; its funding advice service; its online and printed resources and its role as an advocate for the community arts sector.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	450,000
PARTICIPANTS	285

### **Projected Budgets**

#### Income

Earned income	
Other public funding	£4,000.00
Private income	
'In Kind' Support	
Belfast City Council Annual Funding	£22,815.00
<b>TOTAL:</b>	<b>£26,815.00</b>

Expenditure

Marketing and Publicity	£7,000.00
Overheads	£3,498.00
Wages/Organisational Development	£16,317
<b>TOTAL:</b>	<b>£26,815.00</b>

**Belfast City Council Subvention**

A grant of **£22,815.00** is requested from Belfast City Council.

**Assessment**

The Community Arts Forum (CAF) is significant umbrella organisation which has a N.I. wide remit but has a base and strong operational focus for the Belfast region. There is good evidence of both need and demand for their activities and that they should be funded on an annual basis. CAF are requesting a moderate grant of 9% with good evidence of leverage of other funding, approximately 13% is through earned income overall it offers good value for money. Accessibility is at the core of CAF's activities and a high percentage of their work takes place in areas considered to be socially deprived and contribute significantly to skills development. CAF have a strong track-record of high standards of practice in cultural product development. They provide pertinent skills development opportunities. There is strong evidence of enhancing the cultural experience of those from Belfast and beyond. CAF demonstrates commitment to developing audience. The new development unit within the organisation will involve direct contact with marginalised groups and will evaluate the impact of process and engagement. CAF has a strong track record to influence cultural and development policy. The organisation demonstrates good Management and Governance and has appropriate financial procedures. They have an extensive range of policies and reasonable strategic planning. Importantly, there is a review system to monitor delivery of strategic aims as well as targeted monitoring and evaluation. There is a stated commitment to staff development through a staff development and training policy, although no formal programme is in place. Through the delivery of programmes there is moderate evidence of use of public spaces.

**19: Creative Media Partnerships**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

**Purpose of Organisation**

Based in Belfast's Cathedral Quarter, Creative Media Partnerships is a multimedia arts organisation whose main objective is to stimulate and promote arts access and creative expression through photography, film, visual art, drama and multimedia.

CMP provides access to a wide range of media, training [Open College Network accredited], resources and exhibition space for community /arts groups throughout Belfast and Northern Ireland.

Creative Media Partnership is currently running a number of highly successful outreach arts projects funded by Belfast City Council and Creative Youth Partnerships throughout Belfast and Northern Ireland. CMP is eager to consolidate and develop their work.

### **Outline of Programme Details**

“Putting multimedia and creative arts at the heart of Belfast’s Cathedral Quarter, Creative Media Partnerships offers a diverse programme of innovative arts provision and services”

### **Summary of the Proposal**

Grounded in collective experience and expertise, innovation and creativity are at the core of Creative Media Partnerships and they have developed a number of highly successful arts based projects. In order to enhance this, promote creativity and encourage further artistic exploration for their participants they also provide accredited training in arts practice and facilitation as an Open College Network approved centre. Creative Media Partnership application to Belfast City Councils Annual Funding programme is intended to provide a stronger basis from which to develop their draft development plan and enhance and develop further their current service provision.

- *Safe House Art Gallery. 2008-09*
- *Creative Youth Partnerships*
- *Futurelight: May 2008-May 2009*
- *Cross Border Project: January – June 2008*
- *In Partnership with Community Arts Forum: Jan 2008 onwards*
- *Summer Film School: July-August 2008, November 08, Easter 09*
- *Broadening Horizons January-April 2008*

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	34100
PARTICIPANTS	539

### **Projected Budgets**

#### Income

Earned income	£21,600.00
Other public funding	£296,967.82
Private income	£40,910.00
‘In Kind’ Support	
Belfast City Council Annual Funding	£30,000.00
<b>TOTAL:</b>	<b>£389,477.82</b>

#### Expenditure

Artistic Expenditure	£87,778.00
Capital Expenditure/Core Costs	£182,768.82

Marketing and Publicity	£4,300.00
Overheads	£21,275.00
Wages/Organisational Development	£93,356.00
<b>TOTAL:</b>	<b>£389,477.82</b>

### **Belfast City Council Subvention**

A grant of **£30,000.00** is requested from Belfast City Council.

### **Assessment**

Creative Media Partnership (CMP) provides good evidence of both need and to be funded on an annual basis. CMP demonstrates a track record in the delivery of multi-media arts. Service provision has a strong outreach element that will enhance accessibility which engages communities and marginalised groups. CMP is requesting a moderate grant of approx 7.7% and have good leverage of other funding at 76%, approximately 6% will be through earned income. The proposal suggests reasonable good value for money and economic impact. Through skills building there is evidence of the organisation's impact in the growth of Belfast's creative industries. The range of programmes is diverse and is to a reasonable quality. There is supporting evidence of enhancing the cultural experience and audience development, however, there is lack of detail as to the planning and schedule for activities. The organisation is undergoing major changes and has expanded its traditional Cross border programme to have a cultural focus in Belfast, however, there is inadequate business planning for the massive expansion that the company intend to undertake in the forthcoming year gives concern for the sustainability of proposed activities. Overall Management and Governance is moderate. Monitoring and Evaluation is reasonable. Marketing is considered poor. Staff development processes are alluded to, however, limited evidence has been provided to support the statement.

### **20: Creative Writers' Network**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£3,000.00
2006/2007 Annual Funding	£3,500.00
2007/2008 Annual Funding	£3,750.00
2005/2006 Enhancements	£13,000.00
2005/2006 Dev. & Outreach	£5,000.00
2006/2007 Dev. & Outreach	£12,500.00

### **Purpose of Organisation**

As Belfast's only literary development agency, Creative Writers Network trains, supports and develops the writing community and builds sustainable infrastructure, providing a platform for publication through their magazine, Ulla's Nib, and an affordable printing service with their digital press. Creative Writer's Network is located in Cathedral Quarter, where they operate an Information and referral service, giving support with marketing, information and referrals for the entire sector.

Creative Writer's Network have a well-attended, city-wide Development and Outreach Programme building literacy and employment skills and hold relevant, well-attended events and workshops across Belfast.

Creative Writer's Network's annual Brian Moore Short Story Awards promotes Belfast's reputation for literary excellence worldwide.

### **Outline of Programme Details**

Creative Writers Network will deliver an integrated set of events, workshops and services, while producing Ulla's Nib and providing information, marketing and support across the literary sector.

### **Summary of the Proposal**

Over the past two years Creative Writers Network has increased its activity and participation levels at least fourfold. They have developed and run accessible and interesting programming and are reaching a wider and wider audience.

- All of the events and most of the workshops and training they host each year take place in Belfast. Creative Writer's Network deliver a popular and professional Development and Outreach Programme in all areas of the city working with some of its most disadvantaged citizens. They work with people of all backgrounds, and whenever possible bring old and new traditions together.
- Creative Writer's Network are based in Cathedral Quarter and from these offices they deliver an information and referral service which provides a valuable support with for the local literary arts sector. From this location they print and distribute their literary magazine, Ulla's Nib and run their Printing Service. Creative Writer's Network estimate 80% of those participating in their programmes and using their services are Belfast residents. Over 65% of their audience are Belfast residents, and 50% of the artists and facilitators that they employ are also resident in the city.
- They will extend the range of services they provide with the purchase of a few key pieces of equipment. These are a guillotine, for trimming and making custom-size publications; a cold press binder, for true-binding books; a paper-folder for use in making books; a crease machine for making leaflets.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the <u>proposed programme 2008/09</u></b>	
AUDIENCE	15450
PARTICIPANTS	3105

### **Projected Budgets**

#### Income

Earned income	£6,180.00
Other public funding	£85,811.69
Private income	£4,900.00
'In Kind' Support	£4,780.00
Belfast City Council Annual Funding	£29,143.08
<b>TOTAL:</b>	<b>£130,814.77</b>

Expenditure

Artistic Expenditure	£30,540.00
Capital Expenditure/Core Costs	£17,284.17
Marketing and Publicity	£3,000.00
Overheads	£9,910.60
Wages/Organisational Development	£63,900.00
'In Kind' Support	£4,780.00
Other Expenditure	£1,400.00
<b>TOTAL:</b>	<b>£130,814.77</b>

**Belfast City Council Subvention**

A grant of **£29,143.08** is requested from Belfast City Council.

**Assessment**

Creative Writers Network (CWN) offers a strong resource to develop the infrastructure for literary arts in Northern Ireland. There is clear evidence of need and demand for the activities they deliver and for the organisation to be funded on an annual basis. CWN is requesting a moderately high grant of approx 22% from Belfast City Council. There is good leverage of other funding at approximately 66% and earned income is approximately 8%. The budget provided is detailed and overall is reasonable value for money. The organisation has in the past three years substantially grown and established an excellent track-record. There is strong evidence of enhancing the cultural experience. CWN have proposed an impressive and comprehensive range of activities that are strategic and purposeful. Skills development is particularly strong. CWN have dedicated Educational and Outreach programming that reaches those communities most marginalised in Belfast which increases accessibility and supports Good Relations. Audience development is excellent. They provide good evidence of contributing to the cultural and economic infrastructure. They have recently expanded their short story awards to have an international dimension which profiles the city in a positive manner. Staff training is deemed to be excellent. Their financial Management is strong. Overall, CWN demonstrate good standards of Management and Governance. Strategic planning is comprehensive and relevant. Monitoring, Evaluation and Marketing is reasonably good. There is moderate evidence of use of public spaces in the city.

**21: Cultúrlann Mc Adam Ó Fiaich**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£6,500.00
2006/2007 Annual Funding	£7,000.00
2007/2008 Annual Funding	£7,250.00

**Purpose of Organisation**

Cultúrlann Mc Adam Ó Fiaich is an arts & cultural centre dedicated to the promotion of the arts and the Irish language.

They aim to provide a service for the Irish language community with a year round programme for engagement in all disciplines of the arts and for all age groups, to provide a positive and welcoming flavour of Irish culture to people of other cultures including the many tourists to Belfast and to raise awareness of language in the arts.

### **Outline of Programme Details**

Cultúrlann MacAdam –Ó Fiaich aims to produce an exciting and varied arts programme that is attractive to the Irish-speaking and non-Irish speaking communities in Belfast, as well as tourists.

### **Summary of the Proposal**

#### **MUSIC**

Cultúrlann MacAdam Ó Fiaich aims to provide a diverse arts programme. They endeavour each quarter to feature the best of traditional and contemporary music to satisfy the different demographic age groups within the Irish language community. Cultúrlann also showcase local talent with through support acts, weekly sessions in the café and their monthly ceilís.

An Chultúrlann is also home to the 40 strong multilingual Cór Loch Lao and also to the 30 strong Féile Women's Singing Circle.

#### **DRAMA & LITERATURE**

They aim to host regular Irish language drama events each quarter. They have also become popular with English language theatre groups who have come to view an Chultúrlann as a prime theatre venue.

Cultúrlann will continue to be pro-active in promoting emerging talent in the Irish language literary scene by staging book launches, poetry readings and public interviews with more established literary figures.

#### **ART**

The Gerard Dillon gallery in An Chultúrlann is a well-established arts space in West Belfast where local, emerging and established artists can showcase and sell their work. Cultúrlann will kick start 2008 with an exhibition from Natalia Czarneckaa, a Polish artist.

#### **CLASSES**

They shall continue their varied programme of classes, workshops, music classes, language classes, holistic treatments and classes that are geared towards their senior citizens.

#### **CHILDREN'S EVENTS**

Children will remain a focus of An Chultúrlann's activities in 2008/09. During the summer of 2009 they will provide theatre shows, circus shows and drama events that feed into the summer schemes of various Irish language schools in Belfast, Downpatrick, Portadown and Lurgan.

Cultúrlann will continue with 'Na Bopóga' – a weekly interactive show for toddlers using puppets to promote personal and language development through song, dance, story and rhyme.

Cultúrlann is also involved with the production of a CD to accompany the classes.

Cultúrlann will also continue with their successful children's drama classes.

In 2008 they aim to establish a drama school for teenagers that will be managed by established actors who are bi-lingual performers such as Tony Devlin (Band of Brothers) and Nuala O'Neill (Titanic Town, Michael Collins).

Cultúrlann will also offer monthly master classes in regional styles of flute and fiddle aimed at young adults who wish to perfect their traditional music skills. Cultúrlann hope to extend the range of instruments to pipes, traditional guitar and sean-nós singing.

Their aim is to provide a stage for the best of Irish language arts and to provide a varied programme that will attract Irish language and non – Irish language speakers.

Funding received from Belfast City Council will be used to finance the core costs of running a building that offers a wide range of activities and services.

They believe that An Chultúrlann provides an exciting art's programme each quarter that caters for a wide range of people. They are committed to keeping event costs to a minimum for their patrons and they believe that an Chultúrlann represents good value for money for the Council in the range and diversity of activities that they offer.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	2,200
PARTICIPANTS	15,000

### **Projected Budgets**

#### Income

Earned income	£46,000.00
Other public funding	£310,000.00
Private income	£5,000.00
'In Kind' Support	£10,000.00
Belfast City Council Annual Funding	£30,000.00
<b>TOTAL:</b>	<b>£401,000.00</b>

#### Expenditure

Artistic Expenditure	£42,000.00
Capital Expenditure/Core Costs	£12,000.00
Marketing and Publicity	£17,000.00
Overheads	£138,000.00
Wages/Organisational Development	£182,000.00
'In Kind' Support	£10,000.00
<b>TOTAL:</b>	<b>£401,000.00</b>

### **Belfast City Council Subvention**

A grant of **£30,000.00** is requested from Belfast City Council.

### **Assessment**

Formed in 1991, Cultúrlann McAdam Ó Fiaich is an arts and cultural centre dedicated to the promotion of the arts and the Irish language. Their arts programme which features both Irish language and English language performers is attracting around 2,000 audience members each year, and 14,000 participants for their programme of classes. This demonstrates strong need for the programme. The programme itself is of a high artistic quality showing a commitment to innovation and creativity. Cultúrlann forms a key part of the cultural infrastructure in west Belfast



and has strong links to a wide range of other cultural organisations. It also makes a positive impact to the economic and cultural life of the city. Management and Governance is considered strong. The organisation has submitted a new business plan for 2008 – 2010, which outlines the way forward, objectives including a capital plan to develop the building, and an artist in residence to be in place by 2009. This strategic plan is judged to be strong. Total projected income in 08/09 is £401,000.00 the subvention from Belfast City Council is £30,000 representing 7.4% of turnover. Earned income represents 11% of projected turnover. Cultúrlann are effective in reaching out to other areas of the city and this is supported by clear marketing plans and translation policies. In general Cultúrlann have fulfilled the criteria to a high degree.

## **22: Dance Resource Base**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	£4,000.00

### **Purpose of Organisation**

Dance Resource Base is the premiere non-profit resource organisation for dance in Northern Ireland.

Dance Resource Base works to link, serve and strengthen the sector by developing practical services and support to those involved in dance. Dance Resource Base also provides information to the general public about dance.

Dance Resource aim to:

**LINK-** by building networks of support for people involved in or wishing to access dance.

**SERVE-** by providing information services and training opportunities for the dance sector.

**STRENGTHEN-** by acting as an advocate for the dance sector.

### **Outline of Programme Details**

Dance Resource Base is the premier non-profit resource organisation for dance in Northern Ireland providing practical services and support to those involved in dance.

### **Summary of the Proposal**

Dance Resource Base's programme of activities in 2008/9 will comprise of seven key areas of work as outlined below:

#### **1. Dance Studio in Dance Resource Base premises, Donegall Street.**

It is expected that the Dance Studio in the Dance Resource Base building will be fully operational by the beginning of the next financial year and their plans for the studio are as follows:

- The studio will provide dancers and choreographers with much needed rehearsal space in order to develop their own work for performance or other educational projects. The provision of a Dance Studio in a city centre location is a key development for the growth of dance as an art form in Belfast, and will enable many more dancers to develop their professional skills, as well as enabling the general public to access dance more easily. Dance Resource Base will be responsible for co-ordinating rehearsal times and the website will be used to promote the studio and to inform members when the space is available. There will be an online booking form set up on the website.
- Dance Resource Base will launch a small programme of classes in 2008 in order to increase services available for members and the general public. These classes will be available to members at a reduced rate and to members of the public at a slightly higher rate.
- Dance Resource Base will liaise with other performance companies and organisations to promote the use of the Dance Studio, including Music4Youth who are keen use the facility for their master-classes. This will allow as many people as possible can access the space and avail of classes etc.

## **2. Member Services**

- Free one-to-one advice surgeries on career development, training opportunities or funding opportunities. (This service will be particularly relevant and useful for graduates of the degree course in Magee or Belfast Metropolitan College).
- Listing on Dance Directory for dance teachers/dancers/ choreographers.
- Free access to resource library of dance journals, books and videos.
- Discounted rates for use of meeting room.
- Free monthly email newsletter
- Promotional support- free advertisement of shows, workshops or classes on website or in e-newsletter
- Hot desking facilities. Use of computers, internet access and printer.
- Discounted rates for Pro-Dance classes.
- Discounted rates for equipment hire.
- Access to training sessions such as business set-up, child protection and fundraising.
- Discounted tickets for various dance performances and festivals such as Belfast Festival at Queen's.
- Invitations to networking and other social events for the dance sector.

Dance Resource Base will also host several events/meetings for members in order to get feedback on the services they are providing.

## **3. Training for members**

Following on from the series of training sessions offered in the last financial year, Dance Resource Base will repeat the following training events between April and December 2008, which they believe to be of key importance, so that members who did not have the opportunity to attend the previous year's events can access this information:

### **1. Inland Revenue:**

"Working as a freelance dance practitioner". 3 workshops. Workshop on employment status, National Insurance obligations and employment benefits.

2. Volunteer Development Agency:  
“Child Protection Series”  
POC (NI) Training 2 days.

3. St John’s Ambulance and Sports Council:  
First Aid and Health and Safety for Dance Practitioners. Aimed specifically at dance practitioners to ensure safe practice in facilitation during dance classes.

4. Advice Clinics  
Facilitation and organisation of advice clinics for dance tutors on insurance, funding opportunities and career development.

In addition to these training events, Dance resource will also hope to offer a new workshop in collaboration with Northern Visions:

5. “Filming Dance”.  
A new workshop to train dancers and choreographers in the use of video for choreographic purposes and some basic training on editing software “Final Cut Pro”. Dance Resource will approach Northern Visions as a possible project partner for this workshop.

Dance Resource will continue to consult with their members to improve and where necessary, expand on existing services.

#### **4. Dance Resource Base Website**

The website [www.danceresourcebase.org](http://www.danceresourcebase.org) will continue to be the first port of call for anyone interested in dance in Northern Ireland, and will link the dance sector. The website will act as a ‘hub’ for dance. All activities, classes, workshops, performances etc will be assimilated within one central site, thereby creating greater coherence within the dance community in Northern Ireland.

The user groups for the site are dance teachers, dancers, choreographers, students, health professionals, dance companies, arts organisations and educational institutions.

Dance Resource Base will continue to grow the dance tutor database, so that anyone in Northern Ireland looking for a dance teacher in any style, can access contact details on the site.

#### **5. E-bulletin**

Dance Resource Base will continue to send out a monthly e-bulletin to members containing information on job opportunities, training events, performances and any other dance related information.

#### **6. Partnerships**

Dance Resource Base will continue to develop partnerships with other organisations in order to increase the level of dance activity in Northern Ireland and also to help raise the profile of dance as an art form. These organisations will include OMAC, Crescent Arts Centre, Belfast Festival at Queens, Belfast Film Festival, and the Waterfront Hall. Dance Resource Base will also be working with the Health Promotion Agency in order to help promote dance as a way to improve health. Dance Resource Base will continue to consult other dance organisations such as Dance Ireland in Dublin and Dance UK in order to gain information on how best to develop the organisation.

## 7. Evaluation

Between October and December 2008, Dance Resource Base will carry out a full evaluation of the year's activities and will also host a meeting for all members in order to plan the following year's activities and events.

### Projected Audience Figures

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	500
PARTICIPANTS	100

### Projected Budgets

#### Income

Earned income	£3,800.00
Other public funding	£22,120.00
Private income	
Belfast City Council Annual Funding	£5,000.00
<b>TOTAL:</b>	<b>£30,920.00</b>

#### Expenditure

Artistic Expenditure	£1,500.00
Capital Expenditure/Core Costs	
Marketing and Publicity	£2,570.00
Overheads	£13,200.00
Wages/Organisational Development	£12,900.00
'In Kind' Support	
Other Expenditure	£750.00
<b>TOTAL:</b>	<b>£30,920.00</b>

### Belfast City Council Subvention

A grant of **£5,000.00** is requested from Belfast City Council.

### Assessment

Dance Resource Base (DRB) is an umbrella organisation for dance. There is good evidence for a need and demand for activities and that they should be funded on an annual basis. DRB is requesting a moderately high grant of approx 16% from Belfast City Council. Leverage of other funding is high, approximately 72%, earned income is at 12%. Operational costs are considered minimal and very cost effective. Overall, the proposal suggests good value for money. In their short existence DRB have established a range of services for a core membership establishing a reasonable track record. There is good evidence of enhancing the cultural experience. The programme is of good quality, varied and relevant. It enhances participant's potential to engage in an artform currently underdeveloped in the sector. Skills development is particularly strong with a diverse programme. The training programme has an innovative approach. DRB demonstrate good evidence of widening access to cultural activities and developing audiences

for the arts and good use of public spaces. The standard of Management and Governance of the company is strong. Financial management is sound. Policy and Procedures of a particularly high are standard for the scale and short existence of the organisation. Monitoring and Evaluation is considered good. There is moderate evidence of strategic planning. Marketing is considered reasonable. There is reasonable evidence of staff development and training. As a mainly networking organisation there is moderate evidence of Good Relations benefit through the membership make-up, however, supporting multi cultural organisation with promotion and delivery of their activities is of benefit. There is moderate evidence of engaging communities or marginalised groups.

### **23: Dance United NI**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	£3,000.00

### **Purpose of Organisation**

Dance United Northern Ireland is a vibrant, progressive dance company that has gained a reputation, both nationally and internationally, for delivering contemporary dance workshops, production and performance to the highest professional standards. Working with people of all ages and abilities in a variety of community and artistic settings, Dance United Northern Ireland is constantly pushing the boundaries of where and with whom dance has value. The company aims to inspire people and communities to realise their full potential and is committed to building new audiences and to training and sharing skills.

### **Outline of Programme Details**

In 2008/09 the company will launch four groundbreaking programmes of work.

### **Summary of the Proposal**

Three major dance projects will be delivered, two in Belfast and a third project in Belfast, Vienna and Duisburg which will include capacity building and networking opportunities for community dance artists from Northern Ireland. (See Appendix 7 - Programmes of Work). Three medium scale projects will also be delivered and the company will continue to support the development of Dance Resource Base.

Dance United Northern Ireland is requesting funds from Belfast City Council to instigate its robust marketing strategy to ensure that the work is seen and has the profile it deserves.

Through an internal company audit, undertaken in May 2007 and supported by consultants through the Arts & Business Link Initiative, the company identified a weakness in its marketing capacity. By analysing the company's current programmes of work and addressing market penetration, product development, market development and diversification, two clear objectives were identified:

1. To strengthen and widen the profile of the work
- And,
2. To broaden the base of the work in arts, education and community settings

These marketing objectives are intended to enhance and strengthen the company's identity in the sector and in the wider community, and allow the company to promote and circulate information on its programmes work and the impact of such. It will also broaden and enhance the company's contact with customers and stakeholders .

Dance United Northern Ireland is looking for funds to:

- Develop an interactive web site with the facility to show visual images
- Produce a brochure to help publicise and promote the company and to develop new partners
- Merchandising (t-shirts)
- Produce a quarterly news letter to help current partners and clients stay connected to the work, ensure company good practice and that outcomes of research and evaluations are disseminated widely.
- Survey and target its market

Project Titles:

1. 'Crossing the Divide'
2. 'Closing the Gap'
3. 'Building Bridges'
4. 'Opening the Spectrum'

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	9100
PARTICIPANTS	597

### **Projected Budgets**

#### Income

Earned income	£8,900.00
Other public funding	£33,250.00
Private income	£38,802.00
Belfast City Council Annual Funding	£5,000.00
<b>TOTAL:</b>	<b>£85,452.00</b>

#### Expenditure

Artistic Expenditure	£32,702.00
Capital Expenditure/Core Costs	£2,050.00
Marketing and Publicity	£5,000.00
Overheads	£8,650.00
Wages/Organisational Development	£24,350.00
'In Kind' Support	N/A
Other Expenditure	£12,700.00
<b>TOTAL:</b>	<b>£85,452.00</b>

**Belfast City Council Subvention**

A grant of **£5000.00** is requested from Belfast City Council.

**Assessment**

Dance United were formed in 2000, and reconstituted as an independent organisation in 2007. Dance United are dedicated to the provision of contemporary dance workshops, productions and performance to a high professional standard, ensuring that they are taking their work to the widest possible audience. In an impressive application, Dance United has demonstrated good evidence across the different criteria. Audience figures of 3000 and participant numbers of 500 in year 07/08, point to the fact that the organisation has established a clear need for their services. They are particularly strong in leadership; with good leverage of other funding the amount requested from Belfast City Council is 5.8% of projected annual turnover, with 10.4% coming from earned income. In good relations, Dance United offer good evidence that they are reaching out to communities and marginalised groupings through structured, strategic methods. In the past year they have been working in TSN areas. This application demonstrates good evidence in Management and Governance with a strong board ensuring overall strategic planning and delivery are well maintained.

**24: East Belfast Arts Collective**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£6,000.00
2006/2007 Annual Funding	£6,250.00
2007/2008 Annual Funding	£6,500.00

**Purpose of Organisation**

The East Belfast Arts Collective runs the Engine Room Gallery whose aim is to promote and market contemporary art, to include as many contemporary artists who are working to a high professional standard as possible. They aim to engage as many of the public as possible in viewing the shows and to teach and promote contemporary art to as many schools and colleges as possible.

Along with the exhibition they run a programme of artist talks and visits for schools and colleges. East Belfast Arts Collective also provide a number of placements for schools and colleges throughout the year.

**Outline of Programme Details**

East Belfast Arts Collective will run 12 contemporary art exhibitions from April 2008 to March 2009. Exhibitions should reflect broad contemporary art practice in Ireland today.

**Summary of the Proposal**

The programme for the period 1<sup>st</sup> April 2008 to 31<sup>st</sup> March 2009 offers monthly exhibitions comprising 8 one man shows, 2 large scale group shows (Summer and Christmas), one two man show and a studio group with 7 artists, there are a total of 116 artists in this programme. The Gallery will take forward negotiations with the Fenderesky Gallery, for partnership during the closure of the Crescent Arts Centre. This will result in four of these shows moving into next years

programme to allow Fenderesky to exhibit in the space. Fenderesky exhibitions will compensate for this.

All exhibitions for the Engine Room start on the first Thursday of each month and end on the last Saturday. Two of the shows in this programme are by artists who are being treated for quite severe mental health problems.

East Belfast Arts Collective (EBAC) would like the City Council to continue with help in the area of print, design and postage. They do not have any budget for advertising now, but still generate publicity from television, radio and magazines covering their shows. The latest being the current Christmas show on BBC main news with Maggie Taggart. The funding from Belfast City Council goes mainly toward print, design and postage with some of the funding spent on transport costs, presentation of shows, insurance finance costs. It is important to them to maintain a standard of presentation of exhibitions both for the public and artists and City Council funding is important in helping them achieve this.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	4000
PARTICIPANTS	116

### **Projected Budgets**

#### Income

Earned income	£18,000.00
Other public funding	£19,000.00
Private income	£4,000.00
Belfast City Council Annual Funding	£17,000.00
<b>TOTAL:</b>	<b>£58,000.00</b>

#### Expenditure

Artistic Expenditure	£18,700.00
Capital Expenditure/Core Costs	£20,200.00
Marketing and Publicity	£4,950.00
Overheads	N/A
Wages/Organisational Development	£13,000.00
'In Kind' Support	N/A
Other Expenditure	£1,150.00
<b>TOTAL:</b>	<b>£58,000.00</b>

### **Belfast City Council Subvention**

A grant of **£17,000.00** is requested from Belfast City Council.



## **Assessment**

The East Belfast Arts Collective was formed in 1997, and its aim is to promote and market contemporary art in East Belfast through its gallery space, the Engine Room and throughout the rest of the city. In an acceptable application, EBAC outline a year in which the gallery will continue its good work in East Belfast, but will develop its partnerships across the city, by entering into a curating agreement with the Fenderesky Gallery in South Belfast, whilst its home in the Crescent Arts Centre is being renovated. This will result in new audiences for the Engine Room and create a cultural flow from the South of the city to the East and is considered strategically significant.

The gallery shows a good score in leadership as their position as the only non-commercial gallery in the East of Belfast. They are showing a need for their service, in that they are demonstrating 4205 visitors to the gallery and 110 artists using the space throughout 07/08, with their figures not including web visitors. In celebration they show an acceptable level of quality in their work, although more could have been done to describe the nature of the artists they exhibit. Their presence certainly enriches the cultural life of east Belfast, bringing visitors into that part of the city, including an element of cultural tourists, and encouraging artists to exhibit in East Belfast. EABC show good value for money, in that they have raised their earned income to almost £16k in 06/07 and are showing a 50% increase in the half-year to September 07, with support of Belfast City Council leveraging funding of £20k from the Arts Council of Northern Ireland. Turnover in 08/09 is £58,000 with Belfast City Council funding representing 29%, earned income is 31%. In Good Relations, EBAC score reasonably. They have developed a programme with artists who are suffering from mental health difficulties and in the coming year two of these artists will exhibit as solo practitioners. The gallery has good links with the local community, and is used as a meeting space for community groups and arts events as and when it is needed. The application is, as mentioned, of an acceptable standard, however the work that the EBAC contributes to the overall cultural life of the city, and the quality of their work compensates for any deficiencies.

## **25: Educational Shakespeare Company Limited**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

## **Purpose of Organisation**

The Educational Shakespeare Co Ltd provides opportunities for disadvantaged or socially-excluded people to become involved in the arts through drama and film. The overall aim of the organisation is to encourage marginalised people to understand and transform their lives by turning their unique experiences into films and documentaries.

Educational Shakespeare Co uses the medium and practice of digital film to help groups and individuals understand:

- Understand the process of film-making, using film equipment, technology etc. Understand their own capabilities, worth and potential for change through involvement in creative practices, understand the potential and power of documenting self-development through film.

## **Outline of Programme Details**

Educational Shakespeare Company will use culture and arts to continue to enable individuals and marginalised groups in Belfast to change using film to record the process of transformation.

## **Summary of the Proposal**

### **ANNUAL PROGRAMME – 08/09**

#### **1 Longabbey Productions Film Training Course**

(Current and continuing project) Partnered with the Prison Arts Foundation (PAF) and Extern Axis, based in Graham House, Belfast.

This is an existing project with plans for extension. It is a 25-week programme, currently in the middle of the second tranche. Film showcases have previously taken place on the SS Nomadic and this venue is proposed for future showcases also.

#### **September 2008 -**

25-week programme will begin. One day a week training with a group of 6-10 marginalised participants including training in the practical side of film making, writing, acting, directing, understanding filming equipment, camera work, editing, as well as personal development, based on finding their voice and telling their stories through film.

#### **2 Bridging the Divide 4**

(Existing and continuing) A partnership with the Queens Film Theatre (QFT)

A 25-week programme, running one night a week at QFT, working with two groups of teenagers from a sectarian interface in Belfast. Currently working with Donegall Pass and Lower Ormeau teenagers (Bridging the Divide 3). A new project is due to begin in **April** 2008. The programme allows the teenagers to create a film and a documentary about the process of film-making and collaboration. From 2003-06 the Educational Shakespeare Company has won Impetus Human Rights awards each year for these cross-community films. BLOWOUT also won 2<sup>nd</sup> place at this year's Cinemagic Festival.

#### **3 'Inside Outside'**

An innovative new project addressing social need and issues around teenage suicide in Tigers Bay, partnering with the recently formed Tigers Bay and Montcollyer Community Voice group. A 25-week programme, meeting one day a week, using Educational Shakespeare Company's feature film, *Mickey B*, (based on Macbeth) as a catalyst for discussion around issues effecting the area – e.g. gang culture, violence, drugs and suicide. This programme will create a film documentary, which will be a needs analysis of the area. This creative and cultural exercise will expose citizens to the arts and de-mystify the creative process of filmmaking. There is also an Active Citizenship educational outcome. A screening of the film is proposed for CQAF 2009. This project will increase new audiences for the arts as both participants and spectators.

#### **4 Literacy through Forum Theatre**

Partnering with the Belfast Foyer Simon Community, this project will deliver a documentary film of the process of using Forum Theatre to develop literacy with the homeless. Educational Shakespeare Company are pioneering the use of film as an alternative method of learning. The project will be one day a week, for 25-weeks, working with a group of 12 homeless young people at the Belfast Foyer in South Belfast. Outcomes of the project include a film and documentary of the process and accreditations in literacy and ASDAN Active Citizenship Awards.

**5 Hydebank Suicide Project** – partnering with the HMP Hydebank Education Department Educational Shakespeare Company will develop a 25-week programme to create rapport and build trust with the young offenders within the prison. Outcomes from the project include a film, documentary and ASDAN Active Citizenship Awards. This will run from **April 2008** onwards.

**6 ‘Challenging Perceptions’**

partnering with Queens University Social Work department – a programme of 5 weeks, one day a week, to create two films about service users within the Criminal Justice System and social work students’ perceptions of each other. This project will use ESC’ Safe Remote Dialogue process, where groups meet each other virtually through film before they meet in person. This process was developed to work on Belfast’s sectarian interfaces. – **April – May 08**.

**7 Trademark (social justice not for profit organisation based in Belfast) - Anti-Racism film.**

This project will consist of a 6-week block of filming, to create a 45-minute training documentary around the themes of racism, sexism and immigrant discrimination in the workplace and in the community.

**SPECIAL EVENTS**

**1 NICAS – NI Community Addiction Service** – the facilitation and aiding of addiction counselling work with key training personnel – showcasing of the Extern Longabbey project films Tranche 1 – ‘Giving a Voice’ - to be used for training addiction counsellors through discussion around the issues raised in the films. This work was commissioned after NICAS saw their Extern Axis film showcase on the SS Nomadic.

**2 Filmmaking and Shakespeare school workshops** in partnership with Cinemagic – Building on the successful partnership set up in Nov/Dec 07, ESC have been invited to continue these workshops for the following year, 2008, as the one day workshop sold out immediately in 2007. Dominican College have already been in contact with ESC about booking the workshop in their school.

**3 Barnados Animation DVD** – following the successful showcase of ‘Tough Time for Everyone’ (an ESC DVD about the effect of imprisonment on children whose fathers had been sent to prison), at Hydebank in November, Barnados want ESC to produce another DVD animation about the impact upon the family of having a mother in prison.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the <u>proposed programme 2008/09</u></b>	
AUDIENCE	7000
PARTICIPANTS	198

**Projected Budgets**

Income

Earned income	£96,500.00
Other public funding	£110,000.00
Private income	£30,000.00

'In Kind' Support	£5,000.00
Belfast City Council Annual Funding	£26,500.00
<b>TOTAL:</b>	<b>£268,000.00</b>

#### Expenditure

Artistic Expenditure	£189,900.00
Capital Expenditure/Core Costs	£61,000.00
Marketing and Publicity	£1,700.00
Overheads	£7,800.00
Wages/Organisational Development	£2,600.00
'In Kind' Support	£5,000.00
<b>TOTAL:</b>	<b>£268,000.00</b>

#### **Belfast City Council Subvention**

A grant of **£26,500.00** is requested from Belfast City Council.

#### **Assessment**

The Educational Shakespeare Company were formed in 1999, and are dedicated to providing opportunities for disadvantaged or socially excluded people to become involved in the arts through drama and film. In what was an excellent application, Educational Shakespeare Company provide very good evidence across all criterion, except for Management and Governance. A member of staff is part of the Management Board which is not considered good practice. A particular strength is in Good Relations, with the organisation delivering high-scale projects which specifically deal in great detail with issues of sectarianism, empowerment in disadvantaged areas, addiction, anti-racism, youth suicide and literacy. Through these projects, which take place almost uniformly in areas of high social need and in prison/young offenders centres, Educational Shakespeare Company has developed and fulfilled a wide range of quality indicators, and have worked exclusively on a project funded basis. As a new client, Belfast City Council monies will fund a part-time director position, which will help them strengthen their strategic focus. ESC have a small turnover of £61,453 of which their wages for freelance and short contract staff was 74%. Their turnover will rise to £268,000 in 08/09 with a considerable uplift in funding from the Big Lottery programme. Leverage of funding is very good within the projected budget, and the amount requested from Belfast City Council is 9.8% of projected income. Earned income is 36%. In general, ESC have provided every reason for the company to be funded annually, and make a very strong contribution in engaging disadvantaged and marginalised citizens.

#### **26: Fèile an Phobail**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£15,500.00
2006/2007 Annual Funding	£16,000.00
2007/2008 Annual Funding	£16,000.00

## **Purpose of Organisation**

Aims and Objectives of Féile an Phobail are to:

- Demonstrate at national and international levels the experiences, culture, creativity, skills and potential of west Belfast and its people, further develop social inclusion and cultural diversity by providing opportunities for the expression of Irish Culture in all its forms, promoting interchange with other cultures and communities and encouraging both traditional and modern forms of artistic expression, provide a diverse range of opportunities for community participation and the expression of self-esteem and identity through arts, culture, Irish language, sports, environmental issues, education and discussion, assist in the economic regeneration of Belfast through the provision of cultural activities, provide a comprehensive and flexible annual programme of activities, establish an effective collaborative working partnership with government and key agencies responsible for the arts, culture, tourism, regeneration and social development.

Féile an Phobail strives to achieve its aims and objectives through art as a tool for economic and social regeneration. The August Féile being the most well known of the Féile and Phobail projects. Other projects include:-

- Dríocht – children’s Halloween arts festival, Féile an Earraigh – Irish language and cultural festival, Féile FM – community radio station, broadcasting on a full time licence – 103.2 FM, Oscalte – an all year round disability development programme.

Féile also organise a number of one off events at various times of the year ie Féile Christmas Tree and Carol Service/Life and Times of Tim Robbins – Discussion at St Mary’s University College. Féile delivers an annual training programme for staff, volunteers and user groups to include event management, child protection, health and safety, door supervisors, customer care, OCN accredited Radio Skills Training.

## **Outline of Programme Details**

To present music concerts, comedy, theatre, exhibitions, discussion and debate, literary, both Irish and English language, accessible to people regardless of economic background or ability.

## **Summary of the Proposal**

Féile an Phobail wants to give a broad range of individuals and groups access to the arts and bring people together for positive community activities. They will do this through an annual programme of events consisting of three festivals, which will showcase Belfast in a positive light.

The August Féile is the largest of the three festivals. It takes place over a ten day period. Féile an Phobail will organise at least one concert every night during the ten day festival, including a folk night, reggae night, international night and a comedy night. Each concert should attract between 700-800 spectators.

Their August Carnival Parade and Féile in the Park happen on the first day of the Féile. This includes a parade with many different floats representing community groups across the city and a party in Dunville Park including activities for young people and a children’s concert.

Féile an Phobail will put on a drama every day during the festival including plays performed by the Oscailt disability project, and international drama groups eg the Balata drama group from Palestine who have staged plays during Féile for the past two years. Numerous discussions and debates will also take place during the ten day festival.

Féile an Phobail will organise street theatre performances for 10 days during August Féile. Different groups will perform at various public venues throughout West Belfast such as shopping centres and car parks. This will bring arts to new audiences. Based on previous years, they estimate an audience of thousands.

Féile an Phobail will employ a number of musicians to perform on buses travelling from the city centre for 4 days during Féile an Earraigh, Draíocht and August Féile. Féile an Phobail are working in partnership with Translink on this project.

Féile an Phobail will organise an International Food and Craft Fayre. Fourteen Belfast ethnic minority organizations will present a day of music, food and arts and crafts to enable people to celebrate cultural diversity. Estimated attendance 1500+.

The two other festivals Féile an Phobail organise will happen in the spring time and run at the same time. Féile an Earraigh is a traditional music and culture festival and will run for four days and consists of numerous music and cultural events.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	205,000
PARTICIPANTS	55,000

### **Projected Budgets**

#### Income

Earned income	£143,450.00
Other public funding	£437,803.00
Private income	£106,723.00
Belfast City Council Annual Funding	£28,000.00
<b>TOTAL:</b>	<b>£715,976.00</b>

#### Expenditure

Artistic Expenditure	£260,327.00
Capital Expenditure/Core costs	£0
Marketing & Publicity	£60,500.00
Overheads	£35,350.00
Wages/Organisational Development	£269,324.00
Value of in kind support	£32,723.00
Other expenditure	£57,752.00
<b>TOTAL:</b>	<b>£715,976.00</b>

**Belfast City Council Subvention**

A grant of **£28,000** is requested from Belfast City Council.

**Assessment**

Féile an Phobail programming covers a range of activities with strong evidence that they should be funded on an annual basis and a demand for their work. Féile is requesting a modest grant of approx 4% with high leverage of other funding at approximately 61%, earned income is approximately 20%. Overall, the proposal suggests good value for money. Féile have a strong track-record for delivering festivals with strong community linkage. They effectively contribute to the city's cultural experience. The diverse range of activities is seen as positive and delivered to a high degree of professionalism. There is reasonable evidence of appeal to visitors to Belfast. The proposal outlines a clear schedule of activities which are well planned and achievable. Outreach activities and skills development are seen as particularly strong and address to a high degree of engaging communities and marginalised groups. Féile attracts diverse audiences and participants and provide strong evidence of breaking down barriers to access and supporting Good Relations. There is good evidence of economic impact and enhancing the cultural infrastructure with excellent use of public spaces. Financial procedures appear sound. Management and Governance is considered good. There is strong evidence of strategic planning. A Marketing Plan has been included and has strong clear objectives for the development of the organisation and its activities. Monitoring and Evaluation is comprehensive. There is good evidence of the staff development. There are an appropriate range of policies in place, all at a fairly basic standard.

**27: Festival of Fools**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	£10,000.00

**Purpose of Organisation**

Festival of Fools supports the development, promotion and production of street theatre and performance in the public realm in Belfast and Northern Ireland. Each year, the organisation stages a five day international festival of street theatre across the city centre in a bid to provide top quality totally accessible arts for the people of Belfast and tourists. The Festival aims to promote a positive image of Belfast internationally.

**Outline of Programme Details**

The 2008 Festival of Fools will bring artists from Europe, Australia, United States, UK and Ireland to the streets of Belfast's city centre for some of the finest, funniest, craziest shows around. The center piece will be a giant maze full of eccentric characters on the lawn of City Hall.

**Summary of the Proposal**

The Festival of Fools will organise and produce the 2008 festival and plan the 2009 festival. This will involve researching artists and companies engaging those considered most suitable for

the audiences in Belfast. The organization will also be engaged in marketing, booking flights and accommodation, applying for funding, sorting out the logistics for the festival and pursuing sponsorship deals.

At this moment in time, all artists are provisional until final confirmation through funding. In addition, it should also be noted that the venues are also subject to change dependant on any works being carried out on the Public Realm by the Department for Social Development.

The 2008 Festival of Fools will feature international artists such as Comic Company (Austria), Ramshacklicious (UK), Oz Allstars (Australia), Tutti Frutti (Australia), Leapin' Louie (USA), Pete Sweet (USA), Dot Comedy (UK), The Pitts (Australia), Mark Segal (Switzerland), Von Trolley Quartet (Australia), Noisy Oyster Puppets (UK). The artists will perform at Custom House Square, Cotton Court, Castlecourt, City Hall, Cornmarket, Rosemary Street, Arthur Street and Bank Square. In total, there will be some 20 companies making around 100 performances in total.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	35,000
PARTICIPANTS	85

### **Projected Budgets**

#### Income

Earned income	£3,000
Other public funding	£91,000
Private income	4,000
Belfast City Council Annual Funding	£16,000
Support in Kind	£1,700
<b>TOTAL:</b>	<b>£115,700</b>

#### Expenditure

Artistic Expenditure	£76,700
Marketing & Publicity	£31,000
Overheads	£1,800
Wages/Organisational Development	£4,500
Value of in kind support	£1,700
<b>TOTAL:</b>	<b>£115,700</b>

### **Belfast City Council Subvention**

A grant of **£16,000** is requested from Belfast City Council.



**Assessment**

The Festival of Fools has an excellent track record and provides strong evidence of need and demand for activities and that it should be funded on an annual basis. They are requesting a moderately high grant from Belfast City Council of approx 20% with high leverage of other public funding at approximately 36%, earned income is approximately 18%. Overall it suggests very good value for money. The quality of the festival has consistently been high. It has excellent audience figures and potential for developing new audiences. Widening access to cultural activities is strong. There is no specific outreach programme and limited evidence of engaging with communities or marginalised groups. There is an international element to the festival celebrating cultural diversity. The festival takes place in a wide variety of public spaces and enhances the cultural infrastructure to a reasonable degree. The festival also provides employment for local artists, and engages volunteers to manage and deliver the festival. Overall it has good economic impact. The festival has benchmarked itself against other successful street theatre events across Europe, which reinforces its benefit to cultural tourism. Management and Governance is considered reasonable. They have appropriate policies, and a strong and targeted marketing plan which has been built upon previous experience. They have two full time voluntary members of staff, and utilise a large number of volunteers during the festival itself. Their proposals for monitoring and evaluation are considered good. They operate with a business plan which is considered good. No staff training currently exists.

**28: Flax Art Studios**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£6,500.00
2006/2007 Annual Funding	£6,750.00
2007/2008 Annual Funding	£6,750.00

**Purpose of Organisation**

Flax Art is an artist-run organisation, providing studios and workshop facilities for artists and hosting International Residencies. Flax Art also runs a Graduating Student Residency and facilitates projects in the wider community through workshops, seminars and artist-initiated projects. Flax Art is unique in its provision of space for artists working on a large scale. This provision is complimented by workshop and documentation facilities. The development of local and international partnerships is a priority. Over the years Flax Arts have established relationships leading to a varied programme of international exchanges and residencies, which they believe, are a beneficial cultural contribution to the city.

**Outline of Programme Details**

Flax Art promotes Northern Irish and international visual art-practice by providing 14 studios, one large-scale workshop and I.T. facilities as well as hosting international residencies/exchanges, graduate student residencies, seminars and outreach projects.

**Summary of the Proposal**

The grant from Belfast City Council will encourage match funding to deliver their annual programme, sustain and develop the organisation.

The funding will be used to cover parts of their core costs and the international residency programme. It will also support the development of new international partnerships with Poland. This will foster and secure opportunities for future visual art dissemination and collaborations between the already growing involvements of the two countries.

The grant will also support training for the committee to deliver and enhance their promotion strategies.

April 2008	Ram Bali (KHOJ) residency Artist Ram Bali presentation/talk Develop outreach projects Spring clean
May 2008	Showcase/celebration of outreach project 'Round The Bends'. Advertise Student Graduate Residency Sean Miller Residency
June 2008	Development of new outreach project Kate Howlett residency (dates TBC) Kate Howlett talk / presentation
July 2008	Outreach Activities Kate Howlett residency (dates TBC) Polish curator resident for one week
August 2008	Student Graduate Residency Deadline Outreach Activities Slovene Residency begins, artist to be selected Belfast artist to begin Slovene Residency
September 2008	Nayla Dabaji and Ziad Bitar residency (dates TBC) International Residency Application Deadline Outreach Activities Graduate Student Residency starts
October 2008	Nayla Dabaji and Ziad Bitar residency (continued). (dates TBC) Nayla Dabaji and Ziad Bitar artists talk / presentation Outreach Activities Polish curator/artist resident for one week Application to Belfast City Council Annual Funding & Arts Council of Northern Ireland Annual Support Organisations Programme Grant
November 2008	Outreach Activities AGM
December 2008	Outreach Activities Party for artists
January 2009	Shiro Masuyama residency (dates TBC) Shiro Masuyama talk/ presentation
February 2009	Shiro Masuyama residency (continued). (dates TBC)
March 2009	Evaluation

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	40,870
PARTICIPANTS	180

**Projected Budgets****Income**

Earned income	£8,600.00
Other public funding	£40,000.00
Private income	£5,000.00
'In Kind' Support	£800.00
Belfast City Council Annual Funding	£16,095.00
<b>TOTAL:</b>	<b>£70,495.00</b>

**Expenditure**

Artistic Expenditure	£28,150.00
Capital Expenditure/Core Costs	
Marketing and Publicity	£700.00
Overheads	£27,725.00
Wages/Organisational Development	£11,000.00
'In Kind' Support	£800.00
Other Expenditure	£2,120.00
<b>TOTAL:</b>	<b>£70,495.00</b>

**Belfast City Council Subvention**

A grant of **£16,095.00** is requested from Belfast City Council.

**Assessment**

Flax Art are an organisation that specialises in bringing international artists to Belfast, allied to the provision of artist studios within Belfast city centre. They were weaker in Leadership as there is limited evidence that the project represents value for money. They have not provided evidence that there is a need or demand for the activities. While there is undoubted quality to what they do they have not adequately demonstrated an individuality of offer. Turnover is projected to be £70,495.00 with 23% coming from Belfast City Council. This considered to be weaker in term of leverage of other funding. Earned income is 12%. It is also difficult to delineate the need for the activity within the arts sector. Whilst obviously innovative in their work, and with a track record of development and outreach, Flax Art do not demonstrate how this outreach work is integrated into their overall programme or strategic direction. Management and Governance is not a high as other competing organisations specifically in the area of marketing. Their board is also not very diverse in terms of expertise.

**29: Fortwilliam Musical Society**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

**Purpose of Organisation**

Fortwilliam Musical Society is a voluntary community arts group based in North Belfast. It is a cross-community organisation which enables people to become involved in amateur drama and musical theatre, having established an excellent reputation over thirty years in the development of both adult and youth societies. From backstage through to chorus and principals, they ensure that all their members have a role to play in any productions. In addition, they provide entertainment to around 3,000 patrons on an annual basis through their various productions.

**Outline of Programme Details**

In 2009, Fortwilliam Musical Society will host a series of concerts and stage two major productions which will mark their 31<sup>st</sup> year of involvement in musical theatre.

**Summary of the Proposal**

<b>DATE</b>	<b>EVENT</b>	<b>VENUE</b>
April 2008	Youth Group Production Easter Religious Music	Ballyearl Courtyard Theatre Various churches and halls in Belfast area
October & November 2008 December 2008	Variety Concerts Additional full week of concert programme	Various Locations throughout Northern Ireland
February 2009	Annual Musical Production	Waterfront Hall Belfast

Fortwilliam Musical Society intends to use any monies awarded towards the continued encouragement and development of drama and musical talent within the North Belfast area. However, as an open organisation they invite membership from anywhere and the only commitment is that members attend rehearsals on a regular basis to help ensure that their productions are of a high standard.

The organisation is clearly a not for profit organisation and greatly depends on donations and public funding to keep the spirit alive. Over the last thirty years they have been responsible for promoting talent, in terms of musical and theatrical ability in an area which includes some of the most deprived areas in Belfast. Some of their members have flourished and utilised their abilities and experience on the professional circuit.

The cost of staging a show which equals the professionalism, quality and standard as that of the West End or Broadway, takes a significant amount of effort and expense. Although they receive numerous donations and contributions throughout the year, and make additional grant applications, the group can never be certain that these will come to fruition and this puts the security of the company at risk.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	5,500
PARTICIPANTS	200

**Projected Budgets****Income**

Earned income	£61,500.00
Other public funding	N/A
Private income	N/A
Belfast City Council Annual Funding	£9,900.00
<b>TOTAL:</b>	<b>£71,400.00</b>

**Expenditure**

Artistic Expenditure	£20,000.00
Capital Expenditure/Core Costs	
Marketing and Publicity	£5,000.00
Overheads	£5,000.00
Wages/Organisational Development	£5,000.00
'In Kind' Support	£5,000.00
Other Expenditure	£31,400.00
<b>TOTAL:</b>	<b>£71,400.00</b>

**Belfast City Council Subvention**

A grant of **£9,900.00** is requested from Belfast City Council.

**Assessment**

Formed in 1977, Fortwilliam Musical Society is an organisation that provides musical theatre in the north Belfast area. They score poorly in all areas of the set criteria, with particularly Management and Governance and Leadership criteria being scant in their evidence. It would appear from the figures provided, that the organisation has in the past made a profit from each production, and whilst they should not be penalised for this, it is hard to see what beyond the productions Belfast City Council would be funding apart from marketing for shows. Turnover is projected to be £71,400.00 in 08/09, of which Belfast City Council will contribute 13%. Earned income is 86% which is considered very high. In terms of value for money it is difficult to see what added value Belfast City council funding will achieve. Beyond that, Fortwilliam show a lack of awareness and analyses of how their activities impact on Belfast in both an economic and social capacity.

**30: Francis McPeake Trust**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2009 Annual Funding	N/A

**Purpose of Organisation**

The Francis McPeake Trust was established for the advancement of education in particular the promotion of acoustic and world music in the traditional arts. The Trust seeks to promote the teaching, learning and performance of acoustic and world music, and support the promotion and marketing of musical events intended to increase the awareness and appreciation of musical traditions, by engaging the services of the Francis McPeake School of Music Ltd. The trust aims to support the setting up or furtherance of musical competitions, intended to promote standards of excellence in musical performance.

**Outline of Programme Details**

The organisation seeks to deliver traditional music tuition in Belfast city centre and in designated outreach centres in TSN areas which cross the political and class divides.

**Summary of the Proposal**

The aim of this project is to contribute significantly to the regeneration of artistic culture in Belfast city centre and T.S.N outreach centres, to address the mistaken notion among some of their communities that music tuition belongs to 'the middle classes'. The provision of traditional music tuition will help the Trust to address the notion that traditional music belongs to only one side of the political and religious divide. The project aims to improve community capacity by developing the artistic skills of the local population and to reduce community tension by supporting the development of cross-community activity, whilst aiming to foster better relations and respect for those of a different religious and social background.

With an annual grant from Belfast City Council, the Trust aims to achieve the highest level of artists to deliver the utmost level of tuition in Belfast City Centre. With this grant the Trust will reduce the costs of tuition from £5.00 per night to £2.00 per night, thereby increasing the accessibility to the project for all members of the community. Therefore, instead of £50.00 per term, the cost will be reduced to £20.00 per term. This project expands upon and compliments the current work of Francis McPeake School of Music Ltd, a centre of excellence for musical tuition, which has been to the fore in the tuition of traditional music within Belfast, for the past 30 years. The Trust aims to provide tuition for 5 evenings a week and at the end of the project, produce a CD of the works produced as a testament and evidence of a living example of the many communities living within Belfast working together.

An annual grant from Belfast City Council will allow the Francis McPeake Trust to supplement the current work of Francis McPeake School of Music Ltd in its provision of traditional music tuition in Belfast City Centre and West Belfast. The ethos of the school is to provide traditional music tuition to all sections of the community and an annual grant from Belfast City Council will allow future programme delivery development and allow additional centres to be created, thereby delivering traditional music tuition to areas that may not have previously had access to traditional music tuition.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	0
PARTICIPANTS	290

**Projected Budgets****Income**

Earned income	£18,220.00
Other public funding	£90,000.00
Private income	£4,000.00
'In Kind' Support	£1,800.00
Belfast City Council Annual Funding	£26,000.00
<b>TOTAL:</b>	<b>£139,220.00</b>

**Expenditure**

Artistic Expenditure	£28,720.00
Capital Expenditure/Core Costs	£44,800.00
Marketing and Publicity	£8,000.00
Overheads	
Wages/Organisational Development	£53,100.00
'In Kind' Support	£1,800.00
Other Expenditure	£2,800.00
<b>TOTAL:</b>	<b>£139,220.00</b>

**Belfast City Council Subvention**

A grant of **£26,000.00** is requested from Belfast City Council.

**Assessment**

The Francis McPeake Trust formerly The Francis McPeake School of Music demonstrates a good track record in the tuition of traditional music to a reasonably high quality. As well as music tuition they have an annual festival and reasonably enhance the cultural experience of those from Belfast and beyond. Skills development is core to the organisations activities. Through use of community venues there is reasonable evidence of use of public spaces. There is moderate evidence provided for need /demand of activities. Limited evidence has been provided for the organisation to be funded on an annual basis. Last years income is half of proposed 08-09 budget. The Francis McPeake Trust is requesting a moderately high grant of approx 19% with good leverage of other funding. Earned income is 13%. Overall the proposal suggests moderate value for money. The schedule outlines a brief of tuition activities, however limited detail on timescale and duration of project. The application provides only moderate evidence of Good Relations benefit and limited evidence of how they will engage marginalised communities/groups. Widening access is considered reasonable as participants are intended to

increase dramatically through subsidised fees. There is limited evidence of audience development. There is modest substantiation of enhancing the cultural and economic infrastructure. Financial procedures are sound; however, overall Management and Governance is poor with limited evidence of strategic planning or staff development. Marketing and monitoring and evaluation is considered basic.

### **31: Golden Thread Gallery**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2006/2007 Dev. & Outreach	£10,000.00
2005/2006 Annual Funding	£8,000.00
2006/2007 Annual Funding	£5,000.00
2007/2008 Annual Funding	£7,000.00

#### **Purpose of Organisation**

The Golden Thread Gallery provides an environment where residents of and visitors to Belfast regardless of political, religious, ethnic origin or sexual persuasion can experience, participate in and evaluate a programme of the highest quality contemporary visual art.

The Golden Thread Gallery is committed to maintaining a platform for local and international contemporary visual artists, particularly those engaged with themes relevant to residents of Belfast.

The Golden Thread Gallery strives to promote Belfast, as an important centre for the production and evaluation of contemporary visual art through partnership and participation in the development of local, national and international networks.

#### **Outline of Programme Details**

The Gallery will deliver a programme of visual arts activities including: high quality exhibitions, touring products, artists' representation and accompanying outreach, participation and education opportunities.

#### **Summary of the Proposal**

In the coming year the Golden Thread Gallery intends to deliver a focused programme of visual arts activities that help build greater understanding of contemporary art and its context through a targeted outreach programme.

The Gallery plans to hold at least seven new exhibitions which will be supported by a comprehensive variety of outreach, participation and educational opportunities including panel discussions, artists talks, gallery tours, skills training and workshops. In addition to this they will be utilising an area at the front of the gallery for experimental projects & exhibitions.

gtGallery is also creating opportunities for a number of artists predominately from Belfast to have their work considered in the international art market place through participation in Art Fairs (for the 3<sup>rd</sup> year running, gtGallery will profile NI artists at the London Art Fair).



## **Exhibition Programme April 2008 – April 2009**

### **March 2008 – May 2008**

#### **Colin Darke & David Mabb**

Two interconnected solo exhibitions by Colin Darke and David Mabb – two artists who share political concerns but address these concerns in very different ways. Darke's series of 480 paintings is derived from his previous piece, titled *Capital*, and Mabb's miniatures focus on his narrative with designer William Morris. Having the two exhibitions running simultaneously will highlight differences as well as similarities between these artists and encourage debate on a number of issues.

### **May 2008 – July 2008**

#### **Willie Doherty & Gerard Byrne**

A selection of the work shown at the **2007 Venice Biennale** from both the Northern and Southern Irish pavilions. This is a fantastic chance to view a selection of video works by Willie Doherty and Gerard Byrne, that were originally selected by curators Hugh Mulholland (North) and Mike Fitzgerald (South).

### **May Day 2008**

#### **Trade Union Banners & Billboards**

Golden Thread Gallery is currently planning a new project with the **Communication Workers Union** which will include the design and production of a new Trade Union Banner and a series of collaborative billboards that will be sited along the route of the May Day march.

### **August 2008 – September 2008**

#### **Partnership with Belfast Media Group**

This exhibition will be realised in association with the Belfast Media Group to coincide with the **West Belfast Fleadh**. While, as yet, the artist has not been chosen, the high profile shortlist includes Patrick Ireland, Sean Hillen and Robert Ballagh.

### **September 2008 – November 2008**

#### ***Collective Histories of Northern Irish Art* curated by Declan McGonagle**

The fifth in the *Collective Histories* series, Declan will use this exhibition and publication to explore a wider sense of visual culture which shapes perceptions of Northern Ireland, including looking at broadcast media, murals, print media and socially engaged art practices.

### **November 2008 – January 2009**

#### **Paul Seawright**

A survey exhibition of Paul Seawright's work, timed to coincide with his inaugural professorial lecture at the University of Ulster, Seawright's work debates issues of public and private space and investigates notions of conflict – both issues highly relevant to the people of Belfast.

### **January 2009 – February 2009**

#### **Curated by Peter Richards**

A group exhibition examining depression and the phenomena of loneliness that has only been exacerbated by the growth of an ageing population. The exhibition will feature work by a number of high profile international artists. This exhibition aims to highlight the issue of loneliness both on a local and a universal level. Golden Thread are currently devising a targeted outreach programme to link with this exhibition and to develop part of the content.

**March 2009 – April 2009****Wolverhampton show**

A collaboration with Wolverhampton Art Gallery to present an exhibition from their extensive Northern Ireland collection. Featuring Conrad Atkinson, Terry Atkinson, Anthony Davies, Willie Doherty, Rita Duffy, Paul Graham, Siobhan Hapaska, Claudio Hils, John Keane, John Kindness and Jock McFadyen, the exhibition explores notions of conflict and culture.

In addition to all of the above projects, throughout the year 2008/2009 the gallery will be utilising a space at the front of the gallery as **a space for targeted and experimental projects**. One such project will be a major new durational performance by **Alastair MacLennan**. This project will tie in with INFLUENCE : a collaborative project facilitated by Ralph Sandler and Mia Herm Hayes as part of University of Ulster Outreach. This thematic festival will involve gtGallery, Belfast Exposed, OMAC, Catalyst Arts & Paragon Studios in a series of creative projects.

While this space at the front of the gallery will not be a formal part of Golden Thread Gallery Programme and will not be funded (ie. there will be no budget for items such as postcards or mail outs), its experimental nature will allow it appeal to a wide range of people and groups. The informal character of the space will permit a greater range of emerging groups/artists the chance to show work, as currently, within the curated spaces, the gallery does not accept submissions. As well as exhibiting work, this space may also be used as a meeting ground and a neutral venue for discussion.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	33,500*
PARTICIPANTS	1200

**Projected Budgets**Income

Earned income	£8,000.00
Other public funding	£155,400.00
Private income	£63,175.00
Belfast City Council Annual Funding	£16,000.00
<b>TOTAL:</b>	<b>£242,575.00</b>

Expenditure

Artistic Expenditure	£41,640.00
Capital Expenditure/Core Costs	
Marketing and Publicity	£28,740.00
Overheads	£75,515.00
Wages/Organisational Development	£78,880.00
'In Kind' Support	
Other Expenditure	£17,300.00
<b>TOTAL:</b>	<b>£242,075.00</b>

**Belfast City Council Subvention**

A grant of **£16,000.00** is requested from Belfast City Council.

**Assessment**

The gtGallery has established itself firmly on the outskirts of the city centre. The proposal provides sound evidence of a need and demand for activities and that they should be funded on an annual basis. gtGallery are requesting a moderate grant of approx 7 % of overall turnover with good leverage of other funding. Overall the proposal offers good value for money. Earned income is projected at 3.2%. gtGallery has a growing reputation in the visual arts sector and their track record is deemed to be good. The diversity of programming is considered to be of a reasonably high-quality. There is good evidence of audience development and the gallery has employed several methods to widen access to cultural activities which is considered positive. The Gallery exhibitions are supported through a targeted outreach programme which is considered reasonably innovative and builds skills in marginalised communities. The outreach programme links with intervention programming targeted at young people. These activities support Good Relations and celebrate cultural diversity. There is strong evidence of enhancing the city's cultural infrastructure. The move to become Social Economy Enterprise boosts economic impact which is already considered reasonable. Management and Governance overall is considered reasonable and financial planning sound. Strategic planning is strong. The proposal outlines reasonable marketing activities. Monitoring and Evaluation includes both various internal actions and external professional services; this is deemed to be good for an organisation of this scale. There is moderate evidence of staff development processes.

**32: Green Shoot Productions**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A
2006/2007 Rolling Programme	£3,000.00

**Purpose of Organisation**

GREEN SHOOT PRODUCTIONS is dedicated to commissioning and producing new writing for the stage, to the highest possible standards, on subjects relevant to the population of Northern Ireland.

**Outline of Programme Details**

Green Shoot Productions intends to establish a permanent administrative base, commission three new plays and stage a production of a new play by Martin Lynch.

**Summary of the Proposal**

- The company's aim is to employ two part time staff: a Company Manager and a Creative Producer for the period of 1<sup>st</sup> April 2008 – 31<sup>st</sup> March 2009.
- Commissions – Ulster Trilogy of Plays

The company has entered into discussions with a number of leading Northern Irish playwrights. The end result is that they have decided to invite Frank McGuinness, Ronan Bennett and Martin Lynch to write new plays for the Company. Green Shoot aim to apply to the Arts Council's Arts Lottery Programme in the spring of 2008 to commission these writers, thereby beginning the play commissions by the autumn of 2008. Depending on funding, they would endeavour to produce the three plays as a trilogy within a 12-18 month period.

A very important element for the development of these commissions is the area of Dramaturg to work with each writer and oversee the development of each script as they go through their various drafts.

Green Shoot aims to significantly step up their game in relation to the quality of writers/work they commission and produce. As the centre piece of their work programme this year, they aim to produce a new play by Martin Lynch, *Chronicles Of Long Kesh* dealing with the emotive subject of Long Kesh/The Maze and dealing pre-eminently with the human impact of the prison. Green Shoot are quietly confident this work will be both popular and critically successful.

The grant from Belfast City Council will be invaluable in helping to ensure that all three of the above developments actually happen.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	3,750
PARTICIPANTS	18

### **Projected Budgets**

#### Income

Earned income	£49,600.00
Other public funding	£99,928.00
Private income	£9,256.00
Belfast City Council Annual Funding	£19,000.00
<b>TOTAL:</b>	<b>£177,784.00</b>

#### Expenditure

Artistic Expenditure	£46,447.00
Capital Expenditure/Core Costs	£36,428.00
Marketing and Publicity	£7,372.00
Overheads	£25,560.00
Wages/Organisational Development	£14,141.00
'In Kind' Support	
Other Expenditure	£47,836.00
<b>TOTAL:</b>	<b>£177,784.00</b>

### **Belfast City Council Subvention**

A grant of **£19,000.00** is requested from Belfast City Council.

**Assessment**

Green Shoot Productions (GSP) is a small theatre company with moderate evidence of need and demand. This year they intend to enhance activities to ensure annual funding; however, the proposal does not provide convincing evidence of the need for funding on an annual basis. GSP is requesting a moderate grant of approx 11%, with good leverage of other funding at approximately 55%, earned income is estimated at approximately 6%. Overall, it suggests moderate value for money. GSP have been building a reasonable track record although the application indicates a substantial increase in output and there is limited planning in place to show how this may be delivered and to support the ambitious timescale. The proposed programmes are linked in a strategic manner and likely to be carried out to a high professional standard. The delivery will enhance the cultural experience to a reasonable degree. There is moderate evidence of innovation. Estimated audiences are considered good and make good use of public spaces. Good Relations is considered weak with limited evidence provided for outreach activities and engaging communities or marginalised groups or for supporting cultural diversity. There is reasonable evidence of enhancing the economic and cultural infrastructure although there is limited evidence that the proposal contributes to skills development. Their financial management is sound. The organisation demonstrates average standards of Management and Governance. Strategic planning, Marketing and Company Policies are considered reasonable; monitoring and evaluation is moderate. Overall while they demonstrate reasonable standards across all criteria except Good Relations the application is not sufficiently strong to be prioritised above other competing organisations.

**33: Indian Community Centre**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

**Purpose of Organisation**

- In pursuit of social cohesion, the Indian Community Centre opposes discrimination of any sort on grounds that include class, religious belief, gender, political opinion, disability, race or ethnicity, age, sexual orientation, marital or family status.
- As advocates of personal development the Indian Community Centre is open to new ideas and concepts and is willing to consider new and challenging ways of working.
- Indian Community Centre is committed to the National Occupational Standards in Community Development Work which state that the key purpose of community development work is to bring social change and justice, by working with communities to:
  - Identify their needs, opportunities, rights and responsibilities
  - Plan, organise and take action
  - Evaluate the effectiveness and impact of the action in ways which challenge oppression and tackle inequalities.
- Indian Community Centre strives for excellence in all they do.

**Mission Statement**

To serve and support the Indian Community and develop good relations with the wider community.

### **Outline of Programme Details**

The Indian Community Centre wishes to celebrate its involvement in Belfast cultural life with a monthly event which invites other local communities to witness and share their cultural practices and to promote a Belfast/India Festival.

### **Summary of the Proposal**

The Indian Community Centre acknowledge that in the absence of a dedicated Arts Officer, the Indian Community Centre, for the last two years has maintained a low profile while promoting important cultural activities within their centre and with local schools and community groups.

It is now time to adopt a more public profile again, beginning with a series of in-house events to which they will invite individual local community groups to share and understand their cultural identity through the arts.

The Indian Community Centre plan three events with professional musicians and dancers, providing an informal talk/introduction to the Indian Community in Belfast and for their own community also to meet their neighbours, particularly in North Belfast. These are planned for April/May 2008. In addition, they shall continue their Dance and Visual Arts Workshops and encourage others to attend. To raise cultural profile and further Good Relations, they plan "India in Belfast" week August 2008, working in partnership with other arts organisations.

### **Neighbourhood Liaison Programme**

Format: To work with Community workers in three neighbourhoods to invite 20 guests from each to join them in three specially designed events with music and dance, Indian Cuisine, informal talk, culminating in a question and answer session.

Aim: To appreciate the role of the Indian Community in Belfast, culturally, professionally and as integrated society members. For the community to meet informally with their neighbours.

**Timetable** Sundays in April/May 2008

The above will precede a major festival, **India in Belfast Week**, celebrating Indian culture and attracting local audiences as well as tourists, in August 2008.

### **India in Belfast Week**

This event will be in partnership with funders, the business community, other arts organisations and with all their members contributing. In March 2008, the Indian Community Centre will appoint a specialist events organizer/programmer who will bring together all interested parties to form a consortium for the delivery of the festival. It is only in partnership that this will be possible within limited resources. It is anticipated that the professional to be employed may also train their staff in event management/PR/accountancy, areas in which they are at low capacity currently, but with a will and energy to progress forward. The Indian Community Centre core group of volunteers would also realize ambitions to work within a professional environment, learning new skills and achieving community integration.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	2000
PARTICIPANTS	250

**Projected Budgets****Income**

Earned income	
Other public funding	£17,000.00
Private income	£2,000.00
'In Kind' Support	£1,000.00
Belfast City Council Annual Funding	£22,000.00
<b>TOTAL:</b>	<b>£42,000.00</b>

**Expenditure**

Artistic Expenditure	£22,000.00
Capital Expenditure/Core Costs	
Marketing and Publicity	£6,600.00
Overheads	£1,000.00
Wages/Organisational Development	£6,900.00
'In Kind' Support	£1,000.00
Other Expenditure	£2,500.00
<b>TOTAL:</b>	<b>£40,000.00</b>

**Belfast City Council Subvention**

A grant of **£22,000.00** is requested from Belfast City Council.

**Assessment**

This is not a strong application. Although strong in Good Relations, ICC is weak in all other criteria, with a lack of evidence being demonstrated throughout. The ICC wishes to develop an arts programme, but have not provided good reasons as to why it is needed or indeed what shape it will take. The application contains assertions without any concrete figures or analysis to support them. The budget submitted is unbalanced, with expenditure being £2000 over income. Projected turnover of the arts programme is £42,000.00 with Belfast City Council funding representing 52%. While the ICC cannot be faulted in its desire to see arts as part of their overall work, they fail to demonstrate either strategically or operationally how this will be achieved.

**34: Kabosh Theatre**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Rolling Programme	£2,970.00
2007/2008 Rolling Programme	£2,750.00
2006/2007 Enhancements	£11,000.00
2005/2006 Annual Funding	£12,000.00
2006/2007 Annual Funding	£12,500.00
2007/2008 Annual Funding	£12,750.00

**Purpose of Organisation**

Belfast-based Kabosh is committed to producing cutting-edge theatre which challenges the notion of what theatre is and where it takes place. The company aims to reinvent the ways in which stories are told, commissioning new writing and devising work for site-specific environments and installation.

- Kabosh uses local stories and histories to create plays that chart the way Northern Ireland is evolving, provides quality entertainment for everybody living in and visiting Northern Ireland, provides best practice employment for professional practitioners, develops arts & culture provision within Northern Ireland and promotes its worth both nationally and internationally.

**Outline of Programme Details****Site-specific**

Oral history / production with Jewish community  
 Summer theatrical walking tour  
 Theatre, circus & music extravaganza  
 Long Kesh / Maze development

**Summary of the Proposal****Kabosh has four key strands to its 2008/09 programme**

All four Kabosh projects will be led by the company's core team:

- Paula McFetridge – Artistic Director
- Jo Egan – Creative Producer

In addition, the recently-expanded board of Kabosh will oversee all projects and programmes for the 2008-2009 year.

## 1. January – June 2008

A professionally facilitated oral history programme, archiving the stories of the Jewish community still based in Ulster as well as recent emigrants, engaging with and celebrating the history of one of Belfast's minority communities. Elders of the Jewish community will be the focus.



Playwright Gavin Kostick will respond to these stories for professional performance in Belfast's Somerton Road Synagogue; rehearsals March 2009, performance May 2009. The performance will have an accompanying exhibition and publication. Produced as a touring show it will be offered to appropriate national and international sites.

### *Participants*

An oral history will be created with individuals, small groups and large gatherings within the local Jewish community (Antrim Road) and those who have recently emigrated – The location will be determined by the individual to be interviewed.

Building on project Kabosh will directly encourage support from Mount Vernon for the Jewish project – offering 2 creative writing workshops in the community; pre/post-attendance support & subsidised tickets.

To develop the educational legacy of this production Kabosh will work with key stakeholders to ensure added value: Estimated participants are 145

- Kabosh will partner with the Belfast City Council to facilitate guided tours charting the impact of Sir Otto Jaffe (Elected as Lord Mayor in 1894 & 1904)
- Belfast City Cemetery - Councillor Tom Hartley (author of *Written in Stone: the History of Belfast City Cemetery*) will provide guided tours of the Jewish plot, in which is located the Jaffe monument (the oldest burial ground of the Belfast Jewish community, 1870; listed (in 1999) as a "Jewish site at risk" by the Survey of the Jewish Built Heritage in the UK and Ireland)
- Mater Hospital and the Jewish Community – offering youth and community groups the opportunity to visit the old Synagogue on Ainsley Street (part of the Mater Hospital physiotherapy unit) and the current synagogue on Somerton Road, including access to the findings of the oral history programme
- Linenhall Library – this cultural institution will host company contracted actors presenting rehearsed readings of plays by internationally renowned Jewish writers

### *Venues*

Performance: Somerton Road (Antrim Road) Synagogue

Proposed tour to Cork Midsummer Festival, Manchester International Festival and Edinburgh Fringe Festival. Negotiations are underway.

### *Proposed Artists*

- Playwright & Advisor – Gavin Kostick
- Oral History Facilitator – Oral History Society and Jo Egan
- Exhibition Co-Ordinator – Martello Media
- Director – Paula McFetridge
- Collaborator – Cathedral Quarter Arts Festival

2. *Henry & Harriet* by Carlo Gebler, summer 2008 (54 Sunday performances). Premiered at CQAF 2007 it received high praise from BVCB and Belfast City Council Tourism Department, who championed it to the Northern Ireland Tourism Board.

*Henry & Harriet* has been shortlisted for an Allianz Arts & Business Awards 2008

This theatrical walking tour encourages people of all ages to engage with heritage and assists in the regeneration of Belfast City Centre. It will provide high-quality cultural product for tourists and locals alike during the summer.

#### *Locations*

The production departs from Bridge Street, it moves to Reliable Travel on Donegal Street, to Langford's Shoe Shop on North Street, to Suitors on Rosemary Street, finishing in Cash Converters on High Street – all in Belfast City Centre.

#### *Participants*

The New Lodge community – BT1, Belfast North – will be directly targeted for this revival. As with the original production Kabosh will offer subsidised tickets (£7.50) and 2 creative writing workshops (facilitated by Jo Egan) pre and post attendance. These workshops will take place in the community.

3. *Along Came Spider*, a multi-genre theatrical extravaganza to be performed in the Speigeltent, Belfast Festival 2008, commissioned from leading local writer and composer – Lucy Caldwell & Colin Reid respectively. As well as a strong narrative and original live score, this production boasts the involvement of indigenous circus practitioners.

#### *Participants*

Given the nature of Kabosh's main body of work (site-specific) it is frequently difficult to ensure full access. Therefore Kabosh embraces the opportunity to directly target marginalised communities with suitable productions and introduce them to the innovative work of the company. The multi-genre, highly-visual *Along Came a Spider* in a fully accessible location paired with circus performance offers the company an opportunity to encourage attendance by members of the deaf community. Given the production content Kabosh wish to promote the project amongst younger members of this community – 16-25 yrs of age. In order to do this Kabosh will work with the National Deaf Children's Society and Wilton House to ensure information on the project and at the performance is in an accessible manner. To encourage attendance Kabosh will provide 25 complimentary tickets for deaf/hard-of-hearing patrons as well as for their carers/companions. The performance will also be open to non-subsidised patrons who can avail of concessionary tickets. Kabosh will programme one BSL facilitated (advice will be taken as to whether this is the ideal language) signed performance – the fee provided will allow for sufficient preparation and preview attendance. The show date will be decided once advice is taken from local deaf societies for young people to ensure anti-clash. As part of the signer's fee they will be attendance at the venue for 1hr prior to the performance to assist arrival. The signer will also conduct a pre-show discussion with the production director Paula McFetridge, Artistic Director of Kabosh. This will add value to the experience. Kabosh will commission a programme note from the project writers Colin Reid and Lucy Caldwell – this will be distributed free-of-charge prior to the event, to the attendees to add value to the experience.

4. *Maze/Long Kesh* – a promenade, multi-artform performance taking place in the downsized prison site 2009/10. Due to the sensitive nature of this large-scale project long-term planning is imperative. February 2008: formulation of an operational advisory committee with representatives from OFMDFM, DCAL, TRN, Lisburn Borough Council and key funders to run alongside an artistic committee with full artform representation assisting inclusive project development.

*Venue in August 09*

Site visits will take place in the Maze, Lisburn Borough Council

Oral archive interviews and advisory meetings will be located to suit individuals involved but several will take place in local council offices and Stormont.

*Participants in August 09*

- The development of this project will have approximately 14 active committee members from artists to politicians to community umbrella groups
- The project will engage with approximately 45 professional practitioners
- The oral history project will engage with approximately 60 individuals from prison officers to the Lisburn community to ex-prisoners

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
<b>AUDIENCE</b>	<b>14, 910</b>
<b>PARTICIPANTS</b>	<b>233</b>

**Projected Budgets**Income

Earned income	£26,233.00
Other public funding	£192,955.52
Private income	£10,000.00
Belfast City Council Annual Funding	£13,769.00
<b>TOTAL:</b>	<b>£242,957.52</b>

Expenditure

Artistic Expenditure	£114,620.00
Capital Expenditure/Core Costs	£15,980.00
Marketing and Publicity	£5,100.00
Overheads	£35,209.00
Wages/Organisational Development	£72,075.52
'In Kind' Support	
Other Expenditure	
<b>TOTAL:</b>	<b>£242,984.52</b>

**Belfast City Council Subvention**

A grant of **£13,769.00** is requested from Belfast City Council.

**Assessment**

Kabosh services are unique and innovative. There is good evidence of both need and demand and the proposed supports that they should be funded on an annual basis. Kabosh is requesting a modest grant of approx 5% with high leverage of approximately 79% other public funding, earned income generates approximately 10%. Overall, it offers reasonable value for money. Kabosh has a strong track-record in delivering high quality theatre productions. The proposed programme has a strategic vision with structured themes it has a strong potential to offer new and innovative challenges for the company developing a strong cultural product which enhances the culture of experience of audiences from Belfast and beyond. Through delivery, there is excellent use of public spaces. There is good evidence of audience development throughout. They have targeted initiatives to include Belfast communities and marginalised groupings. Economic impact and enhancement to the city's cultural infrastructure is strong. Overall, Financial management and Management and Governance is sound. Strategic planning is excellent. Monitoring and evaluation methods outlined are very good. Kabosh operate with a reasonable range of policies that are relevant to the organisation. There is strong evidence of staff development and training.

**35: Kids in Control**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£12,000.00
2006/2007 Annual Funding	£12,500.00
2007/2008 Annual Funding	£12,750.00

**Purpose of Organisation**

Kids in Control is an innovative and unique physical theatre and dance company, which aims to provide high quality learning programmes which impact positively on the lives of marginalised young people. Kids In Control is profoundly inclusive, cutting through traditional divisions of physical and learning ability, religion and social background. Kids In Control aims to be a model of best practice with artistic outcomes of exemplary skills training promoting the Kids In Control objectives of tolerance, affirmation and creative visions for young people. Kids In Control exists to develop the skills of young people from areas of need and disadvantage, thereby strengthening the social fabric of communities.

**Outline of Programme Details**

This phase will confirm the speciality of Kids In Control working practices and highlight the benefits of theatre-making in which the artistic, educational and social agendas are integrated.

**Summary of the Proposal**

Kids in Control aims always to build on its reputation, at home and abroad, for groundbreaking creative programming for all abilities.

Kids in Control was formed to support marginalised individuals and groups who need to develop their ability to connect with mainstream society. Kids in Control deliver professionally managed, tailor-made, incremental learning programmes that develop participants' skills, confidence, self discipline, ambition, motivation and social networks. Kids in Control has established its practice

by remaining committed to developing its work in a manner relevant to the changing attitudes, needs and circumstances of participants.

Kids in Control cuts across traditional sectarian and social divides through thoughtful and phased programming that secures participants at each stage with performance platforms that are strategically placed to confirm individual and group achievements and maximize the programmes impact. Kids in Control methodology ensures that the integration of marginalised young people into more mainstream programs is a positive experience with long lasting benefits for all those involved, and is not a token gesture. The most vulnerable young people/groups most often commence in a Kids in Control ‘in house’ program which are designed to meet their specific needs. These modules prepare individuals to progress to more mainstream programmes as creative equals. There are two open and integrated Kids in Control programmes operating currently that provide opportunities for integration and a second level of skills development. These 2 programs (PCT and IYT) in turn provide a platform for introducing young people to the Kids in Control in-house core training programme (an intensive, advanced skills training programme which culminates in a mature full scale theatre production). For some the next step is to commit to the specialised Kids in Control Peer Leadership program (this programme is currently being formalized and structured).

All young people in all Kids in Control programmes, from beginners to leaders, come into a fun, safe, disciplined and personally challenging workshop environment. This is an environment that is carefully constructed to nurture and stimulate their creative well-being.

In this space young people are supported to explore and become aware of their own cultural conditioning and to explore and appreciate the cultural perceptions and diverse needs of their peers. Kids in Control is developing skills, self-confidence and empathy that enhances participants’ ability to become more employable, as well as contributing to social cohesion, and the enrichment of the cultural economy.

The programme for 2008/09 is the first of a three year strategy that will confirm the speciality of Kids in Control working practices. This phase will present an important opportunity to explore and be innovative in the design of new and appropriate methods for providing and packaging the artistic achievements in a tangible format. This will confirm and support the view that professionally managed quality arts projects are a valuable tool for enriching society. This programme will highlight the benefits of developing drama practice and theatre-making in which the artistic, educational and social agendas are indivisible.

This programme will allow Kids in Control to continue to provide quality arts provision for isolated and neglected young members of our society. The programme is specialising in two key areas in direct response to ‘need and demand’. Kids in Control would be grateful for Belfast City Council’s continued support for the work that the company has committed to in north Belfast. The situation in Tigers Bay and Skegoniell is serious and Kids in Control has been building networks and preparing ground for programmes that will have a positive impact on these communities of real need.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	118
PARTICIPANTS	1800

**Projected Budgets****Income**

Earned income	£24,040.00
Other public funding	£95,500.00
Private income	£5,000.00
'In Kind' Support	£10,000.00
Belfast City Council Annual Funding	£20,000.00
<b>TOTAL:</b>	<b>£154,540.00</b>

**Expenditure**

Artistic Expenditure	£96,140.00
Capital Expenditure/Core Costs	£7,400.00
Marketing and Publicity	£2,500.00
Overheads	£7,000.00
Wages/Organisational Development	£31,500.00
'In Kind' Support	£10,000.00
Other Expenditure	
<b>TOTAL:</b>	<b>£154,540.00</b>

**Belfast City Council Subvention**

A grant of **£20,000.00** is requested from Belfast City Council.

**Assessment**

Kids in Control (KIC) have a niche market and demonstrate both a need and demand for their services and there is good evidence that they should be funded on an annual basis. KIC is requesting a moderately high grant of approx 13% with good leverage of approximately 62% other public funding. Approximately 15% is generated through earned income. Overall, it suggests good value for money. KIC have a strong track-record in its provision of a specialised quality programme of peer-education through drama. The work carried out is high quality and uses innovative and often pioneering methods. There is sound evidence of building audiences with accessibility as a core component of KICs work. They work with relevant community stakeholders to ensure effective and purposeful delivery with a strong skills development focus and utilise arts programmes as an effective community relations tool. Overall there is strong evidence of working in marginalised communities. The proposal provides good evidence of enhancing the cultural infrastructure which has a moderate economic impact. Due to the venues of productions in community settings there is moderate evidence of use of public spaces. Overall Management, and Governance, and financial management are reasonable. There is strong evidence of staff development with comprehensive monitoring and evaluation. There is reasonable evidence of strategic planning. Marketing is deemed as reasonable for the nature of their work.

**36: Lagan Legacy**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

**Purpose of Organisation**

Lagan Legacy's mission is *"to preserve the historical, architectural, artistic, Industrial, environmental and cultural heritage of the River Lagan and its environs of the Belfast Docklands and to advance education about and awareness of these specific areas"*

A major part of Lagan Legacy's work has been the development of "Oceans in Mind", an oral/visual reminiscences project which compliments its other heritage material. Lagan Legacy is now seeking to convert a barge, "MV Confiance" moored at Lanyon Place, as a venue to house and display its heritage collection.

**Outline of Programme Details**

Exhibitions featuring over 20 "Flower Class" corvettes built in Belfast between 1939 and 1945 and original photographs of the Workman Clark shipyard 1890 to 1935

**Summary of the Proposal**

The main activity for 2007/8 will be the fit out of the "Confiance" to provide permanent exhibition gallery, arts performance area, and deck café. Lagan Legacy have made a two-stage application to the Heritage Lottery Fund for this project and they have been awarded an initial Development grant of £37,500 to enable them to do more detailed planning work. The fit out programme could commence in May or June 08 and may last several months. They can only plan two events with any certainty. The first of these is the exhibition of the "Flower Class" corvettes in March as part of the Belfast Titanic Exhibition. Lagan Legacy also plan to create a deck garden which they will launch to complement the corvette exhibition and aim to plant as many of the flowers after which the corvettes were named as they can. The second event is an exhibition of original photographs of the Workman Clark shipyard taken by the yard's photographer Henry Booth.

Lagan Legacy would use the grant to set up the "Flower Cass Corvette" exhibition which would be part of the Titanic Festival. The exhibition would feature the 20 boats launched in Belfast 1940-45 and for each there would be a large portrait sized photograph of the boat together with a photograph of the flower after which it was named. Visitors could also see the flowers planted on the deck garden (which would be separately funded). Lagan Legacy would also use the grant to set up the Workman Clark exhibition which would be open to the public for Belfast's major Maritime Festival. The exhibition would exclusively feature the previously unpublished Booth photographs, with lectures by Booth's grandson (owner of the photographs) who has agreed to participate.

This would enable Lagan Legacy to continue participating in the annual Titanic Festival and further its mission to preserve and exhibit Belfast's Maritime Heritage.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	2500
PARTICIPANTS	

**Projected Budgets****Income**

Earned income	
Other public funding	£824,000.00
Private income	
Belfast City Council Annual Funding	£2,000.00
<b>TOTAL:</b>	<b>£826,000.00</b>

**Expenditure**

Artistic Expenditure	£4,000.00
Capital Expenditure/Core Costs	
Marketing and Publicity	
Overheads	
Wages/Organisational Development	
'In Kind' Support	£500.00
Other Expenditure	
<b>TOTAL:</b>	<b>£4,500.00</b>

**Belfast City Council Subvention**

A grant of **£2,000.00** is requested from Belfast City Council.

**Assessment**

Lagan Legacy are uniquely combining the tangible and intangible histories of Belfast's wider maritime-related heritage in the context of supporting community memory. They have recently acquired a barge which is being developed into both an administrative base and exhibition venue. Support has been sought for programming in the barge.

Although there is clear demand for the activity and much of quality in the organisation's core practice, there are a number of problems with the application. Value for money is good and leverage is helped by substantial volunteer effort, but there is a failure to distinguish between capital and revenue expenditure. No earned income is indicated when the barge is developed, Income will come from a café and hire. Lagan Legacy's own events are not charged. Understandably in a period of physical development, the programme is not extensive. The barge has good potential to animate important public space. The approach to developing audience is weak, but Lagan Legacy has a good record of engaging with a variety of communities. There is limited current evidence for sustainability but the link with the Lagan Boat Company and other commercial enterprises is an excellent model. There is no information regarding skills development but a clear requirement for a skills-need assessment and



subsequent staff development. The organisation has successfully targeted a range of skills for its board and is achieving its goals, but the presentation of financial information is poor, the business plan is limited and there is no strategic plan. Evaluation is weak.

### **37: Maiden Voyage Dance Company**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2006/2007 Rolling Programme	£2,040.00
2006/2007 Annual Funding	£3,000.00
2007/2008 Annual Funding	£3,250.00

#### **Purpose of Organisation**

Maiden Voyage's mission is to provide a platform for professional contemporary dance and its development in Northern Ireland, to nurture indigenous talent, develop a range of practice and generate a greater understanding of contemporary dance.

*Maiden Voyage* achieves this through:

- the commissioning, production and performance of new work from local, national and internationally based artists, the provision of professional development and training opportunities for performers, the development of partnerships across the cultural, educational and health sectors through participation and outreach opportunities

#### **Outline of Programme Details**

Maiden Voyage will deliver dance performance and events, provide opportunities for the public to participate in and attend dance events alongside training opportunities for artists.

#### **Summary of the Proposal**

##### **Maiden Voyage Projected Arts Programme 2008/9**

The projected arts programme for 2008-9 covers several key area including;

- Promoting excellence, creativity and access through the commission, production and touring of new work (*Four Quartets* and *The Best Project*) accompanied by a dedicated educational programme, Supporting creativity through ongoing Professional Development for dancers through *Prodance*, Avenues of Access to dance through their *LEAP FORWARD!* programme

#### **1. Four Quartets**

##### **Description**

Maiden Voyage will commission four Northern Irish based dance artists to create an evocative full-length dance performance based on the TS Eliot poem *Four Quartets*. Considered by Eliot to be his masterpiece the poems draw upon his study of mysticism and philosophy. Each of the poems meditates on the nature of time in some important respect - theological, historical, physical, and on its relation to the human condition. Each poem is associated with one of the four classical elements: air, earth, water, and fire.

Rehearsals will take place in Belfast in Summer 2008. The performances will take place in regional venues around Northern Ireland in Autumn 2008 and premiere in the Old Museum arts centre in Belfast. Other venues include: Marketplace, Armagh, Strule Arts Centre, Omagh, Riverside Theatre, L'Derry, Ardhowen, Enniskillen, Downpatrick arts centre, Island Arts Centre, Lisburn. Maiden Voyage will offer a workshop and performance package to schools and centres in each catchment area to encourage attendance at the performance and build on the success of this approach during the Double Bill tour in Autumn 2007.

## **2. Prodance**

### **Description**

Maiden Voyage have a small but growing pool of professional dancers and weekly class is a vital focal point for both training, networking and sharing experience, knowledge and practice. 'Prodance' provides an opportunity for dance artists to be valued as professional dancers and teachers and contributes to building a community of dancers, pooling talents and sharing experiences. The classes are a beacon for visiting dancers from UK, Europe or America and for dance students and an immediate way to access the dance community in Belfast.

Morning class is a cornerstone of any dancer's continuing practice and is crucial to developing a healthy dance infrastructure that supports, respects, develops and nurtures its dancers. The classes have represent an initiative to be more practically focused and provide an opportunity to engage with dancers on a weekly basis and as such are a key part of developing a stronger infrastructure for dance in NI. Prodance provides a focal point of regular training, meeting and practice alongside paid employment for professional dancers.

### **Location and Dates**

40 weekly dance classes throughout the year from April 2008-March 2009 in Crescent arts centre Belfast.

## **3. The Best Project**

### **Description**

A commemoration of the life and football genius of George Best, in a contemporary dance performance which interprets his personality and character as a footballer and a media figure, famous throughout the world as "The Belfast Boy" to display the maverick skill of Best in full flight. A workshop programme will be developed utilising the talent and enthusiasm of young participants to express their passion and respect for Northern Ireland's greatest sportsman through dance. This project has important cultural and artistic values for the young people and will inspire and educate at the same time.

There is great potential for development and touring of the production as it represents the sporting achievement and identity of Belfast told from a dance perspective and an opportunity for young people from culturally diverse backgrounds to be part of a striking and memorable story of the genius of George Best as a sportsman.

### **Location and Dates**

Rehearsals will take place in Belfast with performances to be scheduled in either theatrical venues across NI or leisure centres across NI. Potential touring venues for this project are; Marketplace, Armagh, Strule Arts Centre, Omagh, Riverside Theatre, L'Derry, Ardhowen, Enniskillen, Downpatrick arts centre, Island Arts Centre, Lisburn, Old Museum arts centre in Belfast.

#### **4. Leap Forward**

*Leap Forward* is a programme of workshops Maiden Voyage undertakes with communities each year with the aim of increasing participation in dance and generating interest in dance as an art form and activity that can assist with improving healthy living and encourage positive lifestyle choices.

It is envisaged that Maiden Voyage will deliver 40 workshops in communities across Belfast during 2008/9. Delivery partners include Open Arts, Playboard and East Belfast Community Development Agency.

Programme will run annually from April 2008-March 2009.

**Location of events:** Community/youth centres, schools and day care centres

**Wards:** Various including The Mount, Woodstock, Ballymacarrett

#### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	1200
PARTICIPANTS	1215

#### **Projected Budgets**

##### Income

Earned income	£7,430.00
Other public funding	£62,000.00
Private income	£12,500.00
'In Kind' Support	£4,045.00
Belfast City Council Annual Funding	£5,270.00
<b>TOTAL:</b>	<b>£90,245.00</b>

##### Expenditure

Artistic Expenditure	£43,050.00
Capital Expenditure/Core Costs	
Marketing and Publicity	£4,300.00
Overheads	£6,920.00
Wages/Organisational Development	£16,080.00
'In Kind' Support	£4,045.00
Other Expenditure	£15,850.00
<b>TOTAL:</b>	<b>£90,245.00</b>

#### **Belfast City Council Subvention**

A grant of **£5,270.00** is requested from Belfast City Council.

**Assessment**

Maiden Voyage (NI) Dance Company was formed in 2001, and is dedicated to commissioning, producing and performing new works of contemporary dance. It also has aim to improve professional development and training in the sector. In a good application, Maiden Voyage scored very highly in Celebration, especially in the quality of their work, and the innovation of the company's forthcoming work. Maiden Voyage seem to be particularly astute in developing product that is aimed at a wide ranging audience, particularly in their proposed show 'Belfast Boy', which is a dance piece based on the life of George Best. Using this obviously popular topic, Maiden Voyage will be rolling out a community project 'Leap Forward' which will work with partners Open Arts, Playboard and East Belfast Community Development Agency, to specifically target young men. Turnover is projected to be £90,245, with Belfast City Council funding adding 6%. Earned income is 8%. The agenda that is set by the company for this work and project, dovetails with statutory policies in health, social inclusion and young people. The company was slightly weaker in Economic Regeneration as more analysis could be given towards skills development and also how the company's work impacts on the economic well-being of the city. In all other areas however, the company show a very good fulfilment of the set criteria.

**38: Moving On Music**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£16,500.00
2006/2007 Annual Funding	£17,000.00
2007/2008 Annual Funding	£17,250.00

**Purpose of Organisation**

Moving on Music Ltd is a non-profit organisation and one of the foremost promoters of jazz, blues, traditional, world and electronic music in Northern Ireland. Currently employing 4 personnel, the company aims to provide a diverse range of music entertainment and education services to all the community, to develop opportunities for local artists in the music industry, and to increase and improve links with similar organisations, industries and companies on a national and international scale.

**Outline of Programme Details**

The presentation of an eclectic, annual programme of music performance and education across Belfast, providing opportunities for and working with local, national and international artists.

**Summary of the Proposal**

After undertaking a process of consultancy with Audiences Northern Ireland, Arts & Business and their current stakeholders and upon evaluation of audience attendance and feedback, they identified several key priorities for the organisation. These include reviewing their marketing strategy and improving audience development practices. Moving on Music has now appointed a full time marketing officer to assist in the marketing and audience development of the following events:

## Annual Concert Programme

An annual programme of high quality nationally and internationally renowned acts will be presented in Belfast both as part of their nationwide touring network and their individual Belfast programme. Please see below the table of forthcoming proposed touring artists.

GROUP	STYLE	DATE
Oppenheimer	Pop/Electronic (NI)	February 12-17
David Lyttle Group	Jazz (NI/US/IRL)	February 20-24
Lau & Ainslie/Henderson Trio	Traditional (Scot/NI)	April 8-13
Smith Quartet & Gerard McChrystal	Contemporary classical	(NI/Eng)April 16-19
Brian Irvine Ensemble	Contemporary jazz (NI)	May
Cora & Breda Smith	Irish traditional (IRL)	Sept 17-20
The Crooked Jades	Bluegrass/Country (US)	Oct 28 – Nov 2
Antti Siirala	Solo piano	Dec (tour)
Bob Brozman/At First Light	world/roots/trad (US/NI)	Feb 2009
Joyce	musica popular (Brazil)	Feb/Mar
John Etheridge	solo jazz guitar	Feb/Mar
Liane Carroll	vocal jazz	Feb/Mar

In addition to the above, they will produce a series of one-off events solely in Belfast, highlighting the distinct cultural value of the city by offering musical alternatives, importing international acts and showcasing new artists. These include concerts by:

Enon	electro-rock (US)	Feb 12
Brian Irvine Ensemble & the Ulster Orchestra "Montana Strange"	new composition (NI)	Feb 9-11
White Rocket	contemporary classical/jazz (Ire)	Feb 15
Blueprint showcase (3 acts)	pop/electronic/rock (NI)	Mar
Blueprint showcase (3 acts)	pop/electronic/rock (NI)	April
Netherlands Vocal Lab	experimental voice	April 10
Julie Fowlis	traditional/folk (Scot)	April 11
David Binney Quartet	modern jazz (US)	May
Uri Crane Trio	jazz/classical (US)	June
Debhashish Bhattacharya	Indian/classical	July
The Thing	punk/jazz (Norway/Sweden)	Nov

Moving On Music will programme the events in venues appropriate to the size and nature of the concert. A current list of proposed venues includes: The Black Box, The Spring & Airbrake, The Sonic Lab at SARC, The Limelight, The Pavilion, The Whitla Hall, The Harty Room, Auntie Annies and the Oh Yeah Building.

In development: New Music Festival, Belfast

The first edition/pilot of this festival will take place in Belfast in March 08 and features a number of acts working mainly in the areas of new jazz, new composition and improvisation (Jean Toussaint with the David Lyttle Group, Bourne/Davis/Kane, Fraud, Han Bennink Trio, Lunfardia). It will be mainly presented at the Black Box where there will also be a film screening and a

photographic exhibition. Other events will include a dub step night at the Oh Yeah venue and a drum 'n' bass performance in SARC.

#### In development: Go Belfast & National/International showcasing

Moving on Music are in the process of phasing out the monthly Blueprint showcase events in Belfast, due to the overwhelming amount of similar events now happening within the city. It is also felt that the Blueprint brand can be confusing and that they should concentrate on the Moving on Music brand. Moving on Music would like to re-direct this funding to assisting local artists in the next logical level of their careers, in the following ways:

In 2008 Moving on Music plans to host Go Belfast, based on the highly successful template of Go North (Scotland), Go Moscow, Go Basque and Go Wild Wild West (Texas) etc. This 2-day event will be made up of bands from the host city (one third), the rest of the country (one third) and the rest of the world (one third). The international partners of Go Events will provide the international acts, from places such as Russia, Scandinavia, France etc. Go Events have a good history of national & international industry delegate attendance, which will truly benefit all the artists involved. The influx of international artists and delegates will have a positive effect on the City of Belfast socially, economically and culturally. The event will be accompanied by a compilation CD, distributed free on the cover of Music Week magazine, a key industry publication, and at the event itself. Moving on Music intend this to be an annual event.

#### Projected Audience Figures

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	4000
PARTICIPANTS	200

#### Projected Budgets

##### Income

Earned income	£78,750
Other public funding	£160,150
Private income	£7,300
Belfast City Council Annual Funding	£26,000
<b>TOTAL:</b>	<b>£272,200</b>

##### Expenditure

Artistic Expenditure	£106,825
Capital Expenditure/Core Costs	£0
Marketing & Publicity	£26,000
Overheads	£30,500
Wages/Organisational Development	£107,500
Other Expenditure	£1,375
<b>TOTAL:</b>	<b>£272,200</b>

**Belfast City Council Subvention**

A grant of **£26,000** is requested from Belfast City Council.

**Assessment**

Moving on Music deliver a wealth of programme which is unique to Belfast. There is good evidence of both need and demand for their activities and that they should be funded on an annual basis. Moving on Music is requesting a moderate grant of approx 9% with good leverage of other funding at approximately 59% Earned Income generates approximately 29%. Overall, it suggests good value for money. They have a strong track-record of providing quality product. Overall, there is reasonable evidence of enhancing the cultural experience. They have developed effective networks and partnerships in the Belfast arena. The bands and artists they represent are at various stages in their careers and they provide services to promote business development and enhance opportunities for skills development and training overall there is good evidence of strong cultural product. They provide clear evidence of a commitment to audience development and engagement of the programming is proactive to be as inclusive as possible and celebrates cultural diversity. Moving on Music effectively enhances the cultural infrastructure of Belfast and demonstrates good economic impact. Some of the events within the work they carry out are scheduled in outdoor arenas and makes excellent use of public spaces. Overall Management and Governance is strong. Financial management is sound. Strategic planning is reasonably comprehensive with good staff development processes. They have an appropriate range of policies for the scale of the organisation. There have effective monitoring and evaluation processes in place. Marketing is considered reasonable.

**39: Music Theatre 4 Youth**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	£-

**Purpose of Organisation**

Music Theatre 4 Youth (MT4Uth) is

- delivering excellence in all aspects of music theatre training, providing a level of music theatre training not currently available in N.Ireland – training from top international level theatre professionals; fostering relationships with top UK performing arts colleges thus countering the inherent problem of Northern Ireland's remoteness from centres of music theatre excellence; helping young people explore possibilities, challenge themselves and realise their full music theatre potential; providing a pathway to the profession and a step ladder to success; providing professional development opportunities for local practitioners working alongside the team as assistants.

Their vision is to set up the first Music Theatre Academy in Ireland, based in Belfast.

### Outline of Programme Details

MT4Uth provides local access to professional music theatre education and training from top West End directors, musical directors and choreographers through “Musicals in a Weekend”, Specialist Master classes, and Summer Projects.

### Summary of the Proposal

All MT4Uth’s programmes and initiatives are dedicated to children and young people between the ages of 11-22 years in N.Ireland. MT4Uth was created in 2005 to foster and develop the talent of the young people of N.Ireland and was set up based on the concept of rehearsing and creating a “Musical in a Weekend” with 70 young people, culminating in a public performance.

The project structure for 2008/09 will be altered slightly to provide various levels of entry based on skill level, this will include for the first time Regional Auditions at the start of the year (Jan 08).

As well as selected projects they will continue to run a number of open access projects during the year. This should provide positive opportunities for all young people who engage with MT4uth to discover and enhance their talent for acting, dancing and singing under the guidance of world class professionals.

#### Proposed Activities for 2008/09

ACTIVITY	DATE	LOCATION	VENUE	PARTNERS	ARTISTIC STAFF
Auditions	January 2008	Belfast Derry Enniskillen Newry	Opera House  Waterside Theatre Arthowen Theatre Morgan Dance & Theatre Arts		Paul Smith Conor Sheridan Stefan Umhey Johanna Hybinette
Dance Studio	Feb – April 2008 (6 Days)	Belfast	Belvoir Players Rehearsal Studio	First Trust Bank / Arts & Business	Ryan Jenkins Stefan Umhey
Pilot Project - to select Bursary Participants for the year	March 2008	Belfast	Belvoir Players Rehearsal Studio	St. Patrick’s & Boys Model	Syd Ralph Paul Madden Shane Mc Vicker
Open Access “Musical in a Weekend” <i>PIRATES OF PENZANCE</i>	2-5 May 08	Belfast	The Waterfront Hall		Vernon Mound Anthoula Papadakis Tim Sutton



ACTIVITY	DATE	LOCATION	VENUE	PARTNERS	ARTISTIC STAFF
Open Access "Musical in a Weekend" <i>ME AND MY GIRL</i>	Halloween Break Oct/Nov 08	Derry	The Waterside Theatre		Vernon Mound Anthoula Papadakis / Johanna Hybinette Paul Smith
Summer Residential "Boot Camp" <i>ANYTHING GOES</i>	15-23 August 2008	Enniskillen	Portora Royal School & The Ardhoven Theatre	Portora Royal School & The Ardhoven Theatre	** Various – see attached short biogs
Peter Corry Master class	4 – 6 July 08	Belfast	The Grand Opera House		Peter Corry
Elaine Paige Master class	September 08	Belfast	The Grand Opera House		Elaine Paige
STOMP workshop	Autumn / winter 2008 ** New team training**	Belfast	The Black Box OR Belvoir Players		STOMP Team

### PARTICIPANTS

Music Theatre's training is delivered through very intensive training sessions over weekends and during school holidays. Music Theatre have found that the intensiveness of the training maximises the positive learning outcomes – challenging participants and encouraging them to reach their full music theatre potential under serious time pressure.

### LOCAL PRACTITIONERS

As well as offering training to young people as participants they offer training as assistants to local semi-professional practitioners working alongside the international team – improving skills, providing a network of contacts, extending opportunities and assisting with employment.

### WORK EXPERIENCE PLACEMENTS

Since the office relocated into Belfast in 2007 they have offered work placements to young people interested in Arts Administration and Marketing & PR. They will continue to do so on an annual basis.

### Projected Audience Figures

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	1,200
PARTICIPANTS	300

**Projected Budgets****Income**

Earned income	£41,060
Other public funding	£16,320
Private income	£64,600
Belfast City Council Annual Funding	£3,000
Support in kind	£5,000
<b>TOTAL:</b>	<b>£129,980</b>

**Expenditure**

Artistic Expenditure	£26,970
Capital Expenditure/Core Costs	£22,510
Marketing & Publicity	£3,700
Overheads	£23,900
Wages/Organisational Development	£51,000
Other Expenditure	£1,900
<b>TOTAL:</b>	<b>£129,980</b>

**Belfast City Council Subvention**

A grant of **£3,000** is requested from Belfast City Council.

**Assessment**

Music Theatre 4 youth were formed relatively recently in 2005 and are attempting to deliver a vision of the first music theatre academy for those aged 11- 22 in Ireland, based in Belfast. In what was a very good application, the company particularly scored in leadership as they demonstrated a clear need for their work, with evidence pointing to large scale waiting lists and the uniqueness of their services. The company also offers excellent value for money, with low cost training being provided, and having built up a core participatory base of 500 young people in just over 3 years. Audience figures are impressive with 1,500 attending events in 07/08. They are asking from a small amount of subsidy from Belfast City Council, roughly 2.3% of their projected income in 08/09. Earned income in 08/09 will be 32%. It was also felt that their commitment to the service was exemplary with their Chief Executive donating £20,000 from a Unilever Award she received in order to fund a part-time Development Officer in 08/09.

It was felt that Music Theatre Youth could have demonstrated a greater commitment to Good Relations. However, they are planning to introduce a bursary scheme targeted at young people from disadvantaged areas. It should be noted that Music Theatre for Youth are relatively young, and this is an area they wish to develop further as they become more established. The company is however, very forthcoming in addressing economic regeneration criteria, with the organisation already having built up a base of 31% of income coming from earned sources, and good figures given as to the impacts participants have in Belfast.

**40: Naughton Gallery**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£3,000.00
2006/2007 Annual Funding	£3,500.00
2007/2008 Annual Funding	£-

**Purpose of Organisation**

The Naughton Gallery and the Queen's Art Collection is a museum registered with the Museum, Libraries and Archive Commission through the Northern Ireland Museum Council. It is managed within the University's Culture & Arts unit. It has an Advisory Board chaired by Dr Brian Kennedy. It is also a unit within the Marketing, Recruitment and Communications Directorate of the University, governed by the Culture & Arts Committee which reports through the University structure to Senate.

**Outline of Programme Details**

Seven exhibitions showcasing historical and contemporary visual arts and a supporting outreach programme, together with maintenance and display of the University's extensive permanent collection.

**Summary of the Proposal**

The Naughton Gallery exhibition programme for 2008-2009 showcases local and international artists and creating dynamic new networks with individuals and groups in Belfast, Northern Ireland, Europe and beyond. 2008 marks the centenary of the charter granting university status to Queen's so the programme will reflect the achievements of the University since its inception in 1845 and as a leading international institution and an important cultural platform for Belfast and Northern Ireland.

In March 2008, the Gallery will host an exhibition supported by Royal Mail to coincide with the issue of a series of new stamps celebrating the landscape of Northern Ireland. Entitled *Wish You Were Here: artists' secret postcards*, the exhibition will feature over 200 A5 sized postcards donated by professional artists ranging from international household names to emerging unknowns. The postcards will be exhibited anonymously, identified by only a number and all will be signed on the reverse. After two weeks the works will be available for sale at £50 each with the purchase of a maximum of three cards per buyer allowed. All participating artists will be asked to nominate an emerging artist who they would like to see having a show in the Gallery. All proceeds will go to the holding of an exhibition and the production of a catalogue for one of those nominated – chosen by a panel of artists from all those nominated -in 2009.

May 2008 will see a new exhibition by artist, Philip Flanagan.

July and August will feature a specially commissioned collaborative Centenary Exhibition by lecturer and fine artist/ photographer Sylvia Grace Borda, who will document Queen's University departmental collections, such as anatomical, biological and botanical specimens, carbon dating samples, experiments by Faraday and Andrews, and historical documents. Her work will become the foundation for a set of collaborative responses to some of the University's most iconic holdings. In tandem with sculptor and visiting Centre for Excellence Artist, Keith Donnelly (Glasgow), the two will produce a set of interactive artworks. In

particular, Sylvia and Keith will produce a set of rubbing plaques in which gallery visitors can take away a souvenir engraving from the gallery exhibition.

Sinead Morrissey (School of English and Lannan Poetry Prize winner) has agreed to create a poem about the City of Belfast for the occasion. In response to this, Sylvia will produce a complementary image, and both the resultant text and image will form a diptych and main centrepiece for the exhibition.

The aims of the Exhibition are to highlight unpublished and unseen collections from Queen’s University, to showcase the talent of creative practitioners currently working at Queen’s and to open the interpretative basis of the University’s knowledge base to a wider public in an innovative, dynamic and accessible form.

In September 2008 they will hold an exhibition of the work of the late Barry Orr. Entitled *Mechanical Doodles* the exhibition will feature the kinetic works for which he is famous and will form the centrepiece for an extensive outreach project developed in conjunction with the School of Mechanical Engineering and aimed at engaging young people with the design and creation of machines with and without traditional purpose.

In early October they will once again showcase work from the MA in Film and Photography at Queen’s, providing a platform for emerging art practitioners in the University.

As part of Belfast Festival at Queens’ 2008, the Naughton Gallery intend to show the work of Greek artist Danae Stratou, whose installation “River of Life” features an immersive experience responding to seven of the worlds major rivers and features 360 degree projections and sound.

Naughton Gallery will also be coordinating the visual art content for the Festival.

January 2009 will see the opening of a new show by Belfast artist Gerry Devlin.

March 2009 will see the opening of the exhibition by the emerging artist chosen by their peers as part of the *Wish You Were Here* show.

The above programme will be supported by an extensive Education and Outreach programme working across the city with participants of all ages and abilities.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the <u>proposed programme 2008/09</u></b>	
AUDIENCE	15,000
PARTICIPANTS	1200

**Projected Budgets**

Income

Queens University Subvention	£154,998.00
Earned income	£6000.00
Other public funding	£56,495.00

Private income	£7,500.00
Belfast City Council Annual Funding	£6,000.00
<b>TOTAL:</b>	<b>£255,993.00</b>

### Expenditure

Artistic Expenditure	£30,000.00
Capital Expenditure/Core Costs	£45,000.00
Marketing and Publicity	£18,000.00
Outreach	£18,000.00
Silver Sounds Project	£36,244.00
Wages	£108,749.00
<b>TOTAL:</b>	<b>£255,993.00</b>

### **Belfast City Council Subvention**

A grant of **£6,000.00** is requested from Belfast City Council.

### **Assessment**

There is good evidence of need for the Gallery's activities, especially given the Ulster Museum closure. Good programming is delivered at reasonable cost, providing value for money. Leverage of funding is excellent - the grant requested is 2.3% of total budget. Earned income is estimated at £6,000. Annual funding provides an opportunity to support on-going programming. Outreach work is innovative and excellent providing a range of access routes to culture and engaging with various marginalised groups. The position on the university campus is limiting in terms of attempts to translate this into engagement on-site with gallery space and exhibitions. A effective programme brings a range of international work across a spectrum to Belfast. Sustainability is bolstered by appropriate procedures in terms to the heritage aspects of the Gallery. Particularly at present, it is a vital part of Belfast's cultural infrastructure, but is weaker in terms of economic contribution. The position within the University somewhat distances the organisation from truly public spaces. The Gallery has strong board and benefits from its position within the University's administrative and academic structures. The planning process offer clear evidence of continuing development. Evaluation methods and staff development are reasonable but could become more proactive.

### **41: New Lodge Arts Forum & Ashton Community Trust**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	£-

### **Purpose of Organisation**

New Lodge Arts aims to provide community-based learning and personal development opportunities for economically and socially disadvantaged children and young people from Greater New Lodge and other disadvantaged communities in North Belfast through their engagement with and participation in a wide range of arts and cultural activities that they would

not otherwise have had access to. It works in close collaboration with artists, other arts organisations, community groups, youth providers and youth mentors to ensure that its programme is appealing and appropriate to young people whatever their need.

New Lodge Arts has three main aims:

Fostering creativity and skills: To provide or facilitate activities that will empower children and young people in North Belfast

Building capacity to be a sustainable organisation: To ensure the development of New Lodge Arts so as to make it an effective and sustainable organisation

Marketing and communication: To make children and young people aware of what New Lodge Arts has to offer them and to maximise its profile amongst key stakeholders and external audiences

**Outline of Programme Details**

New Lodge Arts provides a year-round programme of arts activities (dance, drama, visual arts and carnival arts) for approximately 500 young people aged 3 to 18 years delivered by experienced artists in 9 local centres. New Lodge Arts also works collaboratively with a wide range of local and national partner organisations/communities.

**Summary of the Proposal**

New Lodge Arts is developing its vision and strategy for the next three years. To date New Lodge Arts has facilitated a series of planning sessions with the organisation’s Management Committee, local youth providers and through an Action Learning Session with over 50 local children and young people.

The vision and strategy is informed by the key learning points from 2003-2007 when New Lodge Arts Project was part of Ashton Community Trust (ACT). What is now required is an organisation that builds on the success of the earlier ACT project and creates new opportunities for the arts in the community.

The diagram on the following page shows the areas of work New Lodge Arts will undertake in Year 1 of the three year vision. Year 2 will consolidate and extend activities based on learning from Year 1, while Year 3 will focus on securing sustainable future funding streams. As it has successfully done in the past, New Lodge Arts will seek to resource each of the strands over the three years from a variety of sources.

The development of New Lodge Arts strategy has been funded by a Community Chest Award from Urban II. The development process involved workshops with user groups, young people and the development of New Lodge Arts committee made up of representative youth and community workers from the Greater New Lodge area, artists and other key stakeholders. The process also involved members of the Committee and two young participants visiting organizations that reflect good practice in community arts development both in the UK and Ireland: Mount Vernon Community Centre, Belfast, Fatima Development Project, Dublin, Knowle West Media Centre, Bristol and Room 13 Bristol.

**Projected Audience Figures**

<b><u>Estimate of numbers of people involved in the proposed programme 2008/09</u></b>	
AUDIENCE	30,000
PARTICIPANTS	500

**Projected Budgets****Income**

Earned income	
Other public funding	£51,330
Private income	£20,784
Belfast City Council Annual Funding	£11,661
<b>TOTAL:</b>	<b>£83,775</b>

**Expenditure**

Artistic Expenditure	£20,540
Capital Expenditure/Core Costs	£44,729
Marketing & Publicity	£3,900
Overheads	£14,527
<b>TOTAL:</b>	<b>£83,696</b>

**Belfast City Council Subvention**

A grant of **£11,661** is requested from Belfast City Council.

**Assessment**

New lodge Arts (NLA) was developed as a project by the Ashton community Centre in 2003 and became independently constituted last year. There is good evidence of both need and demand for activities and that they should be funded on an annual basis NLA are requesting a moderate to high grant of approx 13% with high leverage of other funding of 62% limited evidence of earned income. Overall it suggests good value for money. NLA has a reasonable track record the proposed programme is somewhat challenging and developmental with a strong strategic vision. There is sound evidence of building audiences The company's core aim is to build young people' capacity through confidence building and new skills and widening access to cultural activities Good Relation benefits are strong as programming includes art forms of and celebration of diverse cultures and working in marginalised communities. The entire programme is community focused and embraces the wider regenerative vision of the area. They enhance to a reasonable degree the cultural infrastructure with moderate evidence of economic impact. The proposal illustrates good use of public space. Overall Management and Governance is reasonable. Financial management previously has been through the Ashton Trust; however, they now have their own bank account. There is reasonable evidence of strategic planning and they operate appropriate policies. Marketing, monitoring and evaluation are deemed reasonable.

**42: New Lyric Operatic Company**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	£-

### **Purpose of Organisation**

The purpose of the New Lyric Operatic Company is to educate and entertain the public in the science and art of musical theatre through presentation of amateur musical theatre productions performed to a professional standard and through the presentation of other musical activities. New Lyric provide members with access to professional group tuition in the three disciplines of musical theatre ie acting, singing and dance whilst promoting and developing relationships with other groups with a view to acquiring new members and making amateur musical theatre participation more accessible to the general public.

### **Outline of Programme Details**

Three productions at the Grand Opera House Belfast:

- Calamity Jane 19<sup>th</sup> – 24<sup>th</sup> May 2008
- NI premiere of The Witches of Eastwick 11<sup>th</sup> – 25<sup>th</sup> November 2008
- My Fair Lady 8<sup>th</sup> – 12<sup>th</sup> March 2009.

### **Summary of the Proposal**

- Calamity Jane 19<sup>th</sup> – 24<sup>th</sup> May 2008
- NI premiere of The Witches of Eastwick 11<sup>th</sup> – 25<sup>th</sup> November 2008
- My Fair Lady 8<sup>th</sup> – 12<sup>th</sup> March 2009.

New Lyric Operatic Company will carry out their proposed activities as per the business plan particularly continuing with their policy of allowing their young members to develop and nurture their skills by a continuous process of professional tuition in all aspects of musical theatre. Furthermore they will pursue their outreach activities and contribute towards the costs of musical theatre workshops in local community centres. New Operatic Theatre Company will perform a touring concert versions of musicals for certain marginalized groups e.g. the Chinese or Policy communities, at a discounted rate.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	16,000
PARTICIPANTS	220

### **Projected Budgets**

#### Income

Earned income	£242,955.0
Other public funding	
Private income	£7,500.00
Belfast City Council Annual Funding	£6,140.00
<b>TOTAL:</b>	<b>£256,595.00</b>



Expenditure

Artistic Expenditure	£179,257.00
Capital Expenditure/Core Costs	£2,700.00
Marketing and Publicity	£10,700.00
Overheads	
Wages/Organisational Development	£63,938.00
'In Kind' Support	
Other Expenditure	
<b>TOTAL:</b>	<b>£256,595.00</b>

**Belfast City Council Subvention**

A grant of **£6,140.00** is requested from Belfast City Council.

**Assessment**

New Lyric Operatic Company were founded in 1991 and are dedicated to the delivery of amateur musical theatre in Belfast. Through the performances, young people are given access to professional tuition, during the creation of the performance. In what is a poor application, New Lyric Operatic Company do not demonstrate value for money. Projected earned income of 94% amounts to £242,955 in the coming year, an increase of £181,346 on 2007. Projected income overall in 08/09 will be £256,595 with Belfast City Council funding being 2.5%. It is not felt that New Lyric have demonstrated that they can deliver this upswing in box office with the strategic planning they have in place at present. Whilst it is clear that New Lyric's offer a quality product, particularly in being recognised across the island of Ireland, it is not shown that they have a track record in delivering their proposed outreach programme. This is, at present aspirational with links hoping to be made with the Chinese and Polish communities in Belfast. It is not clear how this will benefit these communities however, and New Lyric needs to build a wider strategy in order to more effectively engage with the agenda of social and economic impacts of their programme. Economic Regeneration is not strong, as the company is not engaging fully with the skills development agenda, and are not providing enough evidence of how their programme feeds into the overall economic and cultural infrastructure of the city. In general, New Lyric deliver their core business which is producing a musical and they do not identify developmental impacts. As they are able to break even through box office receipts, it is hard to see what added value BCC funding would provide.

**43: Nomadic Charitable Trust**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

**Purpose of Organisation**

Nomadic Charitable Trust is trusted with restoring the SS Nomadic, the last surviving floating link to the RMS Titanic.

Their mission and objectives - "To restore the SS Nomadic and to make her accessible such that she can play a key role as a celebration of the Titanic and our maritime and industrial heritage and as a catalyst for tourism and social and economic development"

- Ensure economic and social impact through acting as a catalyst for urban regeneration and for tourism, Promote our shared heritage and create a space "for the collective sharing of achievements", Create a sustainable static, floating visitor attraction, High quality restoration of the ship, Promote Belfast as an outward and forward looking region

### **Outline of Programme Details**

To provide onboard a wide range of exhibitions and events that are aimed to celebrate and promote the cultural, industrial, maritime and social heritage of Belfast

### **Summary of the Proposal**

Nomadic Charitable Trust propose to reopen the ship from Easter and to provide the following:

- March-May – Attics and Artefacts – a heritage exhibition aimed to display artefacts and to encourage Belfast residents to bring their own artefacts and relics of the past to gift / lend them to the NCT for display. This will link to the Annual Titanic Made in Belfast Exhibition and will include outreach programmes; June-July – A celebration of Northern Ireland Icons. Nomadic propose to run a competition encouraging the public to vote for their favourite Northern Ireland Icons. They then propose to provide exhibits of the top twenty icons on ship; August-September – A celebration of Northern Ireland Brands. Nomadic propose to run a competition encouraging the public to vote for their favour Northern Ireland brands. Nomadic then propose to run an exhibition of the top ten, their history and development, followed by a gala dinner to raise funding for the NCT; Nomadic Seals Kids Club – Nomadic propose to run regular kids clubs on a Saturday morning for early years children to find out more about their heritage through the use of storytelling, drama and active play; and ongoing museum provision – they propose to continue to display artifacts from the Titanic period on ship throughout the year.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	30,000
PARTICIPANTS	100

### **Projected Budgets**

#### Income

Earned income	£150,000.00
Other public funding	£810,000.00
Private income	£100,000.00
'In Kind' Support	£100,000.00
Belfast City Council Annual Funding	£30,000.00
<b>TOTAL:</b>	<b>£1,190,000.00</b>

Expenditure

Artistic Expenditure	£48,000.00
Capital Expenditure/Core Costs	£810,000.00
Marketing and Publicity	£67,000.00
Overheads	£15,000.00
Wages/Organisational Development	£150,000.00
'In Kind' Support	£100,000.00
Other Expenditure	
<b>TOTAL:</b>	<b>£1,190,000.00</b>

**Belfast City Council Subvention**

A grant of **£30,000.00** is requested from Belfast City Council.

**Assessment**

The Nomadic Charitable Trust is engaged in a major restoration which is a strong activity and the City Council has contributed substantially to. The application, however, is related to programming and this is much less well developed with less clearly articulated rationale. It is likely that in subsequent years the need to be funded on an annual basis will become clearer. Earned income is estimated at £150,000 with is 12.5% based on a take of £5 from each of 30,000 visitors. The application was assessed as weak in Celebration as there is a lack of evidence for the quality of the proposed product and processes in place to deliver the programme. Exploration of heritage value is limited in relation to the programme expenses. Although the activity planned is described and functions as a museum, there is no evidence of any of the policies or processes which are prerequisites for sound collections management and interpretation. There needs to be greater focus on accessing the appropriate professional heritage skills. Some activities listed do not fit with the eligibility criteria of annual funding as they are considered to be fundraising. In terms of Good Relations, there is no targeted programme of outreach, and the limited activities are not embedded within a strategic plan. Sustainability is threatened by the lack of a costed business plan for recurrent development. Nomadic is clearly a considerable asset for Belfast public spaces and has the potential to be a key element in the wider Titanic Quarter area. Skills development is weak, although there are clear opportunities. There is an excellent board in place who have implemented good governance and planning procedures but once again are focused on the capital project. There is an economic appraisal but no business plan for programme development. Monitoring and evaluation is linked to the capital project rather than recurrent programme.

**44: Northern Ireland Music Industry Commission**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Enhancements	£9,000.00
2005/2006 Annual Funding	£4,500.00
2006/2007 Annual Funding	£5,000.00
2007/2008 Annual Funding	£5,500.00

### **Purpose of Organisation**

The Northern Ireland Music Industry Commission mission statement is 'To accelerate and promote the development of a sustainable music industry in Northern Ireland.'

This is strategically delivered by way of a comprehensive sector specific, open access, creative and business skills development programme aligned to a marketing and promotional programme that is designed to develop regional, national and international audiences and markets for those in the sector.

### **Outline of Programme Details**

Northern Ireland Music Industry Commission (NIMIC) is a non-profit making sectoral led body which supports the development of a sustainable music industry in Northern Ireland.

### **Summary of the Proposal**

The Northern Ireland Music Industry Commission Business Skills Development Programme – 'Music – It's the Business' is designed as a proactive intervention to sustainability increase the capability of musicians to develop and maintain sustainable careers.

The core programme content incorporates a series of high quality sector specific seminars and workshops with an ancillary individual mentoring programme. These will offer attendees access to the wealth of knowledge built up by a carefully selected range of experienced practicing professionals and also key figures from a wide range of national and international bodies and organizations that represent the professional interests of writers and composers, recording artists and performing musicians.

- Business Practice and Management – April 2008 – Blackbox, Belfast City Council, Promotion & PR – Maximising music exposure – May 2008 – University of Ulster, Starting and Running an Independent Record Label – May 2008 – Blackbox, Belfast, Regional Industry Day – July 2008 – Amma Centre, Armagh & Glasgowbury, Draperstown; Sales and Distribution of Recorded Music – October 2008 – Blackbox, Belfast, Music Industry Legal Seminar – November 2008 – University of Ulster, Regional Industry Day – January 2009 – Down Civic Arts Centre, Downpatrick, Music Publishing Seminar – February 2009 – University of Ulster, Creative Skills Development – masterclasses, seminars & workshops, Songwriter's seminars – April 2008 CQAF, Belfast & July 2008 – Amma Centre, Armagh, Music for Film – April 2008 – CQAF/Blackbox, Belfast, Music Production Masterclass – May 2008 SARC/QUB & Nerve Centre, Derry, Songwriter's Residential workshops – September 2008 and March 2009 – North Antrim, Music Production Masterclass – November 2008 SARC/QUB & Nerve Centre, Derry, Music Production Seminar – February 2009 – Amma Centre, Armagh & Stule Arts Centre, Omagh

### **International Showcasing**

NIMIC's key export marketing objective is to accelerate the development of international markets for Northern Ireland music businesses and copyright owners. The organization also works towards maximising multi media and music industry exposure for Northern Ireland music businesses, artists and their products, at a national and international level.

- Popkomm 2008, Womex 2008, In The City 2008, Midem 2009

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	1,574,000
PARTICIPANTS	3,395

**Projected Budgets****Income**

Earned income	£2,880
Other public funding	£13,7471.95
Private income	£2,000
Support in kind	£750
Belfast City Council Annual Funding	£10,800
<b>TOTAL:</b>	<b>£153,901.95</b>

**Expenditure**

Artistic Expenditure	£48,759.62
Core Costs	£17,171
Marketing & Publicity	£1,372.66
Wages/Organisational Development	£85,848.67
Value in kind support	£750
<b>TOTAL:</b>	<b>£153,901.95</b>

**Belfast City Council Subvention**

A grant of **£10,800** is requested from Belfast City Council.

**Assessment**

The Northern Ireland Music Industry Commission (NIMIC) provides good evidence of both need and demand that they should be funded on an annual basis. NIMIC is requesting a moderate grant of approx 9% from Belfast City Council with good leverage of other funding at approximately 89% Earned income is approximately 1.8%. Overall it offers moderate value for money. NIMIC has a good track-record. The organisation's impact is considered good for their contribution in the growth of Belfast's creative industries with skills development being core to the activities of the organisation which enhances and strengthens both the economic and cultural infrastructure to a reasonable degree. They widen access to cultural activities to a reasonably good degree and actively engage audiences through the delivery of showcase events. There is moderate evidence of working with Section 75 groups, however, there is limited indication of how next years programme will engage communities or marginalised groups. Management and Governance is moderately good. Budgeting is regularly reported and reviewed by the Committee and financial procedures are sound. Strategic planning is reasonable. Marketing product is varied and relevant on a sectoral basis. Monitoring and evaluation methods outlined are nominal. NIMIC operate with a reasonable range of polices however, there is limited evidence of training or staff development.

**45: Open House Traditional Arts Festival Limited**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Enhancements	£15,000.00
2005/2006 Annual Funding	£8,000.00
2006/2007 Annual Funding	£9,000.00
2007/2008 Annual Funding	£9,250.00

**Purpose of Organisation**

The Open House Traditional Arts Festival is a not-for-profit voluntary organisation that strives to develop, increase awareness of and expand participation in the traditional arts. Open House stage an annual festival in safe, neutral and highly accessible city centre locations within the existing arts and cultural flavoured Cathedral Quarter, Belfast, and beyond. By doing so, the Open House Festival further bolsters the developing role that the traditional arts have to play within the cultural tourism sector. In particular, Open House lends significant weight to the cultural, artistic and hence economic regeneration of Belfast

**Outline of Programme Details**

An international festival of red hot roots music in Belfast's Cathedral Quarter, with a strong Irish-American flavour and dozens of free events.

**Summary of the Proposal**

Open House is Belfast's only dedicated traditional arts festival and the flagship event for the sector in Northern Ireland. It was *the first festival to take place in the Cathedral Quarter*, and plays a significant role in the area's artistic development. It provides excellent value for money, generating 50% of its income from box office and private sector sponsorship.

To mark its tenth anniversary, Open House will stage its most outstanding and ambitious programme to date, drawing on the highest calibre and most cutting edge of local and international traditional musical talent.

Open House 2008 will include the following elements:

- Timescale - more than 70 events will take place over a period of 5 days, from 24 to 28 September, BBC Radio broadcasts – at least 4 events will be broadcast live from the festival by their media partner, BBC Radio Ulster, including the festival launch in mid June, live from the Gerry Anderson Show, Venues – around a dozen venues throughout Belfast's Cathedral Quarter, from a 700 capacity marquee in Custom House Square, to the Black Box and the John Hewitt. In addition, they plan some outreach / showcase concerts at the Wall2Wall Festival in Derry, and in the Harty Room at Queens University School of Music. Flagship concerts – a programme of some 20 concerts featuring leading Irish and American roots musicians such as Gerry O'Connor, Grada, Chris Thile and Martha Wainwright. Tasters of other musical traditions such as English duo Beth Orton and Bert Jansch and French-Canadian band Le Vent du Nord, Young, cutting edge musicians who are pushing the boundaries of traditional music and attracting new, younger audiences from all over GB, ROI and beyond eg. Gogol Bordello and O'Death (both from USA), Fringe events including films, dramatized walking tours of the Cathedral Quarter, dance workshops, music masterclasses, free traditional music sessions and a late night festival

club. ChilliFest – the popular family-friendly ChilliFest will combine food and music from the Cajun and Creole cultures of Louisiana. To take place during three afternoons. Will include food stalls eg. chilli growers (fresh and dried chillis, chilli plants), specialist food producers (chilli sauces, chutneys etc), plus local restaurants supplying hot Cajun and Creole food (gumbo, jambalaya etc.) In 2007 ChilliFest was a key part of both the City Council's Festival of Food and Drink and Garden Gourmet – Open House expect to take part in these initiatives in 2008. A tenth anniversary retrospective exhibition, showing past posters and festival programmes from the festival

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	12,552
AUDIENCE via BBC TV and Radio broadcasts from festival	420,000
PARTICIPANTS	446

### **Projected Budgets**

#### Income

Earned income	£68,291
Other public funding	£109,400
Private income	£25,000
Belfast City Council Annual Funding	£12,800
Sponsorship 'in kind'	£16,360
<b>TOTAL:</b>	<b>£231,851</b>

#### Expenditure

Core Costs	£71,671
Programming Costs	£79,270
Volunteer Expenses	£1,100
Publicity/Marketing	£32,650
Equipment/Materials	£8,500
Production Costs	£38,660
<b>TOTAL:</b>	<b>£231,851</b>

### **Belfast City Council Subvention**

A grant of **£12,800** is requested from Belfast City Council.

### **Assessment**

Formed in 1999, Open House Festival is an organisation that strives to develop and increase awareness of the traditional arts, currently in their 10<sup>th</sup> year of producing a festival, which has an international recognition, and local importance. Within an excellent application Open House have shown a wide fulfilment of the set criteria. Particularly strong in Celebration, the Festival has seen a dramatic rise in audiences, and a critically positive response, from both the media

and the general public. Economically strong, the festival is projecting 30% earned income within an overall turnover of £231,851, with a 6% subvention from BCC. This is judged as very good value for money.

Open House are less strong within Good Relations, as the festival does not have a structured outreach facility with which to reach out to disadvantaged communities, however, links have been made with certain community groups, and with such a strong operational base, the festival may be able to develop this in the future. They have good policies and procedures in place and Management and Governance is considered strong. In general, the Open House Festival been assessed very strongly against most of the criteria.

#### **46: Ormeau Baths Gallery Ltd**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£22,500.00
2006/2007 Annual Funding	£23,000.00
2007/2008 Annual Funding	£15,000

#### **Purpose of Organisation**

Ormeau Baths Gallery (OBG) is the premier critical space for contemporary visual arts in Northern Ireland provides experience of leading edge inter/national contemporary practices in Art, Design and Architecture and the influences that have in/formed them for the communities of Belfast and the region.

To realise this vision, Ormeau Baths Gallery establishes strategic partnerships, connects to debates and the calendar of events in the city and beyond, develops into a Creative HUB offering increased opportunities for appreciating art, for creative participation and life-long learning across the communities of Belfast, integrates display, debate and interactions in tested and innovative form(at)s

#### **Outline of Programme Details**

Ormeau Baths Gallery will showcase internationally leading-edge contemporary visual art including 'AES+F (Russia), Jake and Dinos Chapman; Sue Williams; Layla Curtis; Roderick Buchanan and Christine Borland.

#### **Summary of the Proposal**

##### Vision of Ormeau Baths Gallery

For Ormeau Baths Gallery to be recognised as a premier art space in Northern Ireland means to provide experience of leading edge inter/national contemporary Art, Design and Architecture and the influences that have in/formed them for the communities of Belfast and the region and to enable their widest possible participation in it.

To realise this ambition, Ormeau Baths Gallery will amongst others:-

- Consolidate emerging and develop new strategic partnerships, regionally and inter/nationally and proactively connect to pertinent debates, issues, processes and the



calendar of events in the city, the region and inter/nationally; Develop into a Creative HUB that offers increased and high quality opportunities for the appreciation of and participation of the arts. The HUB provides an engaged and enriching creative experience and a learning opportunity in the venue and in the virtual domain, as well as a pronounced focus on engagement with communities of interests in their vicinity and their contexts, including TSN areas, through focused projects; Build 'Ormeau Baths invites' as an effective tool for each exhibition project to work with a specific community; Facilitate a further integration of display and debate, exchange and interactions, publications and public pedagogies in a range of relevant and appropriate, tested and innovative form(at)s to build a widely recognised and leading critical space and involve an increasing number and range of communities and publics in the city and beyond in the activities of Ormeau Baths Gallery; Raise the inter/national profile of Ormeau Baths Gallery and enhanced the organisation's ability to support artists in the development of imaginative work and innovative art processes; Strive to win the support of other stakeholders in the public and private sector; establish effective business planning, monitoring and evaluation processes and sound governance.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	5,300
PARTICIPANTS	25,000

### **Projected Budgets**

#### Income

Earned income	£32,725
Other public funding	£330,000
Private income	£25,550
Belfast City Council Annual Funding	£25,000
<b>TOTAL:</b>	<b>£413,275.00</b>

#### Expenditure

Artistic Expenditure	£87,150
Capital Expenditure/Core costs	£113,000
Marketing & Publicity	£58,800
Overheads	£27,750
Wages/Organisational Development	£128,575
<b>TOTAL:</b>	<b>£415,275.00</b>

### **Belfast City Council Subvention**

A grant of **£25,000** is requested from Belfast City Council.

**Assessment**

The Ormeau Baths Gallery, officially titled the Ormeau Avenue gallery, was formed in April 2007, with a reconstituted board, after a period in which the gallery operated directly under the control of the Arts Council of Northern Ireland. It acts as a gallery space for contemporary visual arts in Belfast and has created a successful education and outreach programme in order to widen the audience and understanding of contemporary art in Belfast and Northern Ireland.

In what was a good and coherent application, OBG showed good leadership in describing a need for their service, including excellent audience figures, which held up well within the difficult period the organisation has recently weathered. In the light of that, OBG have restructured the organisation with a strong Board being created with multiple skills in various areas of need. Strategic documents are of a very high standard, in particular the OBG's Marketing and Audience Development Plans are very well written. In other areas the OBG scored reasonably, but gave evidence of being able to fulfill criteria across the board. Their integrated education and community engagement plan was very successfully described, and impacts from this will improve the organisation in the coming year, if delivered. The company is asking for £25,000 in the coming year, which amounts to 6% of their projected turnover in 08/09, with earned income accounting for 8% rising to 10% in 2010/11. This can be regarded as good value for money for an organisation dealing in contemporary arts, with a large-scale education and outreach programme. In general, the OBG have fulfilled the criteria set to a good standard.

**47: Paragon Studios Ltd**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

**Purpose of Organisation****Provision of permanent studio space for member artists**

PS<sup>2</sup>= Paragon Studios, *project space* currently has spaces for five artists with individual studios and technical facilities, which are open to other artists.

**Arts programme**

The programme focuses on urban issues in contemporary art and takes place in *project space* and other outdoor sites. All projects are non commercial and free to the general public.

*Project space* is situated in a former shop with two windows at street level. It is a small showroom for visual cultural production, exposed to a mixed audience of passers-by and is seen as a workplace rather than a 'gallery'.

**Outline of Programme Details**

- Outreach programme with two schools, which takes art projects as a starting point for creative exploration, provision of extended and mediated open access.

## **Summary of the Proposal**

### **Arts Programme**

Building on the activities of previous years, PS<sup>2</sup> will programme projects and events which are related to urban issues in contemporary art, in PS<sup>2</sup> project space and outside locations. PS<sup>2</sup> project space is a non commercial, easily accessible place for approaches. Occupying a former shop, it is a small showroom for visual art or related cultural production and processes. Like in a commercial showroom, ideas and imaginations should be taken out and 'used' in the real world. It is seen as a workplace rather than a 'gallery' for both the artists and the visitors. The invited artists often take everyday and commonly shared situations, activities or experiences (urban environment/gardening/natural history) as the starting point for creative explorations and imaginations. Ideally, projects should provide creative stepping stones to enable emotions, intellectual and aesthetic access and enjoyment.

The proposed programme for 2008/09 aims to open up and broaden the visual culture. It searches for visual creativity in disciplines, institutions and cultural activities, which aren't predominantly associated with art. Many projects are seen in series, offering a wide spectrum of approaches and inter relations. PS<sup>2</sup> generally invites artists/groups/institutions to work in project space/outside locations or to take part in projects, initiated by the group.

Part of the proposed programme is selected from numerous applications from artists, groups and organizations. It also includes collaborations with other local and transnational initiatives, organizations and institutions (SARC – Queens University, Belfast/Centrifugal, London, Zagreb, Helsinki/Park Fiction, Hamburg).

With the 'Text' series, PS<sup>2</sup> begins to invite guest curators in order to widen the conceptual perspective and refresh the initiatives. Criteria for the programme are: artistic quality, originality and aesthetic/social significance. Although the artwork should be challenging, innovative and of public relevance, it should also be autonomous, poetic and transformative.

With 'Centrifugal' and 'Park Fiction' the programme will address a more theoretical approach to art and a critical analysis of urban interventions. PS<sup>2</sup> aims to make art as accessible as possible, which demands for an engaged art practice, that provides various degrees of participation and general, understandable information. For parts of the proposed programme, PS<sup>2</sup> will run an outreach project during the year with two secondary schools.

Although projects are often linked to broader subject of urban creativity, PS<sup>2</sup> project space also gives space to 'odd' events and conceptual break outs to prevent a specialization and exclusion in a self designated corner.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	1200
PARTICIPANTS	55

**Projected Budgets****Income**

Earned income	
Other public funding	£25450
Private income	
Belfast City Council Annual Funding	£4,700
Support in kind	£12,706
<b>TOTAL:</b>	<b>£30,150</b>

**Expenditure**

Artistic Expenditure	£11,250.00
Capital Expenditure/Core Costs	£9,800.00
Marketing and Publicity	£2,900.00
Overheads	
Wages/Organisational Development	
'In Kind' Support	£12,076.00
Other Expenditure	£6,700.00
<b>TOTAL:</b>	<b>£42,726.00</b>

**Belfast City Council Subvention**

A grant of **£4,700** is requested from Belfast City Council.

**Assessment**

Paragon Studios were formed in 1994, and are dedicated to the provision of studio space for artists, allied to an arts programme, focusing on urban issues in contemporary art. The application was reasonable, but certain weaknesses have resulted in a low score in Economic Regeneration and Management and Governance. The organization has a small board, all drawn from the same areas, and it is felt that more expertise needs to be put into the operational aims of the company to ensure a high level of sustainability. Paragon is asking for £4,700 which is 15% of their projected turnover in 2008/09. This represents a high ratio of leverage, and Paragon Studios are not declaring any earned income in the coming year. 100% funding is a sign of a low sustainability of the organization, and perhaps points to the fact that Paragon are more project based than annually robust. The quality of Paragon's work is not in doubt, and the natural ability of the work to ask questions of Belfast's urban environment is clear. Paragon also has an impressive outreach programme, and have a track record of working with communities to produce challenging, inquisitive arts pieces. However the lack of strategic robustness has resulted in lower marks, and the inability to engage with economic regeneration as an agenda, denotes perhaps a lack of self-analysis, which would benefit the organisation.

**48: Partisan Productions**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

**Purpose of Organisation**

**Partisan Productions** creates theatre and film in order to contribute to community development and the creative resolution of conflict by:

- producing high quality theatre and film of social and political relevance, generating sustainable arts educational projects which address complex cultural and political divisions within the communities involved, contributing to raising public awareness of cultural and political change

Partisan's policy is to commission new theatre and film works, adaptations and translations, supported by innovative educational and outreach processes. Partisan's aim is to contribute to the development of a society in which cultural and political diversity is valued as a strength.

**Outline of Programme Details**

**Partisan Productions** offers arts programme combining elements of training, community participation and publishing, built around a vibrant core of visionary theatre production.

**Summary of the Proposal****Artistic Programme (2008-2009)****Key Area 1: Development of Artistic Programme**

***Partisan Productions produces high quality theatre and film of social and political relevance***

***The Confessions of a Justified Sinner***

**Partisan Productions** proposes to develop and stage a major theatre production in Ulster-Scots based on James Hogg's classic tale of pre-destination and political violence, *The Confessions of a Justified Sinner*.

**Projected Participation:*****Foreigner***

Two short plays dealing with reactions in the workplace to the arrival of foreign workers. Based on extensive research and developed in partnership with the Irish Congress of Trades Unions (ICTU). Both productions – one of which is a Forum Theatre piece – are intended to be staged in workplaces and community venues across N. Ireland and to contribute to discussion and debate of the subject within the Trades Union structures.

Key Area 2: Research and Education

***Partisan Productions*** contributes to raising public awareness of cultural and Political developments through innovative educational processes

The vehicle for this layer of their work will be provided by their continuing development, in partnership with Ballynafeigh Community Development Association, of the International Social Theatre Laboratory.

The vision for the ISTL has been agreed by their joint working group as follows:

*Theatre Lab. Is a vibrant theatre arts laboratory, providing intellectual and physical space for audiences and participants to explore dramatic forms that develop and support active community engagement. This work is grounded in the experiences and stories of everyday life. It allows those that take part to develop practical tools to explore and articulate personal, community, political and economic issues, supported by rigorous research and an international perspective.*  
The ISTL will produce one major theatre work in each year.

International Social Theatre Laboratory (2008-2009)

**Productions:**

*A Friend of a Friend* (working title) – The third in their current trilogy of Forum Theatre productions intended to directly address key issues facing communities in Belfast. This piece, based on extensive research with young people and those who work with them, deals with the role of peer pressure in creating sectarian responses among young men. *A Friend of a Friend* will be developed and staged in community and youth venues across Belfast, in partnership with the Belfast Interface Project and local community and youth agencies.

Vote GateCrasher!

Vote Gatecrasher! – An innovative political education project aimed at first time voters and young adults. An intensive research process forms the basis of a musical theatre production intended to allow its target audience to explore the practicalities of non-mainstream political activism. The work will be accompanied by an extensive workshop programme and a publication detailing the research undertaken and offering perspectives on this subject for youth workers and community activists.

*Vote Gatecrasher* will be developed through an intensive research and workshop programme, primarily in the Greater Belfast area. The production is intended to tour throughout Northern Ireland.

**Educational**

*Community Theatre Facilitation Training*

A series of two 10 week courses during the period 2008 – 2009, aimed at developing a layer of community facilitators capable of deploying a range of creative skills and tools in a variety of community settings. This work will be supported by the ISTL on a long term basis, and useful learning will be communicated through appropriate networks.

The initial programme will take place in Ballynafeigh Community House, Belfast. Partisan anticipate that the majority of participants will be from the Greater Belfast area.

### *Legislative Theatre Programme*

In close partnership with BCDA Mixed Links Shared Neighbourhood Policy Development project, and the Border Arts Centre, Dundalk, this programme will introduce the techniques of Legislative Theatre to Northern Ireland. The initial six month pilot will engage communities across N. Ireland in a process designed to develop and test a community focused policy on social housing. It is intended to have a series of practical outputs capable of influencing policy in this area. The Legislative Theatre Programme pilot consists initially of a series of one-off workshops in communities across N. Ireland.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	1300
PARTICIPANTS	790

### **Projected Budgets**

#### Income

Earned income	£9,500
Other public funding	£61,962
Private income	£6,400
Belfast City Council Annual Funding	£13,718
Support in kind	£2,500
<b>TOTAL:</b>	<b>£94,080</b>

#### Expenditure

Artistic Expenditure	£50,620
Capital Expenditure/Core Costs	£0
Marketing & Publicity	£5,370
Overheads	£2,090
Wages/organisational Development	£36,000
<b>TOTAL:</b>	<b>£94,080</b>

### **Belfast City Council Subvention**

A grant of **£13,718** is requested from Belfast City Council.

### **Assessment**

Partisan Productions have provided good evidence that they operate on an annual basis, with strong evidence of need/demand for activities. Partisan Productions are requesting a moderately

high grant of approx 15.5% of overall costs, and provide good evidence of leverage of other funding at approximately 66% Earned Income generates approximately 10%. Financial management is sound, for the in-depth programme, overall it offers very good value for money. Quality and strength of productions are delivered to a high quality with subject matter of proposed programmes being topical and deals with social issues that are challenging and have innovative approaches and a strategic purpose. They demonstrate a strong track record. There is excellent evidence of skills development and to a strong degree of widening access to cultural activities. Partisan Productions ethos is community Relations work engaging those most marginalised in Belfast Communities. They meet to a high degree Good Relations benefit. The programme content is developed to celebrate cultural diversity. They have developed strong partnership working with both community and cultural organisation providing good evidence of enhancing the cultural infrastructure. Overall Management and Governance is considered good with appropriate policy's and procedures. Strategic planning is comprehensive and relevant. They have adopted rigorous monitoring and evaluation procedures for programmes and participants. There is a reasonable degree of enhancing the cultural and economic infrastructure. The schedule provided is fairly detailed, but lacks detail in places. Through the marketing plan there is reasonable evidence of audience development. There is moderate evidence of staff development.

#### **49: Source? Photo Works North**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£3,000.00
2006/2007 Annual Funding	£3,500.00
2007/2008 Annual Funding	£0

#### **Purpose of Organisation**

Source magazine has established itself as a flagship for the promotion of Northern Irish arts, both nationally and internationally, and as a brand that is progressive and committed to excellence and innovation in standards of critical writing, design, production and publication of new work. The organisation is actively utilising the possibilities for the delivery of material through the internet. The new Source web site is a major initiative that will make a comprehensive archive of back issue material available online to a national and international audience providing a key resource for those interested in photographic culture. The site will include innovative features including blogs, sound interviews archive, graduate photography online and schools learning packages. Source will also be a developing a MySpace site to draw in younger audiences.

#### **Outline of Programme Details**

Source magazine publishes and encourages new work by emerging photographers, and establishes a critical context for the wider general appreciation of photography.

#### **Summary of the Proposal**

The 2008 Programme will include.



- issues of Source, each featuring four previously unpublished portfolios of photographic work, plus features, reviews, columns and reports of events and conferences by 20 writers. Three of the 4 issues will be themed on Childhood, Surveillance and Education. Each issue will be produced to high editorial and production standards, overseen by the editors.
- Source Portfolio Review Days will be held in 10 venues in Northern Ireland and Britain. These allow individual photographers to submit and introduce their work to Source in an open and transparent manner, and ensure that the magazine has access to a wide range of new unpublished work. Additionally, they provide individual artists with feedback and advice on their work.

Source Portfolio Review Days have been hosted by: The Photographer's Gallery, London; Ffotogallery, Cardiff; The Gallery of Photography, Dublin; Phoenix Arts, Brighton; Model Arts and Niland Gallery, Sligo; Whitechapel Gallery, London; Millennium Court Arts Centre, Portadown; Belfast Exposed; and the Northern Gallery for Contemporary Art, Sunderland. Source will seek similar venues this period.

- Source Open Submission Review. Source has an open policy for the consideration of work through direct email submission of work. This is advertised in the magazine and on the web site. Digital technology allows photographers to easily submit images by email and they are able to exploit this to look and respond to more submissions than had been previously possible when dealing with posted prints and CDs of work. These are compiled and responded to on a monthly basis.
- The Source Website will be re-launched with over 1000 pages of content drawn from articles, reviews and portfolios previously published in Source. (See enclosed print out of new design). The site will be updated on a regular, quarterly basis. Additionally, it will include extracts from the Source Oral History Archive: in-depth sound interviews with people involved in Irish and international photography. This unique archive of material will be promoted to schools and colleges via a poster campaign.
- Source Graduate Photography online 2008. Following a successful trial in 2007 involving 10 colleges, the Graduate Photography online section of the web site will provide an innovative way for graduating students to showcase their work to a far wider audience than possible via the traditional graduation show alone, and will also enable Source to foster a relationship with young photographers. Organised by their college groups, the graduating photographers will each be able to display 5 images, introduce their work with a paragraph of text, and list their direct contact details.
- The Source Schools Education Programme will encourage young people to develop an interest and understanding of photography via a series of online learning packages aimed at both secondary level Art and Design teachers and individual students. The content will initially be developed in consultation with an art adviser for one of the Northern Ireland education and library boards and a currently active Art and Design teacher. The project will bring alive existing material, images, text and their audio interviews with Northern Ireland photographers, and will examine such themes as environment, identity and portraiture.
- The Programme also includes the distribution of free copies of Source to schools throughout Northern Ireland. Following initial consultations, teachers have shown interest in

using the magazine as an education aid within Art and Design departments. 80 Heads of Art and Design will be sent introductory copies of the magazine and, based on feedback from them, an ongoing quarterly distribution programme will be established.

- Source Photography Night Class Programme. Beginning in 2008, they also intend to complete a database of non-college-and-school-based photography courses in NI, and run a similar free distribution programme for course leaders which will introduce them and their course members to the magazine directly. Already this year, they have provided free copies of the magazine for participants in the photography element of the Create initiative.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
Audience Magazine	40000
Audience Web Site	70,000
PARTICIPANTS	120

### **Projected Budgets**

#### Income

Earned income	£35,400
Other public funding	£59,860
Support in kind	£1,500
Belfast City Council Annual Funding	£6500
<b>TOTAL:</b>	<b>£103,260</b>

#### Expenditure

Artistic Expenditure	£35,832
Capital Expenditure/Core costs	£29,000
Marketing & Publicity	£5,000
Overheads	£10,900
Wages/Organisational Development	£22,528
<b>TOTAL:</b>	<b>£103,260</b>

### **Belfast City Council Subvention**

A grant of **£6,500** is requested from Belfast City Council.

### **Assessment**

Photo Works North (PWN) operates throughout the UK and internationally with a strong Belfast remit. They provide good evidence of need to be supported on an annual basis and good evidence of both need and demand for services. PWN is requesting a modest grant of approx 6%, with high leverage of other funding at 58% Earned Income is positive of 36%. Overall the proposal suggests reasonably good value for money. PWN have a strong track-record with a regional, national and International reputation. The quality of product developed is of an

excellent standard. Recent development of web based activities has a strong innovative approach and have a strong skills focus. Overall they demonstrate good evidence of enhancing the cultural infrastructure and have reasonable economic impact. There is good evidence of supporting cultural diversity through relevant topical subject matter in their publications. Audience development is central to their activities in marketing their specialised cultural product. There is limited evidence of engaging communities or marginalised groups. Management and Governance and financial management are considered good. There is good evidence of strategic planning and they have a dedicated marketing plan which is comprehensive and has a strong strategic focus. Monitoring and evaluation methodology is comprehensive. There is a good range of policies for the organisation. There is reasonable evidence of staff professional development.

### **50: Play Resource Warehouse**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£3,000.00
2006/2007 Annual Funding	£3,000.00
2007/2008 Annual Funding	£3,250.00

### **Purpose of Organisation**

Play Resource provides resources and activities which are central to the creative and artistic life of our communities in Northern Ireland. It is a unique centre which is at the forefront of community arts, providing all the basic materials for arts programmes under one roof.

#### Main Aims

- to increase access to high quality arts experiences to enhance the lives of children and young people; to provide a neutral and welcoming multi-purpose venue which is fully utilized by all sections of the community; to promote environmental awareness by using non-toxic waste materials in creative activities to support the work of community artists through regular work and back-up support

### **Outline of Programme Details**

Play Resource is the centre of creativity for arts, education and play all using fantastic recycled materials

### **Summary of the Proposal**

The Management Committee of Play Resource is confident that the organization will continue to perform a vital role in the community infrastructure of Northern Ireland and will achieve this through the delivery of its ambitious new business plan.

Play Resource is entering a new phase of development. Play Resource's Business Plan outlines how the organization intends to move forward over the next three years in terms of growth, improved marketing to members and a more targeted arts development programme. Play Resource intends to work with other key stakeholders in positioning itself as one of the anchor tenants in one of Northern Ireland's newest and most exciting developments – the Giant's Park in Belfast. This will allow Play Resource Warehouse to build on its unique attributes in relation to recycling, the arts, play and education.

In line with their Business Plan Play Resource will focus on the following key areas:

1. Creative Paths Arts Programme, 2. Membership Development, 3. Art Shop, 4. Industry Partnership, 5. Programme of Continuous Improvement

Play Resource is aiming to develop its Creative Paths Arts Programme. This grant would enable them to develop one particular strand of this - a new pilot Youth Arts Programme in North Belfast as outlined above.

Play Resource believe that by encouraging children and young people to participate in arts activities within local groups, that those young people are given increased opportunities to develop life, social and educational skills. Whilst it is hard to measure the impact of interventions that have addressed youth disadvantage, they believe that they will increase the opportunities for more successful, measurable outcomes by adopting a longer term, multi strand initiative and by working in partnership with other agencies. The project will focus on building self esteem, confidence and motivation.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	350,000
PARTICIPANTS	7,000

### **Projected Budgets**

#### Income

Earned income	£186,435.00
Other public funding	£172,051.00
Private income	
Belfast City Council Annual Funding	£6,000.00
<b>TOTAL:</b>	<b>£364,486.00</b>

#### Expenditure

Artistic Expenditure	£53,666.00
Capital Expenditure/Core Costs	
Marketing and Publicity	£19,580.00
Overheads	£43,615.00
Wages/Organisational Development	£235,000.00
'In Kind' Support	
Other Expenditure	£12,625.00
<b>TOTAL:</b>	<b>£364,486.00</b>

### **Belfast City Council Subvention**

A grant of **£6,000.00** is requested from Belfast City Council.

**Assessment**

The Play resource Warehouse (PWR) is a Multi-service company and have provided strong evidence of both need and demand and that they should be funded on an annual basis. PRW is requesting a minimal grant of approx 2% good leverage from other funding bodies at approximately 51% Earned Income generates approximately 47%. Overall, the proposal suggests good value for money. PRW have a strong track-record with strong aims and delivery of encouraging children to participate in a quality experienced and has strong environmental benefits. Skills development is outreach work is considered strong which engages section 75 groups, disadvantaged communities and work with Special Needs groups and demonstrate strong Good Relations impact. Outreach activities take place in the heart of Belfast communities and provide evidence of good use of public spaces. There is good evidence of enhancing the cultural infrastructure and reasonable economic impact. Good standards of Management and Governance are employed by the organisation with appropriate policies in place. PWR displays sound financial procedures strategic planning is strong. PRW has a dedicated marketing officer Proposed monitoring and evaluation is excellent and includes both external and new internal systems. They operate a training and development policy for staff, however limited detail of when training will be delivered.

**51: Prime Cut Productions**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Rolling Programme	£2,260.00
2005/2006 Annual Funding	£10,000.00
2006/2007 Annual Funding	£10,500.00
2007/2008 Annual Funding	£10,750.00

**Purpose of Organisation**

Prime Cut is a Belfast based theatre producing company.

**Mission statement**

Prime Cut Productions produce and promote the talents of local and international playwrights through a unique style and presentation in an accessible and entertaining format to as wide an audience as possible.

**Aims and Objectives**

Prime Cut Productions aim to broaden the repertoire of theatre available in the region by premiering the finest contemporary drama. Prime Cut seeks to uphold excellence and promote creativity and innovation in design and production. The company also aim to sustain and build upon their critical reputation for first class challenging theatre and to promote cultural diversity and understanding through artistic exchanges within a local, national and international arena.

**Outline of Programme Details**

The World Premiere of Antigone in a new version by Owen McCafferty  
Revival of After The End by Dennis Kelly

Artistic Development Programme – Pick & Mix Fest / Prime Cut Theatre Lab  
Education and Outreach Programme

### **Summary of the Proposal**

Prime Cut's proposed programme is ambitious but pragmatic and has been designed to have popular appeal in terms of thematic resonance for Belfast audiences. Prime Cut believe the proposed programme illustrates the company's continuing commitment to creating theatre of the highest quality for both artists and audiences.

#### **World Premiere of *Antigone* in a new version by Owen McCafferty at the Belfast Festival at Queens.**

In this world premiere Sophocles' classic text is transformed by the muscular poetry of McCafferty's writing.

McCafferty's new version is true to the conventions of the original play while making the story clear, accessible and relevant in its use of Northern Irish vernacular whilst retaining poetic integrity.

Prime Cut are currently working closely with the Belfast Festival at Queens in planning this project. Festival and Prime Cut plan to present *Antigone* in Fotsbarn's customised five hundred-seater tent to be pitched in the Botanic playing fields. The configuration allows the production to be true to Greek presentation of drama in the round – and the number of seats affords the opportunity to maximise audience attendance. The festival will provide an international platform for this significant piece of new work opening up opportunities for invitations on the international circuit.

#### **Location**

Fotsbarn's performance tent in Botanic playing fields.

#### **Revival of Prime Cut's their Irish Premiere production of *After The End* by Dennis Kelly**

In the current year Prime Cut will present the Irish premiere of Dennis Kelly's *After The End* in the Old Museum Arts Centre for two weeks in February 2008. Prime Cut had pencilled in a four-week tour for this production that had to be postpone due to financial constraints and they would like to fulfil their commitment by reviving this production in the coming financial with a revival in Belfast followed by a North/South tour in February 2009.

#### *Timeframe / Projected Schedule*

Feb/March 2009

Re-rehearse 2.5 weeks – open in Belfast at the Old Museum Arts Centre for three nights followed by a three-week tour of the North and South of Ireland.

The total number of performances is estimated at.

### **Artistic Development Programme**

This programme enables the company to develop links with international theatres / practitioners, to source and identify new contemporary international work and to contribute to the skills development of theatre practice in Northern Ireland.

As part of this programme Prime Cut work closely with their Artistic Associate Patrick O’Kane in developing ideas for their annual theatre lab and in identifying new plays of interest both home and abroad.

### **Pick & Mix Theatre Fest 2008**

Prime Cut plan to contribute to *Pick & Mix* Festival in June 2008. They will work alongside Audiences NI in promoting risk taking for first time attendees of theatre.

Prime Cut plan to engage Ruth Little, Literary Manager of The Royal Court Theatre, London to deliver a writers workshop and to stage a rehearsed reading of the Pulitzer prize winning play *Rabbit Hole* by David Lindsay–Abaire.

### *Prime Cut Lab*

Prime Cut wish to address the absence of skills training and professional development for theatre practitioners by offering an annual week long residency. Prime Cut will offer this residential course [venue T.B.C] which will build upon their very successful Directors Lab in December 2006. The Lab will be delivered by the world renowned Polish theatre company Teatr Piesn Kozla [Song Of The Goat]. This company are world leaders in physical theatre and through its dedication to ongoing research in the actor's craft and its vocal and movement techniques has created a unique performance style. It has been hailed as the most exciting and innovative of the new Avant-garde theatre movement and represents a unique opportunity for Northern Irish artists to develop their skills, and experience the opportunity for cultural exchange of ideas and practice.

### **External and Outreach Programme**

Prime Cut is keen to develop its community outreach and education work and in August 2007 year secured significant three year support from Paul Hamlyn Foundation to seed an innovative programme. Each main production will now be accompanied by extensive ancillary outreach events (See above). These will be aimed at engaging with particular individuals and groups for whom their work has a particular relevance.

As part of the *External and Outreach Programme* and depending upon additional match funding also plan to carry out a major outreach project each year – this special participative and community based drama project will be independent of the main stage productions of the company. The outreach project for 2008 will draw upon experience gained in the 07/08 pilot project *Belfast Days* (currently running in Ardoyne and New Lodge) and upon the research undertaken in 2007. Current research indicates that an innovative project designed to highlight possible areas of collaboration between the professional, amateur and community sectors in Northern Ireland will be highly beneficial for all participants. The project will seek to create a collaborative production process between at least two of these sectors, whilst also targeting social need and providing inter-generational and cross cultural opportunities.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
<b>AUDIENCE</b>	4300

PARTICIPANTS	1000
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### **Projected Budgets**

#### Income

Earned income	£53,966
Other public funding	£226,950
Private income	£0
Belfast City Council Annual Funding	£17,000
<b>TOTAL:</b>	<b>£297,916</b>

#### Expenditure

Administrative Salaries	£61,000
Rent & Rates	£7,500
Light & Heat	£1,600
Maintenance, Security, etc	£550
Telephone & Fax	£1,600
Printing, Postage & Stationery	£1,000
Financial Costs	£2,600
Insurance	£3,200
Audiences NI Membership	£1,100
Subscriptions & Board expenses	£700
Programming Costs	£217,066
<b>TOTAL:</b>	<b>£297,916</b>

### **Belfast City Council Subvention**

A grant of **£17,000** is requested from Belfast City Council.

### **Assessment**

Prime Cut were formed in 1992, with the intention of providing for Belfast audiences high quality contemporary drama. In what was an excellent application, Prime Cut have demonstrated a very good level of leadership with the success of their Northern Irish premiere of 'Scenes from the Big Picture' in year 07/08, and the development of new audiences, the creation of the 'Pick and Mix' theatre festival and the creation of a new education and outreach programme. In Celebration, Prime Cut scored highly, they have garnered significantly good reviews for their work, and have now delivered 29 Northern Irish premieres since their formation. They have begun a significant development and outreach programme, enabled by a grant of £90,000 from the Paul Hamlyn Foundation, which is judged to be an innovative approach to both developing new audiences and extending the reach of the company into areas of social need and ensuring that strategy is meeting the needs of Section 75 clients. Clear targets have been set for Good Relations, with year-on-year increases in the number of participants included. The company is strong in its fulfilment of Economic Regeneration criteria, with particular attention being played to partnerships both within the arts sector, but also in business sector. Management and Governance sees excellent performance, with Prime Cut's board being strengthened in areas



such as PR, fundraising and education. Excellent strategic documents, including audience development, marketing and company development show an excellent strategic sense of the company's position and sets clear targets for development, allied to strong operational plans. The company shows good value from money, with 17.5% of their £297,916 projected annual turnover being earned income. The company are asking for 5.7% of that turnover from Belfast City Council. Earned income amounts to 18%. In general, this was an excellent application which positions the company's obvious quality into the social and economic agenda required in the criteria set.

### **52: Queen Street Studios**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£3,500.00
2006/2007 Annual Funding	£-
2007/2008 Annual Funding	£5,000.00

### **Purpose of Organisation**

Queen Street Studios (QSS), the largest studio-providing artists' organisation in Northern Ireland aims to engender a creative system of support for professional artists and is committed to the integration of various art forms.

In 2003 QSS established the Digital Art Studios (DAS) for artists working in new media. This facility is committed to developing the potential of new technologies and innovative educational programme.

QSS hosts International Residency & Exchange Schemes and provides a platform for artists' talks, screenings, seminars and workshops.

QSS has an annual programme within the gallery space as well as several open access off-site events.

### **Outline of Programme Details**

Queen Street Studios and DAS provides: studio provision, gallery programme, international exchange, open studios event, artist talks', international residencies, workshops, scholarship programme and outreach programme.

### **Summary of the Proposal**

QSS main purpose and remit has always been rooted in the provision of quality, affordable city centre studio provision. For twenty one years they have been recognized as one constant in the artistic community, and have provided an opportunity of support for over two hundred artists' throughout that period. Queen Street's contingents of artists' are provided with a plethora of resources and opportunities. Each artist has twenty four hour access, seven days a week. A private studio space with access to fabrication equipment and facilities, open access workshop space, communal kitchen, local, national and international opportunities are on offer. A member's computer with internet provision, scanning equipment and a bank of member's equipment can be loaned weekly. Administrative support and training are also on offer.

Alongside their studio provision QSS has grown to host several public projects and events, such as (art)TOURist. The gallery space is free and open to the public accommodating a number of exhibitions, showcasing works by local, national and international artists to a wide audience. QSS also engages with the public by providing a platform for artists' talks, seminars and workshops. QSS project programme further enhances public cultural awareness by initiating several off-side public events, along with a comprehensive DAS educational programme. QSS has proved to be a multi-faced organization which increases to amplify cultural life in Belfast, in particular with their recent expansion of their state of the Digital Art Studios.

In 2003 with funding from the Arts Council of Northern Ireland Lottery Fund, Belfast City Council and BT Broadband, Queen Street Studios established the Digital Art Studios (DAS) for artists working in new media. This facility is committed to developing the potential for new technologies. DAS allows artists access to technical assistance and specialized training with high quality digital imaging and audio equipment/software. Over the past three years DAS has become an invaluable facility for the network of artists practicing in Northern Ireland providing access to training equipment that would otherwise be unaffordable or inaccessible. In May 2006, with the support of the Arts Council Lottery fund, DAS expanded its premises to facilitate the growing needs demonstrated by the users of DAS. The expanded facility provides five private workstations and a dedicated workshop space that allows increased daily access and an extended programme of International Residency Schemes, workshops and training courses.

QSS Programme for the following year will be broken down into 4 main areas:-

- QSS Members Programme, QSS Gallery Programme, DAS Programme, QSS Outreach/Education Programme

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	10500
PARTICIPANTS	270

### **Projected Budgets**

#### Income

Earned income	£24,418
Other public funding	£61,157
Private income	£19,213
Support in kind	£3,200
Belfast City Council Annual Funding	£21,265
<b>TOTAL:</b>	<b>£129,253</b>

#### Expenditure

Core Costs	<b>£78233</b>
Project Costs	<b>£51020</b>
<b>TOTAL:</b>	<b>£129,253</b>

**Belfast City Council Subvention**

A grant of **£21,265** is requested from Belfast City Council.

**Assessment**

Queen Street Studios were formed in 1984 to provide studio space to artists across Belfast. The opening of the Digital Arts Studios in 2003, specialising in new media work, augmented the work of the studios. The company have a strategic direction which offers subsidised services, and as such provide a clear need for annual funding. The company also provide international residency and exchange schemes. In a good application, Queen Street has shown good capabilities in Leadership, Celebration and Economic Regeneration. The company have shown a willingness to develop and deepen their links throughout the cultural infrastructure of Belfast, with links with Belfast Film Festival amongst others being of particular note. The Digital Arts Studios provide excellent skills development in the key areas of the creative industries, and marks in economic regeneration reflect this value. The company scored slightly lower in Good Relations, but their outreach work, based on their core programme is still impressive, if ad-hoc. A more structured approach to outreach and development work within communities is being planned and it is hoped that next years application will reflect a strengthening in this area. Audiences are excellent across the company with 10,500 engaging in 07/08 and an ambitious target set of a 33% increase in the coming year. It is felt however that new marketing plans and wider access to the company's work, allied to clear operational targets will allow them to achieve this. Queen Street show good value for money, with a turnover in 07/08 of, £129,253, of which they obtain £24,418, or 18.8% of projected earned income.

**53: Queens Film Theatre**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2006/2007 Dev. & Outreach	£15,500.00
2005/2006 Dev. & Outreach	£12,000.00
2005/2006 Annual Funding	£8,000.00
2006/2007 Annual Funding	£10,000.00
2007/2008 Annual Funding	£10,500.00

**Purpose of Organisation****Vision**

To be a leading international centre for cinema and the moving image which inspires, innovates, influences, informs and entertains audiences and filmmakers locally, nationally and worldwide.

**Mission:**

QFT provides the best total cinema-going experience in Northern Ireland and widens access to moving image making and ideas from around the world through a unique programme that actively encourages appreciation, debate, understanding and enjoyment.

QFT aims to:

- maintain and enhance the quality and distinctiveness of the programme, extend cultural diversity and choice for audiences in Northern Ireland, provide opportunities for engagement through education and outreach activity, develop new audiences, improve the quality of QFT's physical environment, ensure financial sustainability

### **Outline of Programme Details**

Queen's Film Theatre will:

- Celebrate its 40<sup>th</sup> anniversary in 2008 by inviting film-maker David Lynch to curate a season of films alongside a major retrospective of his own work; Ensure that 70% of all screenings in 2008/2009 are exclusive to QFT in Northern Ireland; Screen over 100 films in foreign languages. Any resident in Northern Ireland will be able to see a film at QFT in his/her native language; Highlight issues of race, gender, sexual orientation, religion, political opinion, economic disadvantage, and disability; Curate seasons of films including: a 2<sup>nd</sup> Polish Film Festival in July, regular monthly Bollywood screenings, a May 1968 anniversary season, Gay and Lesbian Film Festival in July, Wim Wenders retrospective in April, Bette Davis 100<sup>th</sup> anniversary season in March, European Continental Classics in August, Japanese Film Festival in February, Stewart Parker anniversary season within Belfast Festival at Queen's and more; Form a new partnership with Cinemagic to select 10 films that every child should see to be screened throughout the academic year 2008/2009 at QFT; Increase significance as the key venue of Belfast Film Festival in April and Cinemagic in November; Develop audience appreciation of cinema by inviting leading film professionals or academic experts to introduce / discuss films; Advocate local film-making and develop talent through activities such as workshops and masterclasses; Provide interpretations of local culture and heritage where appropriate; Complete a short film in partnership with communities from Mornington Community Centre and Ballysillan Community Centre; Provide a wide range of educational screenings which enhance the curriculum to 4,000 + school children.

### **Summary of the Proposal**

QFT will screen a culturally diverse selection of high quality international films supported by a range of education and outreach activities.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	75000
PARTICIPANTS	4500

### **Projected Budgets**

#### Income

Earned income	£321,000
Other public funding	£120,747

Private income	£101,347
Belfast City Council Annual Funding	£20,000
<b>TOTAL:</b>	<b>£563,094</b>

#### Expenditure

Artistic Expenditure	£104,084
Capital Expenditure/Core Costs	£0
Marketing & Publicity	£68,000
Overheads	£78,157
Wages/Organisational Development	£312,853
Other Expenditure	£563,094
<b>TOTAL:</b>	

#### **Belfast City Council Subvention**

A grant of **£20,000** is requested from Belfast City Council.

#### **Assessment**

Formed in 1968, QFT are now a unit within the Queen's University Belfast Culture and Arts Division. Their aims are to be an international centre for film, to widen access to the moving image and to encourage appreciation, debate and understanding of film as an art form and entertainment. In an excellent application, QFT have shown excellence in all criteria, with an exciting programme of works planned for 08/09 which may not otherwise be seen in Belfast. It is augmented by a strong, structured outreach and development programme, and supported by a redefined management structure concentrating on widening access to the organisation's work to the widest audience possible. Of particular note is the company's cinema's access programme which targets Section 75 clients in an informed way. QFT schedule films across the city as access points to new audience members. Economically the QFT demonstrated good financial support, with an earned income of £321,000, private sponsorship of £56,000 and their proposed BCC grant will fund their outreach and education work exclusively. The amount requested from BCC in 08/09 amounts to 2% of their overall turnover of £521,000. Audience figures in 07/08 were 68,000. In general QFT have proved themselves to both be successful at their core business, but have underpinned their work with an education and outreach scheme which augments and widens the successes achieved.

#### **54: Ransom Productions**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£3,000.00
2006/2007 Annual Funding	£3,500.00
2007/2008 Annual Funding	£4,000.00

## **Purpose of Organisation**

### **Mission Statement**

Fusing breakthrough writing with dynamic production, to create a provocative and exhilarating theatre experience for a diverse audience.

### **Artistic Policy**

- To commission and work with exceptional actors and writers; To produce Northern Irish theatre that tours major UK and Irish venues; To create quality accessible theatre for the people which is equally at home in the West End and in Belfast.

## **Outline of Programme Details**

This arts programme includes both events on their Access programme, which are the Write on the Edge events and their core programme of events. They are submitted together to give a clearer sense of the overall activity Ransom will engage in next year. In conclusion, there is a description of their ancillary events, which are also vital to their programme and their development.

Phase One Workshops on the Write on the Edge programme are entitled 'Finding a Voice' and are facilitated by playwrights and/or dramaturges of national standing. Examples to date at the time of submission of this application are Nina Steiger, director of the Writers' Centre at Soho Theatre, London; Andrew Muir, playwright on attachment at Soho and Rebecca Lenkiewicz, whose plays include Night Season at the National and whose new play opens at the National next year. Ransom is delighted to say that Nina Steiger has agreed to return to host the January 2008 workshop.

Phase two workshops are entitled 'Page to Stage' and are facilitated by theatre directors, with a background in new writing development. The provisional contacts made by the development director of Write on the Edge have yielded exciting possibilities for development of theatre in Northern Ireland, with connections made to London based new writing venues such as the Young Vic, National, Battersea Arts Centre and Soho Theatre.

Ransom will start the 2008-09 funding year with two new commissions in development, currently funded by the ACNI and with one commission currently pending for project funding (result due January 2008). In February 2008 Ransom will seek project funding for the production of The Gentleman's Tea Drinking Society and for the commission of Belfast's David Holmes to compose an original score to accompany this play.

## **Summary of the Proposal**

Fusing breakthrough writing with dynamic production, to create a provocative and exhilarating theatre experience for a diverse audience with their productions of The Gentlemen's Tea Drinking Society and The Muse

## **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>
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AUDIENCE	4500
PARTICIPANTS	400

### **Projected Budgets**

#### Income

Earned income	£14,800
Other public funding	£162,485
Private income	£4,500
Belfast City Council Annual Funding	£7,500
<b>TOTAL:</b>	<b>£189,285</b>

#### Expenditure

Artistic Expenditure	£110,375
Capital Expenditure/Core Costs	£13,130
Marketing & Publicity	£18,280
Wages/Organisational Development	£47,500
<b>TOTAL:</b>	<b>£189,285</b>

### **Belfast City Council Subvention**

A grant of **£7,500** is requested from Belfast City Council.

### **Assessment**

Ransom Theatre Company (RTC) has provided reasonable evidence for the need to be funded on an annual basis and demand for activities. RTC is requesting a high grant of approx 21% with high leverage of other funding at approx 85%. Earned income is approx. of expenditure. Overall, the proposal suggests reasonable good value for money. Ransom demonstrates a good track record of developing plays for local audiences and developing writing skills. The productions they produce are to a high quality. They make a reasonable argument of strength of activity. Skills development is considered good and there is good evidence of the engagement of participants from Super Output areas in Belfast providing reasonable Good Relations Impact. The Write on the Edge programme is developed to increase access for women to write for the theatre. Reasonable evidence has been provided for audience development. Though the services they provide they provide reasonable evidence of enhancing the cultural infrastructure of Belfast and there is evidence of potential cultural tourism development. Ransom demonstrates reasonable economic impact. There is limited evidence of use of public spaces. Management and Governance is considered effective. Ransom displays sound financial procedures with appropriate reporting methods to the Board. Strategic planning is evident, however; could be enhanced. Marketing is average. Proposed Monitoring and Evaluation methodology is considered basic. Limited evidence has been provided on staff training.

### **55: Rawlife Theatre Company**

YEAR AND SCHEME	GRANT
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2005/2006 Annual Funding	£-
2006/2007 Annual Funding	£-
2007/2008 Annual Funding	£3,000.00

### **Purpose of Organisation**

Rawlife is a theatre company. Rawlife are dedicated to producing dynamic shows incorporating all aspects of theatre, including music, dance and multimedia. Rawlife are focused on attracting new audiences to theatre by producing shows with challenging and often controversial themes. Rawlife believe theatre can be both accessible and thought provoking without patronising their audiences. They achieve this by entertaining their audience in an informal environment, often producing shows in a cabaret style. Rawlife are unique in their ability to be at the vanguard of Belfast theatre whilst achieving a populist appeal.

### **Outline of Programme Details**

Rawlife will produce a stage version of the classic 'Twelve Angry Men' in the CQAF and will also commission an adaptation of Sleepers, originally a semi-autobiographical novel by Lorenzo Carcaterra.

### **Summary of the Proposal**

Rawlife will adapt and stage the classic American drama 'Twelve angry Men'. In 'Twelve angry Men', a young delinquent awaits sentencing for the manslaughter of his aggressive father. Twelve jurors are corralled in a room for their deliberations in a murder trial. One juror feels that there is a "reasonable doubt" - to the frustration of his eleven colleagues - thereby preventing a quick verdict. During the heated debate, the hidden preconceptions and assumptions of the jurors are revealed. When faced with playing the hangman, each juror is forced to face himself. The play encourages us to examine our prejudices or at least asks the question if the views we have are based on prejudice or informed facts. The play will be performed in the Merchant Hotel bar in the Cathedral Arts Quarter. The issues raised in the play, e.g. Racism will be workshopped in local schools as part of the project. Rawlife had planned to perform this play last year but were unable to do so due to insufficient funding primarily from the Arts Council and to a lesser extent Belfast City Council.

Rawlife's 2008/2009 programme will also include the adaptation of Sleepers, originally a semi-autobiographical novel written by Lorenzo Carcaterra in 1995 and later adapted as a movie in 1997. Rawlife will then produce the play in the OMAC in the spring of 2009.

'Sleepers' tells the story of how four catholic boys growing up in New York's Hell's Kitchen chaperoned by a Catholic priest have their lives changed irrevocably by a single event. After they accidentally injure a man during a childish prank they are sentenced to one year in a juvenile facility, where they are sexually and physically abused by the paedophile warden and his fellow guards. Years later two of the boys (now grown men and feared criminals) take revenge on the warden and kill him. They are sent to trial but not all is what it seems - prosecuting the murder case is Michael Sullivan (one of the four boys, whose is now a successful lawyer). Sullivan, with the help of Carcaterra himself (the last remaining of the four), masterminds a prosecution strategy that will both exonerate the two and also expose the systematic sexual abuse that occurred at the facility.

Sleepers address the following themes: friendship, rape, child sexual abuse, revenge.



Rawlife hope to achieve an increase in audience numbers on last year but more importantly to open theatre to new audiences as they have done in the past. Rawlife hope to be able to display range in two very different styles and mood of productions and to extend their remit to education/ outreach through project workshops.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	1500
PARTICIPANTS	60

### **Projected Budgets**

#### Income

Programme income	£12,400
Other public funding	£28,750
Private income	£2,000
Belfast City Council Annual Funding	£14,050
Support 'in kind'	£10,300
<b>TOTAL:</b>	<b>£67,500.00</b>

#### Expenditure

Artistic Director	£46,200
Capital Expenditure/Core Costs	£1,500
Marketing & Publicity	£2,300
Overheads	£4,250
Wages/Organisational Development	£7,700
Value of 'in kind' support	£5,550
<b>TOTAL:</b>	<b>£67,500.00</b>

### **Belfast City Council Subvention**

A grant of **£14,050** is requested from Belfast City Council.

### **Assessment**

Rawlife Theatre Company have provided reasonable evidence of for the need to be funded on an annual basis and demand for activities. RTC is requesting a moderately high grant of approx 21% with good leverage of other funding of approximately 58%. 18% is anticipated through earned income. Overall the proposal suggests reasonable value for money. There is reasonable evidence of enhancing the cultural and economic infrastructure. RTC demonstrates a good track record of producing plays for local audiences, however within this application, other than the location of the plays scant detail has been provided on the schedule or planning processes making it difficult to determine strength and quality of activity. Audience development has a basic approach and is considered weak. The subject matter deals with social issues and there is opportunity to open social and cultural debate, however, there is a lack of detail on how

this will be managed. There is limited evidence of engaging communities and marginalised groups. RTC demonstrates moderate impact on the use of public spaces. There is minimal information on skills development. Overall Management and Governance is considered reasonable however there is no staff development programme in place. Financial management appears sound. There is limited evidence of strategic planning and marketing and proposed monitoring and evaluation methodology is considered basic.

### **56: Replay Productions**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Enhancements	£10,000.00
2005/2006 Annual Funding	£ 9,500.00
2006/2007 Annual Funding	£10,000.00
2007/2008 Annual Funding	£10,500.00

### **Purpose of Organisation**

Replay Productions provides high quality professional theatre that entertains, educates and stimulates children and young people.

Replay provides unique opportunities for children of all ages, in all communities and of all abilities to experience professional theatre as audience and participants.

It aims to:

- Encourage and provide theatre, drama activities and resources of a professional and high standard for children and young people; Explore and promote the educational and developmental benefits of theatre for children and young people; Ensure equality and accessibility; Promote concepts of shared Cultural Identity and Diversity; Strive at all time for Replay's core values of Quality, Efficiency and Accessibility

### **Outline of Programme Details**

Detailed below is a list of all programmes which will be undertaken by Replay Productions:-

- Creative Programme 2008-2009, Masterclasses, Pick 'n' Mix, Theatre Squad, Rewind, Fast Forward and Replay, An Apple A Day, Pride and Prejudice

### **Summary of the Proposal**

In 2008/09 Replay Productions will present a comprehensive and challenging programme of events. It is hoped that support from Belfast City Council will help ensure that the full potential and impact of these projects is realised by young people across the city and the adults and staff who work with and care for them. Attached is a full creative programme. Although all elements of this programme will impact the lives of those living and working in the City, the annual grant would be directed in support of the following projects-

**Core-** support of the core activities of the organisation is essential for the future development and sustainability of the organisation and the dissemination of a high quality cultural product across the City. The quality of Replay's creative work is underpinned by the efficiency of the company's core management practices. Replay continues to deliver a range of activities and

services as an essential arts provider to young people throughout Belfast. Funding allocated towards core costs allow for the planning and development processes necessary to produce work in such quality and quantity.

**Masterclasses**- this strand of work seeks to support and grow indigenous talent by providing opportunities for local practitioners to work with accomplished and international directors and choreographers. These classes also reinforce Replay's commitment to contributing to the infrastructure of the city as a significant local employer, facilitator and trainer.

**Pick 'n' Mix**- Again exclusive to the City this event will allow the company to explore the area of audience development, in particular to invest time and resources in undertaking valuable work with audience members to gain feedback on the development of the company's major production *Pride & Prejudice*. As well as allowing audience participation and public input into the artistic process this project also gives the company a unique opportunity to glean market trends and needs.

**20<sup>th</sup> Birthday Celebrations** – this will be a highly participatory event with tailored activities for children and young people from special, primary and secondary schools. The secondary school project will see the company work directly with two TSN Belfast based schools. Replay seeks to present young people and their families with a programme that will engage and sustain their interest in the arts and the creative industries in an entertaining and challenging way.

The annual grant will help Replay deliver its key strategic objectives-

- Increasing sustainability through audience development; Ensuring the quality of the arts activities by supporting the development of local practitioners; Raising the Company's profile by presenting the Arts on an international stage.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	8230
PARTICIPANTS	2903

### **Projected Budgets**

#### Income

Earned income	£39645
Other public funding	£158,736
Private income	£92,219
Support 'in kind'	£850
Belfast City Council Annual Funding	£20,000
<b>TOTAL:</b>	<b>£311,450</b>

#### Expenditure

Artistic Director	£210344
Capital Expenditure/Core Costs	£9600
Marketing and Publicity	£13750
Overheads	£13,350

Wages/Organisational Development	£61,611
Value of 'in kind' support	£850
Other Expenditure	£1,945
<b>TOTAL:</b>	<b>£311,450</b>

### **Belfast City Council Subvention**

A grant of **£20,000** is requested from Belfast City Council.

### **Assessment**

Formed in 1988, Replay theatre is dedicated to providing high quality theatre for children and young people throughout Northern Ireland and supporting and inspiring the adults who work and care for them. The company work in all areas of the city, using the artistic infrastructure of the city and the built heritage of the city to perform. A recent project has seen the first theatrical usage of Crumlin Road Gaol since its closure. Their innovation and ability to show leadership in the arts sector resulted in audience numbers of 38,000 in the last calendar year. Turnover is projected to be £311,450 in 08/09, of which the company is requesting 6.4% from Belfast City Council. Salary expenditure accounts for 58% of projected spend. Replay represents value for money, in that they provide good leverage from other funding sources, underpinned by 23% from private sponsorship. Replay score good marks in Good Relations due to their remit to cater to young people and children, Replay attempt to ensure that the ethos of Section 75 is embedded in the company's treatment of children and young people, ensuring that concepts of shared cultural identity and diversity are priorities within their work. 90% of the company's work is related to outreach work and this is their clear strength. Each of their productions is swayed towards building capacity within teaching staff, for example the Express Yourself Project which works with schools to promote good behaviour. Replay score well in Economic Regeneration and in Management and Governance, with a strong and efficient business plan which has addressed the issue of the closure of the Old Museum and the opening of the new MAC arts centre. In general, Replay have fulfilled the criteria in a good manner, and continue to engage with the social and economic impacts of their work, and have added a wider audience through the success of the Crumlin Road Gaol.

### **57: Sonorities**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

### **Purpose of Organisation**

The Sonorities Festival is the longest-running new music festival in Ireland and is one of the cornerstone festivals in Europe presenting innovative new music. Sonorities is a week-long event, including concerts, talks and special events with world-class artists and new music from Northern Irish, Irish and international composers, particularly those working in the fields of music technology and new media.

### **Outline of Programme Details**

Sonorities 2008 brings the International Computer Music Conference to Belfast, presenting a week of cutting-edge new music and new media in concerts and special events.

### **Summary of the Proposal**

The Sonorities Festival is an annual week long event, usually taking place in April. In 2008, Sonorities will move to August in order to host the International Computer Music Conference (ICMC). The ICMC is the most important international forum for the exchange of ideas in music technology and computer music, and related areas of aesthetics and engineering. It has only been hosted once before in the UK (Glasgow), more than 15 years ago, and never in Ireland.

Sonorities will present a week of public concerts, installations and special events in collaboration with the ICMC. In particular, Sonorities plans to:

- a) create a new music ensemble made up of 11 Irish/Northern Irish and international performers from Irish traditional music and contemporary music backgrounds;
- b) programme at least three new works especially for the ensemble, to be performed in Belfast at the Sonorities Festival 2008;
- c) create an on-line information resource for contemporary composers wishing to write for Irish Traditional instruments for the first time;
- d) record the new works using state-of-the-art facilities at the Sonic Arts Research Centre, with world-wide distribution through the International Computer Music Association network and others;
- e) present internationally-acclaimed Irish new music group, the Crash Ensemble, in their first Belfast appearances for 7 years

Sonorities 2008/ICMC2008 will take place from **24-29 August 2008**. There will be lunchtime, early evening and late night concerts every day from Monday to Friday. Early planning for this special event began over a year ago, involving consultations with the ICMC's parent body the International Computer Music Association. The Sonorities committee will meet on a monthly basis from October 2007 to August 2008 to continue detailed planning.

The Festival will be based at the Sonic Arts Research Centre (SARC) at Queen's University. The concerts being presented will require state-of-the-art facilities for music technology and new media, and SARC offers the best combination of these facilities with a superb acoustic space and administrative back-up. Larger events in the programme will be presented at the Whitla Hall. Installations and late-night events will take place in a variety of venues at QUB and in the city, possibly including the Black Box and Catalyst Project Space.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	1750
PARTICIPANTS	50

### **Projected Budgets**

Income

Earned income	£1,400.00
Other public funding	£26,500.00
Private income	£18,000.00
'In Kind' Support	£25,000.00
Belfast City Council Annual Funding	£7,000.00
<b>TOTAL:</b>	<b>£77,900.00</b>

Expenditure

Artistic Expenditure	£30,000.00
Capital Expenditure/Core Costs	
Marketing and Publicity	£6,400.00
Overheads	£12,000.00
Wages/Organisational Development	£1,000.00
'In Kind' Support	£25,000.00
Other Expenditure	£3,500.00
<b>TOTAL:</b>	<b>£77,900.00</b>

**Belfast City Council Subvention**

A grant of **£7,000.00** is requested from Belfast City Council.

**Assessment**

Sonorities were formed in 1981, and are an arts society from within Queen's University Belfast . The focus of their annual work is a week long festival 'Sonorities' which features new electronic music from Northern Irish and international composers. Sonorities scored well in leadership and celebration, due to the quality of their work and the innovation that they show in presenting work which is seldom heard in Belfast. They have good links across the classical music sector and decent audiences for an event of this nature. However, scores were significantly lower in the areas of Good Relations, Economic Regeneration and Management and Governance. While Sonorities are interested in broadening the scope of their work across the city, no real detail as to how they would achieve this was given. Economically they performed well in terms of value for money, but skills development, economic impact and their contribution to the cultural infrastructure was underdeveloped. Earned income was 1% of their annual turnover, and core wages are only £1000 per year, or 0.8% of annual expenditure. Turnover is projected as £77,900 in 08/09, with Belfast City Council ask amounting for 8.9%. The organisation itself is created specifically to deliver the festival, and they are not in an operational position to deliver any wider work. Management and Governance was particularly weak, due to an underdeveloped marketing plan, and a lack of strategic planning. Whilst Sonorities are undoubtedly managed by an experienced management board, they are not in a position to fulfil the criteria in a successful manner.

**58: Streetwise Community Circus Workshops**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Enhancements	£12,000.00
2006/2007 Dev. & Outreach	£10,500.00
2005/2006 Annual Funding	£5,000.00
2006/2007 Annual Funding	£5,000.00
2007/2008 Annual Funding	£5,250.00

### **Purpose of Organisation**

Streetwise Community Centre Workshops has the following aims:-

- to make circus skills accessible to people throughout Northern Ireland, irrespective of gender, age, disability or, economic, religious or cultural background, by providing circus workshops throughout the community, run by teams of experienced tutors; to provide their tutors with training in teaching circus skills, First Aid, Child Protection issues, Disability Awareness and Makaton to make their workshops and inclusive and safe environment for individuals to participate in circus skills; to make circus performing/teaching a viable and sustainable living to enable experienced quality practitioners to live and work in Belfast. Through doing this, Streetwise can get the best quality practitioners working in the community; to operate an equal opportunities policy, a child protection policy and have a policy of not excluding anyone from their workshops irrespective of any disability.

### **Outline of Programme Details**

Streetwise will provide youth club/summer scheme circus workshops available throughout Northern Ireland marketed to each of the councils aiming to expand on the success of 2006 when they provided a total of 75 workshops for summer schemes etc through Streetwise Community Circus Workshops. They also aim to market Streetwise's Disability Team direct to all the councils and health trusts as Streetwise is unique in offering circus workshops specifically designed to work with groups with disabilities. Streetwise are also carrying out a programme of primary school workshops in Silverstream and Ballymena, funded through the Education Board in January, February and March 2008. Streetwise are aiming to market these more widely to other schools in 2008/09. They are also planning specific stilt walking programmes with youth groups and transition year student groups in Eire. All these projects will be ongoing but they aim to expand this area of work in 2008/09. Streetwise already have specific interest from Balina and Mullingar. When carried out with transition year students, these projects are funded through Eire Education Boards.

Streetwise will be running their current Lottery Access to the Arts programme through to July 2008. This involves five separate disability groups, 'Skys the Limit', Belfast, Lisburn Gateway club, Kiledeas Day Centre, Lisnaskea, Downpartrick Day Centre and Omagh Gateway Club all participating in a programme of workshops leading up to a showcase in a large scale local event. They aim to re-apply for funding to continue all these projects as they try to establish them as performing groups.

Streetwise will be aiming to run a programme of circus workshops throughout Belfast described in this application to try to develop and expand the work carried out in 2007/08. These workshops are planned for youth groups from Ballymurphy, Shankill, Cregagh Road and North Queen Street. Currently, they have the funding for a series of 6 workshops in each centre which enables them to offer a block of workshops allowing young people the opportunity to learn skills. Streetwise are attempting to increase this programme so they can run two blocks of workshops

in the year which will enable them to develop them into established groups which can perform at local events.

Streetwise will run a programme of training for its members, new and existing funding, through their Arts Council ASOP funding. This includes a regular programme of Samba training open to new recruits, a programme of weekly training sessions for new and potential members, (they currently have an average of 30 adults attending these sessions) to enable more individuals to achieve their required level of skill to become a circus tutor. Streetwise will also provide a training programme for delivering and planning workshops. They also provide 1<sup>st</sup> Aid, Child Protection issues, Disability Equality Training and a programme of performance related training which is selected annually by the Committee.

### **Summary of the Proposal**

Streetwise provides circus workshops for your people and groups with disabilities, provincewide, as well as comprehensive programmes of training for individuals wishing to become practitioners.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the <u>proposed programme 2008/09</u></b>	
AUDIENCE	85,000
PARTICIPANTS	10,000

### **Projected Budgets**

#### Income

Earned income	£42,500
Other public funding	£68,031
Private income	£0
Belfast City Council Annual Funding	£10,500
<b>TOTAL:</b>	<b>£121,031</b>

#### Expenditure

Artistic Expenditure	£81,250
Capital Expenditure/Core Costs	£14,781
Marketing & Publicity	£2,500
Overheads	£3,500
Wages/Organisational Development	£13,500
Other Expenditure	£5,500
<b>TOTAL:</b>	<b>£121,031</b>

### **Belfast City Council Subvention**

A grant of **£10,500** is requested from Belfast City Council.

### **Assessment**



Street Wise Community Circus (SWCC) operates throughout Ireland and have developed specialised programmes in Belfast. They provide good evidence that they should be funded on an annual basis and that there is both a need and demand for activities. SCCW is requesting a moderate grant of approx 8% with strong leverage of other funding of 56%. A positive 36% is through earned income. Overall the proposal suggests reasonable good value for money. SWCC have a good track-record in its provision of specialised quality programme. The work carried out is of high quality and demonstrates long term benefits for participants. There is strong evidence of use of public spaces and building audiences through the civic events. Their work has a strong skills development focus with accessibility also considered strong as they are the only specialist delivering long-term dedicated programming to include people with a disability. There is good evidence of working in Belfast communities and with marginalised groupings and overall strong Good Relations benefit. SWCC demonstrate good evidence of enhancing the cultural infrastructure. Employing high numbers of freelance staff and use of services has a good economic impact. Overall Management and Governance and financial management is considered good. Strategic planning and marketing is deemed good. Monitoring and evaluation is comprehensive with both external and internal procedures. There is a good range of policies in place for the organisation. There is strong evidence of staff professional development.

#### **59: Teachers of Singing in Ireland (ToSINI)**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

#### **Purpose of Organisation**

TOSinI exists to 'promote the principles of teaching healthy singing within a practical, theoretical and musical learning environment'. TOSinI provide on-going professional development workshops for teachers of singing in a wide variety of musical styles through workshops and master-classes with tutors from established organisations such as the Royal Academy of Music, London and Royal Irish Academy of Music, Dublin. TOSinI also provide a platform for locally trained voice students to work with internationally recognised experts in the field of vocal performance. TOSinI also wants to help raise awareness of the importance of good vocal health especially amongst younger, emerging singers.

#### **Outline of Programme Details**

To run a series of vocal workshops and masterclasses for teachers & singers in varied musical styles using internationally acclaimed tutors.

#### **Summary of the Proposal**

TOSinI's planned programme for 2008-10 is as follows: -

**Spring 2008** - Board Training Day to develop skills of individuals on the committee. TOSinI AGM followed by Guest Speaker, Colette McGahon, Tutor at Royal Irish Academy of Music, Dublin speaking to members about preparing students for Diplomas in Classical Singing and/or entry to RIAM Under Graduate course.

**Summer 2008** - Vocal Workshops at Music Dept., QUB incorporating workshops in Musical Theatre, Rock & Pop, Jazz & Classical singing with Tutors from the Royal Irish Academy of Music, Dublin, RAM London, Dane Chalfin Pop Training, Manchester. Training from the Summer School of the Association of Teachers of Singing (AOTOS) in UK. 4 days

**Autumn 2008** - 2 Day Teachers Clinic Conference with guest speakers - Mr Paul Deegan - Chairman of AOTOS, Janice Chapman, British Voice Association /Valerie Morton, Voice Care Network. These days would concentrate on problem solving in the teaching studio, how to establish good practice in your students & how to choose suitable repertoire. This provides teachers with the opportunity to network, share experiences and support each other in an otherwise quite isolated profession.

**Spring 2009** - The Dynamics of Performance - Meredith Bunch  
How to train confident singers & performers, dealing with stage fright, anxiety and nerves.

**Summer 2009** - Vocal Workshops at QUB & building on the previous year's workshops. Extend to 5 days.

**Autumn 2009** - Exploring the work of Alfred Tomatis and the importance of hearing, pitching and listening when teaching singing and how it affects learning.

**Spring 2010** - Inviting the British Voice Association to present a Conference in Belfast and assist in establishing the Irish Voice Association sister organisation to promote research in the voice, working with ENT Doctors, Speech & Language Therapists, other Professional Voice Users as well as Singing Teachers.

**Summer 2010** - QUB Vocal Workshops - 6 days

**Autumn 2010** - Establish an Irish Contingent to attend the Annual Pan European Voice Conference to represent the interests of singing teachers in Ireland, North & South.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the <u>proposed programme 2008/09</u></b>	
AUDIENCE	1000
PARTICIPANTS	150

### **Projected Budgets**

#### Income

Earned income	£2,000.00
Other public funding	£10,000.00
Private income	£3,000.00
'In Kind' Support	£1,000.00
Belfast City Council Annual Funding	£10,000.00
<b>TOTAL:</b>	<b>£26,000.00</b>

#### Expenditure

Artistic Expenditure	£15,700.00
Capital Expenditure/Core Costs	
Marketing and Publicity	£800.00
Overheads	£1,000.00
Wages/Organisational Development	£6,000.00
'In Kind' Support	£1,000.00
Other Expenditure	£1,500.00
<b>TOTAL:</b>	<b>£26,000.00</b>

### **Belfast City Council Subvention**

A grant of **£10,000.00** is requested from Belfast City Council.

### **Assessment**

Teachers of singing in Northern Ireland, (TOSinI) were formed in 2002, and are dedicated to the provision of singing within a learning environment. In what was a poor application, TOSinI demonstrated better scores in Leadership and Celebration, but were unable to demonstrate clearly value for money, or why the organisation should be funded on an annual basis. While it is true that TOSinI have demonstrated that their workshops and master classes are used, however the audience figures provided show very low numbers of participants. There was also little evidence of why the service TOSinI are providing is not being provided by other organisations.

TOSinI scored very poorly in Good Relations due mainly to the fact that they have failed to engage in any meaningful manner with the criteria set. Economic Regeneration criterion are responded to in an aspirational way, which does not set up any formal response for how the organisation is measuring their economic impacts. Turnover of the company in 07/08 was £20,176, of which 84% were wage expenditures. Ask from BCC amounts to 38% of projected income for 08/09. Earned Income is 7.6%. Strategic documents were lacking from the application, and marketing and audience development are also absent.

In general, TOSinI failed to fulfil the set criteria in a wide range of areas, and need to develop their organisation and strategic aims, and improve the level of operational delivery. TOSinI would benefit from engaging with the social and economic agenda implicit in the criterion.

### **60: Tinderbox Theatre Company**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£15,000.00
2006/2007 Annual Funding	£15,500.00
2007/2008 Annual Funding	£15,750.00

### **Purpose of Organisation**

Tinderbox develops, commissions and produces dynamic new theatre plays that resonate strongly with audiences in Belfast, Northern Ireland and beyond

Tinderbox provides professional expertise and innovative programmes to inspire, nurture and support both emerging and established playwrights

Tinderbox offers a specialised and versatile Outreach Programme to increase the value of its plays and productions for the communities it serves

The company strives to achieve both excellence and inclusion in all of its work. Typically, Tinderbox produces two original, high quality theatre shows each year, offers a range of new writing development initiatives, and runs Outreach workshops and projects across Belfast.

**Outline of Programme Details**

Tinderbox will create two dynamic new productions for Belfast audiences, develop unique new writing initiatives, and provide cross-cultural outreach projects for young people and adults

**Summary of the Proposal**

The Tinderbox strategy involves prioritizing productions which will have originality and excellence in process and end product while also contributing to the development of the company and new writing in Northern Ireland.

The key productions within the programme for 2008-2009 are:-

- The new, small scale, low budget studio production in Spring 2008 which will offer an outlet for the most exciting new writing talent in Northern Ireland; Foul Play which offers and innovative process and an exciting platform for four female playwrights; The Verbatim project which will draw all three strands of the company’s work together in a unique process and production focusing on highly contemporary experiences of life in a culturally diverse Belfast.

Alongside these productions, the company will be engaged in development work – with playwrights, funders and other stakeholders, Belfast’s finest theatre artists and a range of venues in Belfast and beyond – ahead of the ambitious New Ways of Working project.

Developing the work of the commissioned playwrights who will be striving to produce the top quality plays for this production programme necessarily shares top priority.

During 2008-2009 the Literary Manager/Dramaturg will work alongside the Artistic Director to develop the work of Nicola McCartney, Richard Dormer, Daragh Carville, Damian Gorman, Maria McManus, Rosemary Jenkinson, Maria Connolly.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	4,760
PARTICIPANTS	800

**Projected Budgets**

Income

Arts Council Revenue Funding	£100,950
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Belfast City Council Funding	£20,000
Lottery Funding	£176,303
Belfast Box Office	£14,560
Touring Fees/Box Office	£11,250
Sponsorship	£4,000
Arts and Business	£2,000
Trust Funds	£169,770
Sales	£712
Advertising	£1,000
<b>TOTAL:</b>	<b>£500,545</b>

### Expenditure

Administration Costs	£117,324
Studio Production additional costs	£2,000
Four Play	£129,012
Three Play Development	£18,230
Verbatim	£116,479
Commissions	£16,500
Dramaturgy	£65,000
Outreach & Literary Management	£36,000
<b>TOTAL:</b>	<b>£500,545</b>

### **Belfast City Council Subvention**

A grant of **£20,000** is requested from Belfast City Council.

### **Assessment**

Tinderbox's have provided strong evidence that they should be funded on an annual basis and there is a good demand for activities. Tinderbox is requesting a modest grant of approx 4% with excellent leverage of other funding of 92% Earned income is modest at 3%. Overall, the proposal represents reasonable good value for money. Tinderbox demonstrates a strong track record in Belfast's theatre arts scene. They have established a range of diverse arts, education, training services that have a strong developmental approach for increasing skills for the sector. The services they provide are to a fairly high quality and are reasonably innovative. There is good evidence of audience development. Skills building and outreach is particularly strong, activities engaging ethnic minorities and the company have produced a Good Practice Guide supported by the Community Relations Council. There is evidence of inclusion of schools, marginalised communities and direct engagement within the new TSN areas. Overall, it has strong Good Relations benefit. Tinderbox have provided sound evidence for contribution to the cultural infrastructure as well as good economic impacts. There is moderate evidence of use of public spaces. Management and Governance and financial procedures are sound. Tinderbox operate with an extensive range of policies. Overall, they display strong planning and processes. Monitoring, evaluation and marketing are considered good. There is good evidence of staff training and they operate with a dedicated staff policy and clear structures of managing core and volunteer staff.

**61: Ulster Architectural Heritage Society**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

**Purpose of Organisation**

The Ulster Architectural Heritage Society was founded in 1967 in response to a growing awareness of the value of the historic buildings and the threats to their survival. It set out to promote the appreciation and enjoyment of architecture from the prehistoric to the present in the nine counties of Ulster and to encourage its preservation and conservation. The Society is also concerned that new architecture should be of a high quality, thus creating listed buildings of the future.

The Society is unique among non-governmental organisations in working to conserve our historic buildings. Over the last 40 years the Society has established itself as a fearless campaigner for buildings of merit, a generous resource of information on local architecture and a fair and helpful source of advice on conservation, respected well beyond the nine counties of Ulster.

**Outline of Programme Details**

The Ulster Architectural Heritage Society have organised a series of outings, lectures, debates and seminars which aim to highlight the regenerative potential of the built heritage and enable custodians to care for this vulnerable resource.

**Summary of the Proposal****UAHS Programme of Events 2008**

- **Saturday 2nd February**  
Visit to the Crown Bar, Belfast @ 10.30am
- **Wednesday 13<sup>th</sup> February**  
Annual General Meeting of the Society, Meter House, The Gasworks, Ormeau Road, Belfast @ 7.00pm. Guest speaker on the role of built heritage in regeneration.
- **Wednesday 12<sup>th</sup> March**  
Lecture by Professor Emeritus James Stevens Curl on "Freemasonry and Garden History: Ideas, Allusions, *Fabriques*, and the Enlightenment", Clifton House, North Queen Street, Belfast @ 7.30pm
- **1<sup>st</sup> – 7<sup>th</sup> April**  
Visit to Padua, Italy, led by Alistair Rowan
- **Saturday 10<sup>th</sup> May**  
Visit to County Londonderry including Prehen House, Ebrington Barracks and the City Walls
- **Friday 16<sup>th</sup> May**  
Home and Dry: How to extend historic buildings, County Armagh
- **Friday, 27<sup>th</sup> June**

- Visit to Gola Island, County Donegal
- **June (date to be confirmed)**  
Tour of church buildings in west Belfast (details to be confirmed)
- **July (date to be confirmed)**  
Visit to Portaferry and environs
- **Saturday 16<sup>th</sup> August**  
Visit to Killymoon Castle and Lissan House, Cookstown, County Tyrone
- **13<sup>th</sup> – 14<sup>th</sup> September**  
European Heritage Open Days organized by Environment and Heritage Service
- **Saturday 13<sup>th</sup> September**  
Family event in Cushendun, including Architectural Treasure Hunt
- **Saturday 4<sup>th</sup> October**  
Visit to Gracehill Moravian village, County Antrim
- **Wednesday 12<sup>th</sup> November**  
Lecture by the Most Reverend A.E.T. Harper, Archbishop of Armagh; The Armagh County Club @ 7.30pm
- **Thursday 27<sup>th</sup> November**  
Belfast Buildings Preservation Trust Annual Lecture @ 7.00pm, Christ Church, College Square North. Speaker to be confirmed.
- **Friday 28<sup>th</sup> November**  
Home and Dry: Quality Street – How to mend terraces, Belfast
- **Saturday 6<sup>th</sup> December**  
Yuletide Open House, UAHS offices, 66 Donegall Pass, Belfast

**‘Defend and Inspire’: UAHS 40<sup>th</sup> anniversary travelling exhibition**

Venues

<b>January</b>	Arts Centre, Downpatrick
<b>February</b>	Market House, Monaghan
<b>March</b>	PLACE Architecture Centre, Belfast
<b>April</b>	Waterfront Hall, Belfast
<b>May</b>	Johnston Central Library, Cavan
<b>September</b>	Fermanagh County Museum, Enniskillen
<b>October</b>	Braid Arts Centre, Ballymena
<b>November</b>	Tower Museum, Derry

They will be engaging with local groups at all of the launches and working with them to highlight areas of local interest.

**15-17 February, 2008**  
**Sustainability and Traditional Building Skills section**  
**Self Build Show, King’s Hall**

Projected attendance of 16,000

**17 April 2008**

**‘Lose or Re-use? Managing Heritage Sustainably’**  
**Debate, Meter House, Gas Works, Belfast**

The Meter House is an exquisite and lesser-known restored listed building within the Gasworks site which was brought back into use by Belfast City Council and the Laganside Development Corporation. The historic buildings on site are critical to forming the identity of the site and indeed give it its name.

**‘Home and Dry’: How to sensitively extend historic buildings  
Markethill Courthouse, Co. Armagh  
Friday 16 May 2008**

The venue is a listed building, restored by the local community.

Speakers will be invited from:

DoE Environment and Heritage Service  
Royal Society of Ulster Architects  
Royal Institute of Chartered Surveyors  
Building Profession

**‘Home and Dry’: Quality Street – How to mend terraces  
East Belfast, November 2008**

They will use a listed building in the area for the talks and then go on site to look at the houses restored and maintained by HEARTH in McMaster Street Conservation Area. Terraced housing owners from across Belfast will be prioritised.

Contributions from: DoE Environment and Heritage Service, DoE Planning Service, Housing Executive, Hearth Housing Association, Hackett and Hall Architects, Urban Splash, SAVE Britain’s Heritage (all but HEARTH to be approached)

**Built Heritage Forum - three meetings proposed for 2008**

Ulster Architectural Heritage Society – Secretariat

Members: Architectural Heritage Fund, Association of Preservation Trusts, Belfast Buildings Preservation Trust, Belfast Civic Trust, HEARTH, Historic Buildings Council, Historic Monuments Council, Institute of Historic Building Conservation, National Trust, Royal Society of Ulster Architects.

The Society would like to avail of grant aid to continue to monitor planning applications which affect historic buildings and to lobby for improved protection. The Society is increasingly aware of the importance to local residents of protecting townscapes in their Conservation Areas and Areas of Townscape Character and indeed undesignated established residential areas.

As secretariat to the Built Heritage Forum, Ulster Architectural Heritage Society will continue to apply their minds to creating the best future built heritage management systems in the context of the Review of Public Administration and the Review of Environmental Governance.

The Society has consistently organised popular lectures and outings for members and the public but they are also keen to run events which throw a spotlight on the critical role that heritage-led regeneration can play in positively shaping the future of our towns and cities.



They are conscious of the need to give the owners and custodians of our built heritage practical tools to best care for this fragile resource. They will connect with this neglected audience in a more innovative way, building on the well-received 'home and dry' series and associated website: [www.homeanddry.info](http://www.homeanddry.info) and creating an additional event in the Belfast area with a particular focus on the iconic yet undervalued, threatened red brick terrace.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	
PARTICIPANTS	25,000

### **Projected Budgets**

#### Income

Earned income	£60,000.00
Other public funding	£18,500.00
Private income	£10,000.00
'In Kind' Support	0
Belfast City Council Annual Funding	£30,000.00
<b>TOTAL:</b>	<b>£118,500.00</b>

#### Expenditure

Artistic Expenditure	
Capital Expenditure/Core Costs	£32,500.00
Marketing and Publicity	
Overheads	£23,000.00
Wages/Organisational Development	£60,000.00
'In Kind' Support	
Other Expenditure	£3,000.00
<b>TOTAL:</b>	<b>£118,500.00</b>

### **Belfast City Council Subvention**

A grant of **£30,000.00** is requested from Belfast City Council.

### **Assessment**

The UAHS is key heritage organisation with a good quality programme of activities and has had some notable recent successes. It plays a crucial role as the main advocate for built heritage and the application was assessed positively for Leadership and Celebration. As membership organisation with a small staff their activity provides excellent value for money. Earned income is projected at about 50% of the proposed budget. The amount requested here, however, amounts to over 25% of the proposed budget. The importance of the activity is a strong argument that it should be supported. There is a wide range of activities, many of both innovative and of high quality. The visibility of much of this work is limited, however and this can diminish its impact on people's lives. There is tendency to reach only those already interested in

heritage activity however activities like a presence at the Self-build reach beyond the traditional audience. UAHS has a sound track record over decades and formed a valuable part of the cultural infrastructure. Its work is a valuable contribution to life in Belfast and beyond, but the nature of activity is that it has little direct economic impact. Where success has been achieved is in engaging people with, and enhancing their understanding of, public space. UAHS has successfully contributed to skills development. There is a strong and active board. The success of marketing has been variable, though there have some successes. The organisation is well run on a tight budget.

### **62: Ulster Youth Choir**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

### **Purpose of Organisation**

Ulster Youth Choir provides the best of Northern Ireland's young singers aged 16-26 with the opportunity to train with leading choral practitioners in a non-competitive, non-discriminative setting regardless of socio-economic background.

Paramount to Ulster Youth Choir is: High quality teaching and learning; A safe and welcoming environment for all participants in Ulster Youth Choir activity; Maximum performance opportunities offered to all Ulster Youth Choir members; Media coverage to display world-wide one of the many positive and successful possessions of Northern Ireland's youth culture; To continue to strive for excellence in developing and expanding the work of Ulster Youth Choir to wider audiences and participants.

### **Outline of Programme Details**

Summer training course and three province-wide concerts. Ulster Youth Chamber Choir concerts throughout the province. Recruitment workshops in schools and auditions for Ulster Youth Choir 2009.

### **Summary of the Proposal**

Ulster Youth Choir plans to hold its annual summer residential course from 20-26 July 2008 in St MacNissi's College, Carnlough for up to 120 of Northern Ireland's best young singers aged 16-26 (the auditions for which will take place in January 08). 70 of these singers will be in the main Ulster Youth Choir and 50 in the smaller Ulster Youth Choir Training Choir.

During the summer course, the singers will participate in a daily routine of physical and vocal warm-ups, sectional and full choir rehearsals, individual singing lessons and master classes. This is followed by concert performance for parents and friends in Omagh.

Also during the summer course, the Choir will pilot the first Ulster Youth Choir Conductor Apprenticeship scheme wherein one successful conductor will receive a scholarship to be mentored by the Ulster Youth Choir Artistic Director, Greg Beardsell during the summer course and will conduct one piece in all of the Choir concerts.

The main Choir will reconvene for concerts in Belfast (Clonard Monastery, Friday 29<sup>th</sup> August 08) and Newry (Town Hall, Saturday 30<sup>th</sup> August 08).

Repertoire for rehearsal during the summer course and performance will focus on contemporary settings of folk music from throughout the British Isles.

Through recruitment/training workshops in schools and universities in association with the Education & Library Boards in November and December 2008, they will recruit applicants from throughout the province to participate in their annual audition process in January 2009. The Choir anticipate auditioning approximately 150 singers aged 16-26 and from this, selecting 120 of the best to go on and participate in their annual summer course in 2009. NB – recruitment for summer course 2008 has already taken place.

2008 will also see the establishment of the Ulster Youth Chamber Choir. This is formed from 25 of Choir's leading singers to perform more challenging repertoire in a chamber setting in smaller venues throughout the city and the province. Ulster Youth Chamber Choir will meet for the 1<sup>st</sup> time in late April to perform concerts in Belfast (St George's Parish Church) followed by performances in Portstewart and Derry in September returning to Belfast for a Christmas performance in December 2008 (Fisherwick Presbyterian Church).

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	850
PARTICIPANTS	870

### **Projected Budgets**

#### Income

Earned income	£49,550
Other public funding	£58,571
Private income	£39,000
Belfast City Council Annual Funding	£5,000
Support 'in kind'	£5,800
<b>TOTAL:</b>	<b>£157,921</b>

#### Expenditure

Artistic Expenditure	£29,980
Marketing & Publicity	£7,400
Overheads	£10,665
Wages/ organisational development	£39,291
Value of 'in kind' support	£70,585
<b>TOTAL:</b>	<b>£157,921</b>

### **Belfast City Council Subvention**

A grant of £5,000 is requested from Belfast City Council.

### **Assessment**

Ulster Youth Choir were formed in 1999 in order to teach and perform choral works throughout the city and the rest of Northern Ireland. In a moderately good application, UYC have demonstrated a clear need for their work, through audience figures (3419 in 07/08) and participant numbers (679 in 07/08). UYC does offer value for money, with BCC funding providing for 3.1% of overall turnover in 08/09, and 31% of income being earned by the company. UYC provides high quality services to their participants, and boast a wide range of partners within the Belfast area, including Belfast Festival at Queen's, Cathedral Quarter Festival and the BBC. Ulster Youth Choir, perhaps because of the high standard of training are able to engage with innovative arts events, for example working with the Sonic Arts Research Centre at QUB in delivering choral works which use electronic music as a base. UYC would benefit from showing a more structured approach to Good Relations and Economic Regeneration. The company have made efforts to create subsidised ticket prices, however, there is no real development of plans for reducing barriers to their programme. UYC have performed in Clonard Monastery over the last 2 years, and this may widen audiences however they have not quantified these impacts. UYC also scored well in Management and Governance, with a good board although the marketing plan was considered basic they have developed a strong strategic plan for the next 3 years.

### **63: Ulster Youth Orchestra**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	N/A
2006/2007 Annual Funding	N/A
2007/2008 Annual Funding	N/A

### **Purpose of Organisation**

The mission of the Ulster Youth Orchestra is to develop young people through music.

At greater length, it is:

to provide a creative, nurturing and inclusive environment in which talented, young musicians enhance their personal and musical development by receiving internationally excellent musical tuition, orchestral experience, and performance opportunities, thereby enriching the social and cultural life of Northern Ireland.

Their core activities are centred around classical music but they also engage in collaborative work with other art forms and music genres, ranging from providing music for dance projects to recording film scores.

### **Outline of Programme Details**

"The Ulster Youth Orchestra is planning an exciting series of concerts and workshops for 2008/2009 to inspire our young people in their musical education

### **Summary of the Proposal**

- Ulster Youth Orchestra Summer Course and Concerts
- Outreach Series
- Provisional Dates for Auditions for the 2009 UYO Summer Course
- Proposed Joint Ulster Orchestra/Ulster Youth Orchestra Concert
- Sum Concert Tour of Germany – Summer2008

An annual grant from the Belfast City Council would basically help to offset all other costs for the entire year's proposed programme of events. While the Ulster Youth Orchestra obviously caters for the needs of all of Northern Ireland's young talented musicians, the BCC will obviously realise that a large number of the Ulster Youth Orchestra members are from Belfast.

The Orchestra hope that subsidiary sponsorship and Ulster Youth Orchestra members' contributions will help with the giant share of the costs of the concert tour of Germany.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	4250
PARTICIPANTS	845

### **Projected Budgets**

#### Income

Earned income	£81,480.00
Other public funding	£128,520.00
Private income	
Belfast City Council Annual Funding	£15,000.00
<b>TOTAL:</b>	<b>£225,000.00</b>

#### Expenditure

Artistic Expenditure	
Capital Expenditure/Core Costs	£176,300.00
Marketing and Publicity	£10,500.00
Overheads	£10,200.00
Wages/Organisational Development	£28,000.00
'In Kind' Support	
Other Expenditure	
<b>TOTAL:</b>	<b>£225,000.00</b>

### **Belfast City Council Subvention**

A grant of **£15,000.00** is requested from Belfast City Council.

### **Assessment**

Ulster Youth Orchestra provide reasonable good evidence of need to be funded on an annual basis; however they do not receive core funding from any public body. They have an increase of applicants for their courses year on year with good evidence of the skills developed in the programmes to potentially increase future employment opportunities for participants. They have developed strong partnership working with other cultural organisations such as the Ulster Orchestra and provide reasonable evidence of enhancing the cultural and economic infrastructure. They have now established a reasonable track-record. The programme outlined is deemed to be of a reasonable quality. Ulster youth Orchestra are requesting a moderate grant of approx 7% of overall costs from leverage of other funding bodies and Trust and Foundations is fairly good at approximately 57%. Earned income is 36%. Overall it offers reasonable value for money. Audience and participants figures in previous years have not been particularly high; however, they intend to increase figures by almost 300%. It has not been clearly identified how they will be achieved nor how they will widen access to activities and this influences how effective they will be enhancing the cultural infrastructure of the city. Management and Governance and financial management, policies and procedures are sound. Marketing and monitoring and evaluation is reasonable. Staff development is basic. There is limited evidence of Good Relations benefit or engaging with marginalised communities or groups.

#### **64: WheelWorks**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Enhancements	£25,000.00
2005/2006 Annual Funding	£7,500.00
2006/2007 Annual Funding	£7,750.00
2007/2008 Annual Funding	£8,000.00

#### **Purpose of Organisation**

WheelWorks Mission:

WheelWorks exists to support children and young people's social and cultural development through accessible and innovative community based programmes, which provide a creative fusion of traditional and digital art forms, harnessing the arts for learning and change and giving young people a voice.

WheelWorks achieves its mission by:-

- Actively recruiting the most vulnerable and marginalised groups of young people throughout Northern Ireland; Providing participants with access to training from professional artists using the latest technology and software; Giving young people a voice to explore and address issues of importance to them through the arts; Providing relevant training for staff and artists on an ongoing basis.

#### **Outline of Programme Details**

WheelWorks will continue to actively engage excluded young people across Belfast in issue based arts programmes which celebrate diversity while highlighting the rich cultural life of Belfast.

### **Summary of the Proposal**

In 2008/09 WheelWorks intends to continue and develop its delivery of artistic programmes with marginalized young people in response to demand from all communities of Belfast, in line with the **Integrated Cultural Strategy 2007**. WheelWorks will continue to devise programmes that are accessible and engaging while offering value for money and the highest quality of experience to participants and their communities. WheelWorks will continue to widen access to artistic activity among all communities in Belfast promoting good relations and including active targeting of Section 75 communities through the innovative Multiple Realities Project and the award winning Respect Programme.

WheelWorks will continue to develop income generation opportunities, thereby creating and increasing sustainability for the organization while researching and securing other funding opportunities. In 2007/08 WheelWorks' marketing of the ArtCart and new pricing structure resulted in a five fold increase in ArtCart taster sessions at high profile events, festivals and summer schemes throughout Belfast and further afield. 2008/09 will see the development of this success through establishment and continuations of partnerships including the Belfast Mela Festival, the Belfast Children's Festival and the Ulster Scots Agency.

WheelWorks will continue to work with the most experienced professional artists based in Belfast and beyond, while offering them support through provision of the highest technical and artistic equipment, technical and administrative support and training where appropriate. In turn, the high standard of WheelWorks' artistic and operational delivery will ensure that young people have access to the highest artistic expertise and equipment, while developing new skills in diverse art forms and ICT, thereby providing possible career inspiration. This will help enhance the future cultural and economic infrastructure of Belfast.

All WheelWorks activity planned for 2008/09 will adhere to the objectives as outlined in their Business Plan 2007-2010 (enclosed), which in turn was informed by WheelWorks Strategic Plan 2006-09.

All WheelWorks programmes fall under one of the following headings: Arts & Cultural Development (including training, international partnerships); Multiple Realities (digital and traditional arts activity relating to minority communities and identity); Respect (visual art programmes relating to themes and issues around respect and tolerance); ArtCart (mobile arts unit delivering music and digital imaging programmes and taster workshops at festivals and events).

The majority of WheelWorks projects will have a final showcase/exhibition and audience numbers are estimated for these.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	25,500
PARTICIPANTS	975

**Projected Budgets****Income**

Earned income	£32,000
Other public funding	£117,000
Private income	£9,500
Belfast City Council Annual Funding	£10,000
<b>TOTAL:</b>	<b>£168,500</b>

**Expenditure**

Artistic Expenditure	£41,020
Capital Expenditure/Core Costs	£6,180
Marketing & Publicity	£4,635
Overheads	£30,223
Wages/Organisational Development	£80,258
Value of in kind support	£5,000
Other Expenditure	£1,184
<b>TOTAL:</b>	<b>£168,500</b>

**Belfast City Council Subvention**

A grant of **£10,000** is requested from Belfast City Council.

**Assessment**

Formed in 1995 as part of Volunteer Service Bureau and independent since 2001, Wheelworks exists to support children and young people in social and cultural development, through community based programmes. In an excellent application, Wheelworks have provided ample evidence that they are a strong and strategically aware organisation, who are delivering impactful projects on the ground. They score particularly highly in the areas of Good Relations, Economic Regeneration and Managements and Governance. Excellent attention is paid to Section 75 clients and new TSN areas, where large parts of Wheelwork's work are based. Skills development accounts for the excellent mark in economic regeneration, with Wheelworks providing real lasting 'skilling up' for young people, with an awareness of how this can impact in the rest of their lives. They also use public spaces in an innovative way, with many of their exhibitions being exterior and the planned use of mobile artworks being used in touring shows, to specifically target promoting tolerance and respect by young people, for young people. Wheelworks show good value for money. In a projected turnover of 168,000 in 08/09, almost 20% is from earned income that is judged to show a good level of sustainability for the company. Earned income amounts to 19% of turnover in 08/09. Staff costs will be 72% of expenditure in 08/09. In general Wheelworks have demonstrated a clear fulfilment of the required criteria.

**65: Youth Action NI**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
2005/2006 Annual Funding	£5,000.00
2006/2007 Annual Funding	£5,500.00
2007/2008 Annual Funding	£6,000.00



### **Purpose of Organisation**

YouthAction Northern Ireland's Rainbow Factory delivers high quality performing arts training underpinned by youth work principles to young people aged 8 – 25.

Youth Action's priority is to work with disadvantaged young people to support them as equal citizens whose voices are heard and valued.

Their 270 strong membership participate in weekly 40 dance/drama classes, production rehearsals, outreach programmes and issue based theatre opportunities.

Annually Youth Action provide over 1000 workshops to their membership and create an average of 10 productions based in their flagship Youth Arts Resource base in College Square North.

They also provide outreach programmes to ethnic minority young people and young people with disabilities.

### **Outline of Programme Details**

The continued development of both the Rainbow Factory's weekly performing arts classes delivered to their 270 membership and it's associated annual productions and outreach projects.

### **Summary of the Proposal**

#### **Running and managing their Youth Arts Performance space**

- **(The New Building)** Managing and running their purpose built youth arts studio theatre/ conference facility, in College Square North, Belfast. This new 3.5 million building includes a
- **(Developing Access to their new facilities)** Youth Action's new premises will help them **Develop Access** to all their workshop, production and training programmes for young people aged 10 – 25 years. All of these programmes particularly target young people living in areas of disadvantaged, vulnerable young people, those identified as categories within Section 75 of the Northern Ireland Act and young people who wouldn't normally access traditional opportunities.

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#### **Rainbow Factory Classes/ Outreach**

##### **Workshop Programme 2008**

**(Belfast area only)**

- **(Rainbow Factory auditions)** Three drama and dance auditions for places in Rainbow Factory classes will be held each year in Belfast.
- **(30 weekly Rainbow Factory classes, Belfast)** in drama and dance are facilitated for 270 young people from the purpose built youth arts theatre, workshop, film screening and volunteer rooms in their new building in College Square North, Belfast.
- **(Specialist initiatives for young people with disabilities in Belfast)** Youth Action will offer 10 week programmes to young people with learning disabilities in partnership with Harberton and Glenveigh School from Sept'08 to March'09. Both of these projects will cumulate in a small performance piece by the participants to their audiences of approx 50 peers from their school.

- **(Spectrum 2 - Specialist initiative with young people from ethnic minority backgrounds)** Using their Spectrum model of working with young people from ethnic minorities model of practice, they aim to develop a new project working with young people from ethnic minority backgrounds in Belfast.

### **Productions/ Performances Programme 2008**

#### **(Belfast area only)**

- **(Easter production of Ovid's Transformations, Belfast )** After its success during the summer they are planning to recreate their full length musical theatre production of Ovid's Transformations.
- **(Suitcase Theatre)** is an issue- based model of youth arts. The process includes young artists (aged 15-20) devising and touring a new piece of theatre presenting topical youth issues. Audiences of young people then engage in after show workshops run by the cast for their peers to ensure participation.
- **(Company Production of Joyriders, Belfast)** Youth Action will create a high quality performance of Christina Reid's 'Joyriders' involving all 20 Company members either as performers or as part of the production team.
- **(Dance Showcase)** Youth Action's bi-annual Dance showcase will involve all 320 members of the Rainbow factory from Belfast, Banbridge and Lislea.
- **(Company Production of Shadow of a Gunman, Belfast)** Youth Action will create a high quality performance of Sean O'Casey's 'Shadow of a Gunman'.
- **(Summer Production of Little Shop of Horrors, Belfast).** This production will involve a cast and crew of 50 young people auditioned from open auditions for young people across Northern Ireland. The programme will take place during an intensive 5 week summer school in July and August'07. The production will be a part of Belfast City Council's Trans Festival run by the Waterfront Hall.
- **(Company Production of Mid-summer Nights dream, Belfast)** Youth Action will create a high quality performance of 'Mid Summer Nights Dream' involving all 20 Company members either as performers or as part of the production team from Sept'08 to Nov'08.
- **(Christmas Pantomime of Peter Pan, Belfast)** Rehearsed from August to November'08 this production will involve a cast and crew of 50 young people (aged 10-14) auditioned from Rainbow Factory classes in Belfast.
- **(Conference pieces and impromptu performances)** These are created to communicate topical issues on behalf of other youth agencies. Young artists also take extracts from shows to shopping centres, Lagan Lookout etc, as well as participating in the Lord Mayor's Show.

### **Training Programme 2008**

#### **(Belfast area only)**

- **(Peer Tutor shadowing and development Belfast)** Youth Action will continue to implement their peer education strategy.
- **(Technical Classes)** During the year Youth Action will run a 'Techie Skool' designed to give both their tutors, peer tutors and group of young volunteers aged 14+ skills in technical theatre.
- **(BTec in Dance )** In partnership with St Louise's Specialist College, Youth Action will continue to offer a B-Tec in dance to young people from across Belfast.
- **(Community Leadership Programme, Belfast)** Youth Action are planning to pilot an employment based apprenticeship Young Artists Entrepreneurial scheme for 11 young artists aged 18-25 years over 3 years. This exciting Community Leadership Programme

will employ 11 young people and provide recognised training in Youth Arts as well as work experience in local communities.

### **Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	7000
PARTICIPANTS	2500

### **Projected Budgets**

#### Income

Earned income	£85,282.00
Other public funding	£226,000.00
Private income	£60,666.00
Belfast City Council Annual Funding	£20,000.00
<b>TOTAL:</b>	<b>£391,948.00</b>

#### Expenditure

Artistic Expenditure	£114,000.00
Capital Expenditure/Core Costs	£50,198.00
Marketing and Publicity	£5,750.00
Overheads	£91,670.00
Wages/Organisational Development	£120,330.00
'In Kind' Support	£2,500.00
Other Expenditure	£7,500.00
<b>TOTAL:</b>	<b>£391,948.00</b>

### **Belfast City Council Subvention**

A grant of **£20,000.00** is requested from Belfast City Council.

### **Assessment**

Youth Action is a regional; voluntary youth organisation. There is strong evidence that they should be funded on an annual basis and that there is a need and demand for their activities. Youth Action is requesting a modest grant of approx 5% with high leverage of other funding at 58% Earned Income is approximately 21%. Overall the proposal suggests very good value for money. Youth Action have established a range of diverse arts, education, training services, the variety of programming is encouraging and provides evidence of a strong cultural product. They have an excellent track record in the provision of their services. There is clear evidence of audience development. Skills development and outreach activities are considered excellent and support cultural diversity. There is excellent evidence of work working with marginalised communities and Section 75 groupings. The centre in which they operate is an impressive youth arts facility, which is a unique resource for Belfast's youth sector and provides strong evidence of enhancing the cultural infrastructure. There is also good evidence of supporting the social and economic regeneration of the city. Management and Governance and financial procedures

are strong. Youth Action operates a extensive range of policies all of which are considered comprehensive and demonstrate good practice. Strategic planning is good. Marketing, Monitoring and Evaluation are excellent. They have been awarded an 'Investor in People' quality standard in recognition of the management standards in the organisation.

<b>Applicant</b>	<b>2007/08</b>	<b>2006/07</b>	<b>2005/06</b>	<b>2004/05</b>
An Droichead Cultural Centre	N/A	N/A	N/A	N/A
Andersonstown Traditional and Contemporary Music School	£ 3,500.00	£ 3,250.00	£ 3,000.00	£ 2,625.00
Arts & Disability Forum	£ 3,250.00	£ 3,000.00	£ 3,000.00	N/A
Arts Care	N/A	N/A	N/A	N/A
ArtsEkta	£ 5,000.00	N/A	N/A	N/A
Bbeyond	N/A	N/A	N/A	N/A
Belfast Film Festival	N/A	N/A	N/A	N/A
Belfast Music Society	N/A	N/A	N/A	N/A
Belfast Philharmonic Society	£ -	£ -	£ -	N/A
Belfast Print Workshop	£ 6,000.00	£ 5,750.00	£ 5,500.00	£ 5,000.00
Beyond Skin	£ -	N/A	N/A	N/A
Black Box Trust	£ 13,000.00	N/A	N/A	N/A
Bruiser Theatre Company	£ 7,750.00	£ 7,750.00	£ 7,500.00	£ -
C21 Theatre Company	N/A	N/A	N/A	N/A
Cahoots NI	£ 4,000.00	£ 3,000.00	£ -	£ 1,000.00
Catalyst Arts Ltd	£ -	N/A	£ -	N/A
Cathedral Quarter Arts Festival	£ 14,500.00	£ 14,000.00	£ 12,000.00	£ 5,891.00
Community Arts Forum	£ 19,500.00	£ 19,000.00	£ 18,500.00	£17,891.00
Creative Media Partnerships@ Community Visual Images	£ -	N/A	N/A	N/A
Creative Writers Network	£ 3,750.00	£ 3,500.00	£ 3,000.00	£ 2,370.00
Cultúrlann McAdam Ó Fiaich	£ 7,250.00	£ 7,000.00	£ 6,500.00	£ 6,000.00
Dance Resource Base	£ 4,000.00	N/A	N/A	N/A
Dance United	£ 3,000.00	N/A	N/A	N/A
East Belfast Arts Collective	£ 6,500.00	£ 6,250.00	£ 6,000.00	£ 7,800.00
Educational Shakespeare Co Ltd	N/A	N/A	N/A	N/A
Féile an Phobail	£ 16,000.00	£ 16,000.00	£ 15,500.00	£15,028.00
Festival of Fools	£ 10,000.00	N/A	N/A	N/A
Flax Art Studios	£ 6,750.00	£ 6,750.00	£ 6,500.00	£ 6,109.00

<b>Applicant</b>	<b>2007/08</b>	<b>2006/07</b>	<b>2005/06</b>	<b>2004/05</b>
Fortwilliam Musical Society	N/A	N/A	N/A	N/A
Francis McPeake	N/A	N/A	N/A	N/A
Golden Thread Gallery	£ 7,000.00	£ 5,000.00	£ 8,000.00	£ 8,182.00
Greenshoot Productions	£ -	N/A	N/A	N/A
Indian Community Centre	N/A	N/A	N/A	N/A
Kabosh Productions	£ 12,750.00	£ 12,500.00	£ 12,000.00	£20,053.00
Kids in Control	£ 12,750.00	£ 12,500.00	£ 12,000.00	£13,260.00
Lagan Boat Company/ Lagan Legacy	N/A	N/A	N/A	N/A
Maiden Voyage (NI) Ltd	£ 3,250.00	£ 3,000.00	£ -	N/A
Moving on Music	£ 17,250.00	£ 17,000.00	£ 16,500.00	£15,954.00
Music Theatre 4 Youth	£ -	N/A	N/A	N/A
Naughton Gallery at Queen's	£ -	£ 3,500.00	£ 3,000.00	N/A
New Lodge Arts	£ -	N/A	N/A	N/A
New Lyric Operatic Company	£ -	N/A	N/A	N/A
Nomadic Charitable Trust	N/A	N/A	N/A	N/A
Northern Ireland Music Industry Commission	£ 5,500.00	£ 5,000.00	£ 4,500.00	£ -
Open House Traditional Arts Festival Ltd	£ 9,250.00	£ 9,000.00	£ 8,000.00	N/A
Ormeau Baths Gallery	£ 15,000.00	£ 23,000.00	£ 22,500.00	£23,296.00
Paragon Studies Ltd	N/A	N/A	N/A	N/A
Partisan Productions	N/A	N/A	N/A	N/A
Play Resource Warehouse	£ 3,250.00	£ 3,000.00	£ 3,000.00	N/A
Prime Cut Productions	£ 10,750.00	£ 10,500.00	£ 10,000.00	£13,978.00
Queen Street Studios	£ 5,000.00	£ -	£ 3,500.00	£ 3,273.00
Queen's Film Theatre	£ 10,500.00	£ 10,000.00	£ 8,000.00	£ -
Ransom Productions	£ 4,000.00	£ 3,500.00	£ 3,000.00	£ -
Rawlife Theatre Company	£ 3,000.00	£ -	£ -	N/A
Replay Productions	£ 10,500.00	£ 10,000.00	£ 9,500.00	£ 9,108.00

<b>Applicant</b>	<b>2007/08</b>	<b>2006/07</b>	<b>2005/06</b>	<b>2004/05</b>
Sonorities Festival of Contemporary Music	N/A	N/A	N/A	N/A
Source Magazine / Photo Works North	£ -	£ 3,500.00	£ 3,000.00	£ -
Streetwise Community Circus Workshops	£ 5,250.00	£ 5,000.00	£ 5,000.00	£ -
Teachers of Singing in Ireland (TOSinI)	N/A	N/A	N/A	N/A
Tinderbox Theatre Company	£ 15,750.00	£ 15,500.00	£ 15,000.00	£18,034.00
Ulster Architectural Heritage Society	N/A	N/A	N/A	N/A
Ulster Youth Choir	£ -	£ -	£ -	N/A
Ulster Youth Orchestra	N/A	N/A	N/A	N/A
Wheelworks	£ 8,000.00	£ 7,750.00	£ 7,500.00	£ 6,873.00
Youth Action	£ 6,000.00	£ 5,500.00	£ 5,000.00	£ 4,420.00

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### Belfast City Council

<b>Report to:</b>	Development Committee
<b>Subject:</b>	Cathedral Quarter Cultural Enhancement
<b>Date:</b>	7 March 2008
<b>Reporting Officer:</b>	Marie-Thérèse McGivern, Director of Development, ext. 3470
<b>Contact Officer:</b>	Tim Husbands, Managing Director, Belfast Waterfront and Ulster Halls, ext. 1400 Siobhan Stevenson, Culture and Arts Manager, ext. 3586

#### Relevant Background Information

The Cathedral Quarter continues to be developed as Belfast's historic heart and a major cultural centre. The development of a new city centre arts centre (the MAC - Metropolitan Arts Centre) within the Cathedral Quarter will address the need for a city centre performance and gallery space and will provide a focus for cultural activity in the area, although it is not envisaged that it will be completed until 2011.

In the interim the Black Box performance space fulfils the need for a city centre performance venue in the Cathedral Quarter and as a temporary performance space to address in Belfast the need for a mid-scale performance venue. It provides a home for the many festivals and other cultural events within the City.

The Black Box Performance space in the Cathedral Quarter was created by Belfast City Council as part of the Celebrate Belfast programme in 2006. This was made possible through a grant obtained by Belfast City Council under the Urban Cultural Programme. The Department of Culture Arts and Leisure and Laganside Corporation also contributed to the project. In 2007/8 Black Box secured Annual Funding for Culture and Arts from Belfast City Council of £13,000.

The Black Box was envisaged as filling the gap in the physical cultural infrastructure pending the completion of major capital developments, and as such has had a strong commitment from DSD, DCAL and ACNI. The need for a temporary venue is now more valid than ever with the current refurbishment programme of the Ulster Hall, the temporary closure for the rebuild of the Lyric Theatre, the pending closure of the Crescent Arts Centre and for a short period the Old Museum Arts Centre.

#### Key Issues

Belfast City Council has coordinated a group of key statutory stakeholders to address the continued need for venue provision in the Cathedral Quarter. There were concerns that the level of public sector investment has fallen below the level required to support the continued operation of a venue in the area.

The Black Box business plan which was approved prior to its development, was based on an annual public sector financial support of at least £60,000. It was felt that this was an achievable level of support from public sector finances. This is a very low percentage of public sector funding and underlines the high level of earned income amounting to 75% of turn over. An independent review of the finances and management has taken place and this indicates that, while there is room for raising additional revenue and developing sponsorship opportunities, there is a need for continued public sector support of £70,000 per annum to secure the organisation.

With this in mind the statutory partners have proposed a funding plan to provide £150,000 of support over a 3 year period. In meeting this commitment DSD have already made an exceptional additional grant of £50,000 to support Black Box in the 2007/08 financial year.

The Arts Council of Northern Ireland (ACNI) are currently considering a 2 year funding package to award £25,000 in each of the 2008/09 and 2009/10 years. They have made this conditional of match funding from Belfast City Council. BCC would therefore need to commit £25,000 in 2008/09 and £25,000 in 2009/10 to ensure that this funding is secured.

In the 2008/09 year Black Box have requested financial assistance of £40,000 from Belfast City Council's Annual Funding Scheme, see **Appendix 1** for programme details and Officers assessment of the application. Given the proposition presented by the other major stakeholders and a concern that recurrent funding is not the most appropriate way of funding the organisation for a temporary period of operation, it is recommended that support for the venue is achieved by rejecting the Annual Funding application from Black Box and instead, recommending that a two year funding package is awarded to Black Box for enhancing the cultural infrastructure of the Cathedral Quarter.

It should be noted that should this proposal not be accepted as the way forward on the issue that it will be necessary to consider the Black Box application for Annual Funding for Culture and Arts.

After the opening of the MAC it should be assumed that Black Box will not receive further funding from ACNI or Belfast City Council. Current forecasts from OMAC indicate that the new MAC is due to open in 2011, although the potential to seek an earlier completion date is being explored.

If Members approve the proposal as outlined, this funding would raise £50,000 of the required £70,000 public sector funding. It is hoped that further financial assistance may be possible through other grant sources including the Laganside Events Grants programme now administered by DSD.

### **Resource Implications**

#### Financial

£50,000 paid in equal instalments over the 2008/09 and 2009/10 financial years. This represents an increase in funding of only £12,000 per annum from 2008/09 Annual Funding, and can be achieved from within existing budgets.

#### Human Resources

This will be absorbed within the work programme of the Culture and Arts Unit

**Recommendations**

It is recommended that Members decline the application submitted by Black Box through the Annual funding for Culture and Arts programme and instead offer a two year funding package of £50,000 comprising £25,000 in each of the 2008/09 and 2009/10 financial years.

**Documents Attached**

**Appendix 1** – Summary of Black Box Programme Application received under Annual Funding

**Key to Abbreviations**

BCC – Belfast City Council  
ACNI – Arts Council of Northern Ireland  
MAC – Metropolitan Arts Centre  
DCAL – Department of Culture, Arts & Leisure  
DSD – Department for Social Development

# APPENDIX 1

## **The Black Box**

### **Summary of Programme Application received under Annual Funding**

<b>YEAR AND SCHEME</b>	<b>GRANT</b>
Enhancements	£10,000.00
2007/2008 Annual Funding	£13,000.00
<b>Total:</b>	<b>£23,000.00</b>

#### **Purpose of Organisation**

The Black Box Trust was formed in 2004 with the aim of delivering a dynamic flexible 300 capacity venue in Cathedral Quarter. Black Box aims to provide a comfortable, diverse and reasonably priced arts experience to Belfast audiences. Their year-round programme covers music, film, literature, comedy, theatre and visual arts.

Between 2005-7, Black Box has received funding from Belfast City Council, Department of Culture, Laganside Corporation, Arts Council Northern Ireland and the Department of Social Development - assisting in the delivery of their arts programme. The Black Box is significant for self-generating much of its income through private hires, self-promoted performances and through its coffee-shop and bar revenue.

#### **Outline of Programme Details**

Since its inception the Black Box has entertained Belfast audiences and connected with the best of the city's arts festivals. Out to Lunch kicks off 2008's programme, followed by the Belfast Film festival and May's Cathedral Quarter Arts Festival. Established names in both comedy and live music are increasingly coming in throughout the year.

#### **Summary of the Proposal**

Since its inception the Black Box has entertained Belfast audiences and connected with the best of the city's arts festivals. Out to Lunch kicks off 2008's programme, followed by the Belfast Film festival and May's Cathedral Quarter Arts Festival. Established names in both comedy and live music are increasingly coming in throughout the year.

Dates	Confirmed Bookings
5 April	BlastSpace – All ages gig (afternoon)
5 April	The Delawares & Joe Echo (evening)
6 April	Ikon
10-19 April	Belfast Film Festival
23 April	North Down & Ards College Arts Showcase
1-11 May	Cathedral Quarter Arts Showcase
12-16 May	Knights of the Round Table (theatre)
24 May	Eurovision Night
29 May-1 June	Belfast Children's Festival
26 July-2 August	Belfast Pride Week
22-24 August	The Big River Blues & Jazz Festival
25-29 August	The Sonorities Festival
26-30 September	Open House Festival

In addition, Black Box are currently following up with groups, organisations and promoters who used the space most successfully in the last financial year. Bookings are due into the diary from the following but as yet would not be available for print in Belfast City Council communications. A follow-up list can be made available at end of March 2008 for Belfast City Council as required.

Open House Traditional Arts Festival, Channel 4, Northern Ireland Music Industry Commission, Friends of the Earth, Amnesty International, Moving on Music, Fortune Cookie, BBC, British Council, Visonic Audiovisual Festival, TRANS Urban Arts Academy, University of Ulster, Filthy Madonna, Belfast Unbound Burlesque, Queens University, Belfast Telegraph, the Irish Theatre Awards committee, Fix Performance Art Festival, Catalyst Arts, Blackstaff Publishing, Queer Arts Festival, The DOE Environment & Heritage Service, Homespun, Rape Crisis Centre, David Holmes, The Foyle Film Festival, Arts Council of Northern Ireland, BelfEST, Lagan Press, Community Arts Forum, Children's Express, P.L.A.C.E., Housing Executive, Royal Society of Ulster Architects, Kilkenny Arts Festival launch, Creative Youth Partnerships, Belfast Visitor and Convention Centre, Francis McPeake Summer School, the BEAT, Belfast Circus School, Feile, British Red Cross, Icon Magazine, Youthnet, Jigsaw Theatre Company, Flaxart Studios, Factotum Choir and the Department of Culture, Arts & Leisure.

Black Box provide many free and low cost performances and youth events therefore opening up access to those less well off or unable to attend events at 18+ venues in the city. The grant will be used to generate arts programming that is strategically targeted at these groups. In addition, they have undertaken to build audiences in the café which is growing in popularity. Black Box are in discussions to develop film, literature and music clubs in the space that seek to engage with minority groups, community arts groups and charities in the city.

They are committed to encouraging involvement and participation and without the Black Box, a great number of people would simply not have the opportunity to perform. Their interest in nurturing Northern Ireland talent is key to their calendar of events. Black Box promote regular music, literature and film showcases profiling the best of Belfast's arts scene and provide an informal gallery space to visual artists through the café space.

Arts programming is expensive and they try to get the most out of the projects that they have developed and presented themselves or through partnerships with other festivals and arts organisations. Where possible they strive to add value to each art form project by ensuring wraparound activity is a component of an event where appropriate. The grant will be used to build on this activity too. It is strategic in terms of bringing further audiences to their venue and beneficial in providing a broader and more informed arts experience to the audience.

Black Box would like the main space to be used more during the day and again the grant can be used to facilitate some of the following for them:

talks programmes, discussions and debates covering all art forms and issues

growing practical skills workshops – music, theatre and event management

DJ and urban arts academy – targeting youth groups and under 18s

Showcasing excellence in Northern Ireland's creative entrepreneurs – interactive exhibitions, screenings and performances

Networking events – providing a space for groups to generate links and ideas, eg industry 'know-how' events

Public sector funding is vital in fundamentally providing assisted programme funds that attract bigger names to the venue and the city's diverse audiences. Names like: Kila, the Melvins, Nancy Griffiths, Juliet Turner, Seasick Steve, Chuck Palahnuik, and Foy Vance.

**Projected Audience Figures**

<b>Estimate of numbers of people involved in the proposed programme 2008/09</b>	
AUDIENCE	180,000
PARTICIPANTS	600

**Projected Budgets**Income

Earned income	£165,000.00
Other public funding	£50,000.00
Private income	£15,000.00
Belfast City Council Annual Funding	£40,000.00
<b>TOTAL:</b>	<b>£270,000.00</b>

Expenditure

Artistic Expenditure	£60,000.00
Capital Expenditure/Core Costs	
Marketing and Publicity	£19,000.00
Overheads	£122,000.00
Wages/Organisational Development	£69,000.00
'In Kind' Support	
Other Expenditure	
<b>TOTAL:</b>	<b>£270,000.00</b>

**Belfast City Council Subvention**

A grant of **£40,000.00** requested from Belfast City Council.

**Assessment**

The organisation's annual funding programme application was assessed as strong in terms of Leadership, Celebration and Economic Regeneration. They form an important part of the cultural infrastructure and support the yearly calendar of festivals. There is heavy demand for the space and there has been a hugely positive response to its development and to the ongoing programme of events. Without substantial commitment from statutory partners they have struggled to develop an extensive outreach programme, but they have engaged with the community and marginalised groups. This is an area they hope to build on. The Management and Governance is good and has benefited from a recent strategic review and Board Development. They have appropriate range of policies and effective financial procedures in place.

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### Belfast City Council

<b>Report to:</b>	Development Committee
<b>Subject:</b>	Tourism Development Update
<b>Date:</b>	7 March 2008
<b>Reporting Officer:</b>	Marie-Therese McGivern, Director of Development, ext. 3470
<b>Contact Officer:</b>	Shirley McCay, Head of Economic Initiatives, ext. 3459 Pièr Morrow, Acting Tourism Development Manager, ext. 3585

#### Relevant Background Information

##### Street Trading

Members will be aware that since the 2001 Street Trading Act came into force, BCC has sought to eradicate illegal street trading to ensure the public's health and safety, but has also sought to enhance the experience of shopping in the city centre and the standing of licensed street traders. BCC has identified high quality independent retailing as a crucial asset to the competitive success of Belfast. To complement and build on the significant contribution of our existing markets, BCC is now investigating opportunities for high quality 'street trading' in the city centre. It is envisaged that this will bring colour, vibrancy and increased footfall levels to designated parts of Belfast's retail centre. On Friday 20 July 2007 Belfast City Council launched a Statutory Consultation Period on its proposals to designate the streets. Responses will be considered at the Licensing Committee Meeting in April 2008.

Attached as **Appendix 1** is a draft response from the Development Committee to the designation of the following Street Trading Pitches:

Street or part thereof to be considered:

- Cotton Court (Waring Street)
- Hill Street – All
- Commercial Court – All
- Writers' Square
- Donegall Quay – part thereof beside Lagan Lookout building for six pitches;
- Lanyon Place – part thereof under the covered walkway for six pitches.

##### Sister Cities International Conference 2009

Belfast has been successful in securing the Sister Cities International annual conference at the Waterfront Hall 27 July – 1 August 2009. This is the first time the event has been held outside of the United States and has the potential to make a contribution of at least £2.5million to the local economy. Delegates will mostly come from the USA with large groups also expected from Africa, China, Japan and Europe.

The bid has been supported by the Belfast Visitor and Convention Bureau, Tourism Ireland, the Northern Ireland Tourist Board, the Northern Ireland Bureau in Washington DC, Armagh and Down Tourism Consortium, other Councils and the Regional Tourism Consortiums in Northern Ireland. An organising committee has been set up to manage the conference in Belfast which includes Belfast City Council, Armagh and Down Tourism, North Down Borough Council, Belfast Visitor & Convention Bureau, Northern Ireland Tourist Board, US Consulate and Tourism Ireland.

Northern Ireland is required to host a reception on Friday 18 July 2008 at the International Sister Cities conference in Kansas City, Missouri, USA. This is the largest opportunity to market the Belfast Sister Cities International Conference 2009. Tourism Ireland has agreed to fund a substantial part of the budget and local Councils have been asked to assist. Belfast City Council has been asked to contribute a sum of £5,000. The event will also provide an opportunity to have promotional stands and literature to promote Belfast as a tourism destination. Details of the Kansas conference can be found at [www.sister-cities.org](http://www.sister-cities.org)

#### Belfast Tourism Monitor 2007

Members will be aware that the Belfast Tourism Monitor is an integrated monitoring and evaluation project carried out by Millward Brown Ulster, aimed at measuring the volume and value of tourism in Belfast on an annual basis. The importance of the data collated through the Tourism Monitor cannot be underestimated in terms of highlighting the economic impact and importance of tourism to the City's economy.

Millward Brown Ulster has informed the Tourism Development Unit that a final report in relation to the statistical data of the 2007 Tourism Monitor will be completed at the end of February 2008. A summary of the findings of the Belfast Tourism Monitor will be produced in a Facts and Figures booklet similar to previous years, for distribution to the tourism industry, arts and cultural sector, government agencies and further education establishments.

#### 72 Hours in Belfast

Under the Cultural Tourism Strategy 'Developing Belfast's Opportunity' and accompanying Action Plan, the Tourism Development Unit has developed a number of cultural products which are designed to make specific areas of culture, heritage and leisure more easily accessible to visitors and leave them with a unique and positive experience. Supported by coordinated information and marketing, the new products have played a crucial role in developing cultural tourism. The '72 Hours in Belfast Cultural Guide' is the one-stop shop to experience the unique character of Belfast. It lists magnificent visitor attractions, award-winning restaurants, a range of superb hotels, tours, bars and clubs, shops, world-class theatres, galleries, live music and fabulous festivals throughout the year.

Following the success of 72 Hours, we have been unable to cope with demand and unable to maintain literature stock at key outlets including Belfast Welcome Centre and at the Airports. Although the guide is promoted through e-marketing and it is the number one download on Belfast City Council's website, visitors still require hard copies of literature when they are here. Approval is sought for an updated 72 hour guide and reprint of 30,000 copies .

### Resource Implications

Sister Cities International Conference 2009  
£5,000

Belfast Tourism Monitor 2007  
£4,000

72 Hours in Belfast  
£21,500

### Recommendations

#### Street Trading

That Members approve the response to the Designation of Street Trading Pitches as detailed in **Appendix 1**.

#### Sister Cities International Conference 2009

It is recommended that Members approve funding of £5,000 to enable promotion of the Sister Cities International Conference.

#### Belfast Tourism Monitor 2007

It is recommended that a presentation on the 2007 findings of the Belfast Tourism Monitor be delivered to the Development Committee and that approval be granted for the production of the Tourism Facts and Figures booklet at a cost of no more than £4,000.

#### 72 Hours in Belfast

It is recommended that the 72 Hours in Belfast Cultural Guide is updated and 30,000 copies reprinted at a cost of no more than £21,500

### Key to Abbreviations

BCC - Belfast City Council  
NITB - Northern Ireland Tourist Board  
BVCB - Belfast Visitor and Convention Bureau

### Documents Attached

**Appendix 1:** The Designation of Street Trading Pitches – Response from the Development Department

# APPENDIX 1

**The Designation of Street Trading Pitches  
Draft Response from the Development Committee**

The Development Committee recommends the following sites be designated suitable locations for Street Trading under the 2001 Street Trading legislation.

**CATHEDRAL QUARTER**

<b>Street or part thereof to be considered</b>	<b>Commodity or service in respect of which a proposal has been received</b>	<b>Proposed Days/ Hours of Trade</b>
Cotton Court (Waring Street)	Arts, Crafts, Flowers, Books	Sunday 10am-7pm
Hill Street - All	Arts, Crafts, Flowers, Books	Sunday 10am-7pm
Commercial Court - All	Fine Art, Paintings, Photographs, Prints	Sunday 10am-7pm
Writers' Square	Arts, Crafts, Books	Sunday 10am-7pm

**Street or part thereof to be considered**

Belfast City Council's Cultural Tourism Strategy, 'Developing Belfast's Opportunity', details the aim to develop cultural tourism activity and enhance the quality of the visitor experience in the Cathedral Quarter. The Cathedral Quarter is the oldest and most distinctive area of Belfast. Designated a Conservation Area in 1990, in recent years the Quarter has taken on a pivotal role as the cultural heart of Belfast and is now home to over 50 arts organisations.

High quality Street Trading in the Cotton Court, Hill Street, Commercial Court and Writers' Square would:

- bring colour, vibrancy and generate much-needed footfall
- create awareness of the cultural offering in the Cathedral Quarter
- coordinate links between attractions and cultural organisations
- capture the essence of the Quarter and reflect its distinctiveness
- enhance the quality of the visitor experience
- attract new people to the Cathedral Quarter
- be a crucial asset to the competitive success of Belfast

It is recommended that licences for Cotton Court be restricted to two, to allow for continued programming of outdoor events and performances in this area. It is also recommended that further expansion to Writers' Square should only take place following successful and established Street Trading in Hill Street and Commercial Court.

**Commodity or service in respect of which a proposal has been received**

It is essential that any Street Trading within Cathedral Quarter reflects its distinctive character i.e. a designated conservation and cultural area. Cultural tourists now expect a unique offering of high quality indigenous products. It is crucial to adhere to this in order to compete with other European cities.

It would be extremely detrimental to the area if stalls selling mass produced products such as tourist souvenirs and memorabilia were to be facilitated and this would seriously compromise its unique character. Businesses surveyed were emphatic that a high quality be maintained.

Therefore it is recommended licenses be strictly confined to the following commodities and that restrictions and conditions be included:

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Arts - visual arts of all disciplines such as fine art, print, photography  
Crafts – such as jewellery, ceramics, sculpture, pottery, clothing,  
Flowers and books.

NB: Products should be original, locally produced and hand-made by professional, indigenous artists and designers.

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Any licence should include strict enforcement measures in terms of quality and appropriateness of merchandise and carefully managed in order to ensure a continued and sustained quality presentation. We would also recommend failure to utilise licence on four consecutive Sundays would result in loss of pitch.

**Proposed Days / Hours of Trade**

The Development Committee strongly recommends that Street Trading be restricted to Sundays only between 10.00am and 7.00pm in order to develop a unique attraction in Belfast. Members will be aware that the Cultural Tourism Strategy, 'Developing Belfast's Opportunity', outlines the need to develop the quality of the visitor experience in Belfast on Sundays and enhance and promote the current product offering. Feedback from our cultural tourism networking contacts has found that virtually all hotels reported a serious problem on Sundays, in particular Sunday mornings. It was pointed out that many guests leave Belfast on Sunday afternoons and that Sunday morning is their last period to enjoy Belfast. Members will also be aware that media coverage surrounding the Lonely Planet announcement in November 2006 commented on the need to develop the Sunday offer.

NB The Tourism Development Unit would support and complement Sunday Street Trading activity by:

- co-ordinating the hospitality sector (eg coffee shops and restaurants) to open during the proposed hours
- encouraging cultural organisations to programme regular indoor and outdoor events
- galleries to open on Sunday afternoons
- encouraging new Sunday walking tours
- market and promote the package in partnership with the Belfast Visitor and Convention Bureau

The Development Committee further recommends the following sites be designated suitable locations for Street Trading. Sale of a high standard of beverages and confectionary would be useful public amenity.

It is recommended that restriction are applied and that trading should be in keeping with iconic buildings, public viewing platforms and public art in the area eg: "Tourist Gifts" should be defined in any licence and not include mass produced or imported products.

<b>Street or part thereof to be considered</b>	<b>Commodity or service in respect of which a proposal has been received</b>	<b>Proposed Days/ Hours of Trade</b>
Donegall Quay – part thereof beside Lagan lookout building for six pitches.	Hot & Cold Beverages, Confectionery, Tourist Gifts	Seasonal
Lanyon Place – part thereof under the covered walkway for six pitches.	Hot & Cold Beverages, Confectionery, Tourist Gifts	Seasonal



### Belfast City Council

Report to:	Development Committee
Subject:	Request to Support Cultural Economy Conference
Date:	7 March 2008
Reporting Officer:	Shirley McCay, Head of Economic Initiatives, ext. 3459
Contact Officer:	Lisa Martin, Economic Development Manager, ext. 3427

#### Relevant Background Information

A cultural economy conference “Locality and Language” is being organised in Belfast on 8 May 2008. The conference will explore a diversity of approaches to understanding the economic importance of minority languages and maximising their integration into the policy making forum.

#### Key Issues

The “Locality and Language” conference is being organised under the auspices of the Gaeltacht Quarter Steering Committee. It will focus on exchanging best practice on ways to maximise the contribution of minority languages to economic development. It is expected to draw up to 500 attendees from across Europe. The event will take place in St Mary’s University College on 8 May 2008 (Europe Day).

The conference will be chaired by Tony McCusker, Chair of the Gaeltacht Quarter Steering Committee. It is being sponsored by Foras na Gaeilge. St Mary’s University College have agreed to provide the venue free of charge for the event.

The conference will involve a number of plenary and workshop sessions and key speakers will include:

- Miquel-Jordi Strubell Puerta: Professor of Linguistics, Minority Languages and the Economy – Catalonia University, Barcelona
- Tom Moring: Professor of Language and Media, University of Helsinki
- Meirion Prys Jones: Chief Executive, Welsh Language Board; Chair, British-Irish Council Secretariat on Minority and Lesser-Used Languages.

There will also be some exhibition space to allow a range of agencies to provide information on their work. Belfast City Council has been invited to present information on its work on economic development and European issues.

It is proposed that there will be an evening reception in An Culturlann as part of the event. This will mainly cater for the overseas visitors and it is expected that up to 200 people will attend.

The conference is being promoted through European networks and local contacts working in this field.

Economic Impact

It is anticipated that a minimum of 200 of those attending the event will be overseas guests, spending a minimum of two nights in the city.

It is also considered that this event will offer Belfast City Council an opportunity to enhance the profile of its work in tourism and economic development to a wider audience; as such it is consistent with Council's support for the development of the Gaeltacht Quarter under our cultural tourism activity.

**Resource Implications**

Financial

The conference organisers have requested a contribution of up to £2,000 towards the cost of the evening reception. This will cover the costs of catering and entertainment. An Culturlann have agreed to provide the venue hire free of charge.

**Recommendations**

It is recommended that the Committee agrees to allocate £2,000 towards the costs of an evening reception as part of the Locality and Language conference.





### Belfast City Council

<b>Report to:</b>	Development Committee
<b>Subject:</b>	Christmas Lights Switch-on
<b>Date:</b>	7 March 2008
<b>Reporting Officer:</b>	Marie-Thérèse McGivern, Director of Development, ext. 3470
<b>Contact Officer:</b>	Shirley McCay, Head of Economic Initiatives, ext. 3459 Gerry Copeland, Events Manager, ext. 3412

#### Relevant Background Information

Over that last twenty five years or so Belfast City Council has developed the annual Christmas Lights Switch-on event. Initially the event involved a number of school choirs and took place in the middle of November, with a small crowd in attendance. The event is now attended by thousands (last year the audience was estimated at 18,000) and involves a range of high profile national and local celebrities. In 2007 the event is estimated to have generated £367,000 for the Council's £80,000 investment in the Lights Switch-on (a return on investment of £1:£4.5). The event also attracts substantial positive media coverage for the Council and Belfast.

#### Key Issues

##### Popularity of the Christmas Lights Switch-on

The level of interest of this event has developed to the point that the switching on of the Belfast Christmas lights is seen by many locals as the start of the Christmas period. The event is normally staged on a Tuesday in mid-November, one week after Remembrance Sunday. It is designed to coincide with BVCB and BCCM retailer campaigns and the opening of the Christmas Continental Market. It is estimated that in 2007 the Continental Market along with a series of carol and Christmas musical events, run by the Council, attracted in excess of 500,000 attendees.

##### Event Management

A number of management issues have developed alongside the Christmas Lights Switch-on event's increasing popularity. The main issue is the lack of overall access and egress control due to the mid-week timing of the event. This has resulted in significant numbers of young people attending the event without adult supervision. This issue in turn has resulted in crowd pressure points developing and crowd disruption in areas in and adjacent to the site.

##### Traffic and Transport

Additional traffic management concerns have been highlighted by DOE Roads Service

regarding major road impacts which occur across the city, significantly due to the timing of the Switch-on event. In 2007 this resulted in the normal rush hour traffic not clearing at some major junctions until after 10.00 pm.

Translink Metro has also highlighted concerns regarding the disruption to their city service. Metro have stated that the staging of the event in 2007 resulted in their entire timetable for all Metro services being significantly interrupted and the Metro bus service not returning to the normal timetable until the following day.

#### 2008 Christmas Lights Switch-on

In order to alleviate these issues it is recommended to Members that the Christmas Lights Switch-on moves to a Sunday evening. It is suggested that the event is staged in the current format with a number of major headline acts. The move to a Sunday would permit the Council to physically close the site and thus control crowd access and egress.

A Sunday Switch-on would allow for:

- The creation of a family friendly area for adults with young children and buggies
- A reduction in traffic management and disruption
- Assistance with the operation of the city's Metro bus service
- Increased capacity for BCC to manage the health and safety of the audience at the event.

#### External Advice

Members are asked to note that the proposal for a Sunday evening has been arrived at after extensive consultation through BCC's Events Advisory Panel (EAP). This body incorporates BCCM, PSNI, NIAS, NIFRS, DOE Road Service, BCC Health & Safety, BCC Security, BCC Corporate Communications and BCC Legal Services.

### **Resource Implications**

#### Financial

In October 2007 Members agreed to the overall annual BCC programme and its accompanying budgets. This included the Christmas programme budget of £150,000 which covers this event, Christmas carol events and the festive lighting on and around City Hall.

### **Recommendations**

Members are requested to approve the annual Christmas Lights Switch-on move to a Sunday evening.

### **Key to Abbreviations**

BCC – Belfast City Council  
BCCM – Belfast City Centre Management  
BVCB – Belfast Visitor and Convention Bureau  
PSNI – Police Service of Northern Ireland  
NIFRS – Northern Ireland Fire & Rescue Service  
DOE – Department of the Environment  
EAP – Events Advisory Panel



### Belfast City Council

<b>Report to:</b>	Development Committee
<b>Subject:</b>	St. George's Market – Trader Vehicle Parking
<b>Date:</b>	7 March 2008
<b>Reporting Officer:</b>	Marie-Therese McGivern, Director of Development, ext. 3470
<b>Contact Officer:</b>	Shirley McCay, Head of Economic Initiatives, ext.3459 Ian Carmichael, Acting Markets Development Officer, ext. 3522

#### Relevant Background Information

Since the refurbishment of St. George's Market in 1999, Belfast City Council Officers and Members of Council have held regular meetings with the DRD Roads Service, PSNI and Market Traders to discuss trader and customer car parking issues at the Market. At these meetings the Council and traders have consistently provided Roads Service with ideas and requests which would assist those arriving by car in using the Market.

The Markets Development Officer has at various times over the last 8 years been able to obtain the use of adjacent lands for trader vehicle parking and obtain discounted car parking offers for market shoppers.

#### Key Issues

The Department of Social Development, presently landlord of Plot 2 Lanyon Place, terminated the Council's Licence Agreement for this site with effect from 4 February 2008 as building work has now commenced.

The Markets Development Officer and other Council Officers are currently trying to obtain a longer term vehicle parking solution for St. George's Market traders.

As an interim solution Belfast City Council is currently able to offer St George's Market traders a temporary car parking solution in the Gasworks area, (see **Appendix 1** and **2**).

**Appendix 1** offers the Friday traders parking at the northern fringe area of the Gasworks; this is vacant ground and capable of holding all the Friday traders vehicles. Currently traders parking their vehicles here have to walk via the Radisson Hotel and the Cromac Street/ Ormeau Road junction to get to the market. Facilities Management are however in the process of constructing a small gateway to let traders using the Northern Fringe enter the Raphael Street BCC Staff car park, thus cutting down the distance traders have to walk to and from St George's Market. This is especially important for those who have to replenish their stock on a regular basis.

**Appendix B** offers the Saturday traders use of the Raphael Street BCC Council staff car park as it is unused on Saturdays. Both of these measures are temporary and free of charge to both Friday and Saturday traders. There is a minimal cost to Council for the security staffing of the car park areas on both days.

At a recent Trader Vehicle/Customer Parking Working Group meeting held with the Markets Development Officer, Senior Markets Supervisor, N.M.T.F. representatives and DRD, Council Officers & N.M.T.F. representatives were informed by DRD that provision had been made for extra parking bays to be put into parts of Oxford Street and East Bridge Street, thus assisting customer parking. Extra parking bays planned for Vernor Street, (approx 10), will be operational within the next 12 weeks.

### **Resource Implications**

#### Financial

£168.35 per week at present rate of £9.10 per hour for additional security staff.

#### Human Resources

2 security staff, one per day.

### **Recommendations**

It is recommended that the Development Committee:

Note the contents of this report and that on going talks between Belfast City Council officers, Belfast City Council Members, National Market Traders Federation representatives and Road Service officers will continue with their working group to hopefully work towards a solution to the parking problems around St George's Market for Traders and customers.

### **Key to Abbreviations**

DRD – Department for Regional Development  
N.M.T.F – National Market Traders Federation

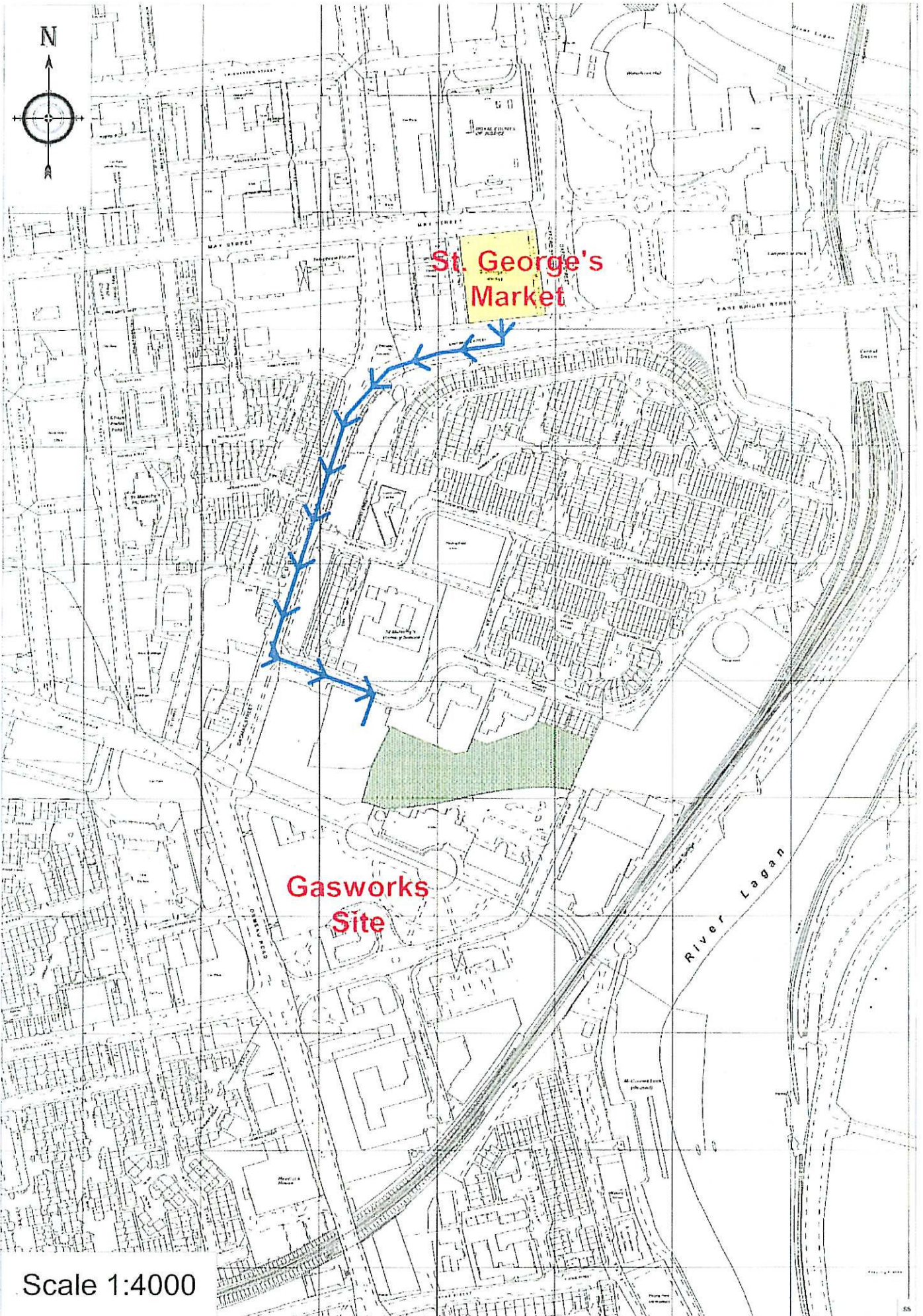
### **Documents Attached**

**Appendix 1 and Appendix 2** - Temporary car parking solution options









Scale 1:4000

**Belfast City Council**

Report to:	Development Committee
Subject:	Consultation response to the NICCY Draft Corporate Plan 2008 - 2011
Date:	7 March 2008
Reporting Officer:	Marie-Thérèse McGivern Director of Development ext. 3470
Contact Officer:	Anne - Marie Campbell, Policy and Research Manager, ext 3620

**Relevant Background Information**

The Northern Ireland Commissioner for Children and Young People role is defined in the legislation setting up the Office – The Commissioner for Children and Young People (Northern Ireland) Order 2003. The Commissioner’s principal aim is described in the legislation as “to safeguard and promote the rights and best interests of children and young persons”. The Commissioner has to report to the Assembly and Parliament about his work and how the budget is spent. The Commissioner has three main responsibilities:

Promoting children’s rights: The Commissioner is guided by the UN Convention on the Rights of the Child.

Complaints and legal action: The Commissioner can deal with individual complaints from children and young people, or their parents/guardians about any government service that impacts on those under 18, and those with a disability, and those leaving care, up to the age of 21.

Research and inquiries: The Commissioner wants the Office to base all its work on helping children and young people on thorough research.

The Commissioner aims to be more focused on strategic work that will help children and young people which is the purpose of this draft corporate plan that sets out the vision for the years 2008 -2011.

**Key Issues**

The draft corporate plan identifies five main priority and action areas:

- 1) Play and leisure which is about children and young people having places to go and things to do:
  - Safe places
  - Affordable activity
  - Accessible activity
  - Age
  
- 2) Having your say which is about children and young people having a say about important decisions in their lives:
  - More of a say for children and young people
  - Being heard and making a difference
  - Marginalised voices sought and heard
  - Making policy a reality
  
- 3) Wellbeing and mental health protection which is about the service children and young people receive to help their physical, emotional and mental health:
  - Getting the right mental health services
  - Improving wellbeing
  - Acceptance and understanding
  - Social inclusion
  
- 4) Equal treatment is about making sure that children and young people are treated fairly:
  - Discrimination
  - Equal access to appropriate services
  - Stereotyping
  - And Government keeping its promises
  
- 5) Protection is about making sure that children and young people are protected from risks:
  - Child abuse
  - Road safety
  - Community safety
  - Bullying

The attached **Appendix 1** is a copy of the response outlining that the Belfast City Council in general welcomes the proposal, but some specific comments are expressed.

**Recommendations**

Members are asked to note the content of the attached consultation response.

**Documents Attached**

**Appendix 1** - Consultation response – NICCY Draft Corporate Plan 2008 -2011.



# APPENDIX 1

## Response to NICCY Draft Corporate Plan 2008 – 2011

### 1. Introduction

1.1 Belfast City Council welcomes the opportunity to contribute to the consultation of the NICCY draft corporate plan. As a key priority the council has identified the need to improve services for children and young people.

1.2 In addition to our response to this document we have distributed voting cards amongst the members of our Youth Forum and play centre after school clubs to enable the children and young people who use our services to give their comments.

1.3 The council recognises that all areas identified within the corporate plan are essential to the overall well being and development of children and young people.

Considering the specific areas of the draft plan we would suggest the following:

### 2. Play & Leisure

2.1 Accessible play is crucial in enabling all children and young people access to play and leisure facilities close to where they live. This must be appropriate to their needs, including children and young people up to the age of 18.

2.2 Play must not only be accessible in terms of walking distance but be part of the community planning process. There can still be the perception that children should be seen but not heard and play areas (if any are provided) are built on the peripheral of the community. This not only isolates children but also poses safety issues. When play areas are in the heart of the community adults can keep an eye on what is happening thereby creating a feeling of belonging to the community and a safe place to live. The facilities should also be accessible not only in location but affordability and provide a range of activities to challenge different age groups.

2.3 The council feels that NICCY draft The main priority though which has not been mentioned in your options is to ensure that the NI Play Policy is not only published but becomes a reality. It is essential that the document leads to actions that will enable children and young people the right to 'engage in play and recreational activities appropriate to the age of the child' as enshrined by **Article 31** of the **United Nations Convention on the Rights of the Child**.

### 3. Having Your Say

3.1 Consultation with children and young people is gradually being undertaken. However feedback is often not provided as to how their input has been incorporated or the reasons it has not been possible. All consultations need to be meaningful and undertaken for the right reasons.

3.2 To ensure that the voices of children and young people have the most impact we must prioritise the need to make policy a reality through ensuring that government and public bodies are involved and listen to children and young people when making

laws and policies about them. Only then we will embed the culture of involving children and young people in the decision making process in our society.

3.3 Mechanisms need to be developed to enable government to listen to different needs of children and young people. This needs to include organised structures, possibly including the establishment of a NI Youth Assembly. Additionally, the council feels that all local government authorities should have a shadow youth council. Technology can be utilised to help reach children and young people who are marginalised and hard to reach, for example SMS text, e-mail and the internet.

## **4. Wellbeing and Mental health**

4.1 Mental health is an increasingly major issue for children and young people who face a dearth of play facilities and trained professionals. The age of children committing suicide is getting younger. There has also been an increase in the numbers of children and young people self-harming and committing suicide.

4.2 NICCY needs to ensure services are provided for all children and young people who require support from the health service and this must include prevention programmes aimed at the overall well being of children and young people.

4.3 There is still the belief within our society that children and young people are not susceptible to conditions such as depression and that their illness is just part of growing up. Again there must be recognition and resources dedicated to supporting our children and young people.

4.4 The council advocates that the first priority NICCY needs to concentrate on is improving the well being of children and young people through ensuring that they have the opportunity to develop, be supported and acquire the skills to help them grow as people and cope when times are difficult.

## **5. Protection**

5.1 Community safety is central to this area, as it enables children and young people to live, play and grow in a safe community. This includes a range of issues from children being safe when they cross roads, to preventing threats such as bullying, others harming them, adult abuse and not as commonly recognised - peer abuse.

5.2 Community safety must address these issues through providing programmes aimed at preventative work that seeks to develop children and young people as individuals and as part of the community.

5.3 Community safety must not be seen as 'policing' the neighbourhoods, for example tackling anti-social behaviour through measures such as ASBOs. We must look more at the causes of anti-social behaviour and look at programmes that can positively support children and young people.

## **6. Equal Treatment**

6.1. Children have the right to be protected and to be encouraged to develop. This must be done in an atmosphere where they do not face discrimination or stereotyping and have equal access to appropriate services.

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### Belfast City Council

<b>Report to:</b>	Development Sub-Committee
<b>Subject:</b>	Summer Schemes 2008
<b>Date:</b>	7 <sup>th</sup> March 2008
<b>Reporting Officer:</b>	Catherine Taggart (Community Development Manager ext. 3525)
<b>Contact Officer:</b>	Mr. John Nelson (CSAM East Belfast ext. 3541)

#### Relevant Background Information

Each year, Belfast City Council supports a range of community based summer playschemes throughout the city. The schemes offer a wide range of social, recreational and educational activities appropriate to the ages and stages of development of children and young people within the 5-14 year old age. Summer Schemes are organised in directly managed Community Centres, supported by our revenue budget. Grant funding is also available to the Voluntary & Community Sector, subject to the submission of a broad based programme of activities which meet established qualifying criteria as outlined in Appendix B

This policy, and the associated criteria, was agreed by Community & Leisure sub-committee on 31<sup>st</sup> March 2003 and further considered 5<sup>th</sup> April 2005.

#### Key Issues

Community Services provide quality play and development opportunities for the children of Belfast over the summer holiday period.

#### Resource Implications

##### Financial

An allowance of £97,850 is allocated within revenue budgets of Community and Play Centres for Seasonal Play Schemes.

An amount in the region of £175,050 has been included in the revenue estimates in respect of grant aid awards to community groups running Summer Play Schemes in the

community sector. Based on agreed assessment criteria these awards are graded to a maximum of £1000, £1800, or £3000.

Resources are included to meet the cost of the launch and marketing of the schemes.

Human Resources

Subject to the nature of the programme offered at each site, summer schemes are organised using Belfast City Council officers supported by the short term use of agency staff, for the duration of the scheme.

Asset and Other Implications

None.

**Recommendations**

- Note that a range of Summer Scheme programmes will operate in directly managed Community Centres
- Grant authority for awards to be allocated to qualifying Community Groups in the community sector following assessment based on established criteria. These awards are graded to a maximum of £1000, £1800, or £3000. and to the maximum budget of £175,050

**Key to Abbreviations**

None

**Documents Attached**

- a. List of directly managed Community Centres and Play Centres offering Summer schemes
- b. Summer scheme criteria

**Report: Summer Schemes 2007****Appendix A**

Community Centres and Play Centres offering Summer Schemes:

Ardoyne, Butler Street	Ligoniel, 144 Ligoniel Road
Concorde, 36 Alliance Road	Markets, Market Street
Dee Street, 12-16 Dee Street	Morton, Lorne Street
Divis, 9 Ardmoulin Place	North Queen Street, 46a Victoria Parade
Donegall Pass, Apsley Street	Olympia, Boucher Road
Duncairn, Upper Mervue Street	Sandy Row, Sandy Row
Finaghy, Geeragh Place	Suffolk, Carnamore Park
Glen Road, 2 Carrigart Avenue	Whiterock, Whiterock Road
Hammer, Agnes Street	Woodvale, Ohio Street
Highfield, High Green	Avoniel, Avoniel Road
Horn Drive, 44a Horn Drive	Ballysillan/Benview, Benview Avenue
Inverary, 41a Inverary Avenue	Loop River, Ladas Way
Knocknagoney, 41a Knocknagoney Drive	North Queen Street, Henry Street
Travellers' Summer Scheme	Glen Road, Belfast

**SUMMER SCHEME CRITERIA 2008**

**Appendix B**

1. The submission of a wide-ranging and varied programme of activities appropriate to the ages and stages of development of the Children and Young People involved.
2. Information submitted by the group detailing premises, time-scale, activities and the ratio of volunteers and children and young people involved in the scheme.
3. Agreement to comply with the review and monitoring procedures.

In applying for Summer Scheme funding groups must demonstrate:-

4. A high level of organised, local community involvement
5. The ability to properly account for funding.
6. Recent experience within the group of planning and organising a play scheme for children and young people.
7. That the group is providing a play scheme which is meeting the needs and responding to a demand that is not adequately addressed by other groups in the same area or neighbourhood.
8. A Child Protection Policy & related procedures.