

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



**Belfast  
City Council**

28th March, 2019

**MEETING OF CITY GROWTH AND REGENERATION COMMITTEE**

Dear Alderman/Councillor,

The above-named Committee will meet in the Lavery Room - City Hall on Wednesday, 3rd April, 2019 at 5.15 pm., for the transaction of the business noted below.

You are requested to attend.

Yours faithfully,

SUZANNE WYLIE

Chief Executive

**AGENDA:**

1. **Routine Matters**
  - (a) Apologies
  - (b) Minutes
  - (c) Declarations of Interest
2. **Matters Referred Back from Council/Motions**
  - (a) Private Car Parks - Response from DoJ (Pages 1 - 6)
3. **Presentation**
  - (a) Grand Opera House
4. **Request to Present**
  - (a) Queen's University Belfast (Pages 7 - 10)

5. **Regenerating Places and Improving Infrastructure**

(a) City Centre Recovery

(Verbal Update)

(b) Support for City Centre Accessibility (Shopmobility) (Pages 11 - 14)

6. **Positioning Belfast to Compete**

(a) Update on MIPIM

(Report to follow)

(b) ACNI 5-Year Strategic Framework - Draft Response to Consultation (Pages 15 - 40)

7. **Strategic and Operational Issues**

(a) Update on Belfast Marathon (Pages 41 - 46)

(b) Update on Markets (Pages 47 - 52)



<b>Subject:</b>	<b>Motion: Private Car Parks – Response from DoJ</b>
<b>Date:</b>	3rd April, 2019
<b>Reporting Officer:</b>	Alistair Reid, Strategic Director of Place and Economy
<b>Contact Officer:</b>	Alistair Reid, Strategic Director of Place and Economy

<b>Restricted Reports</b>	
Is this report restricted?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
If Yes, when will the report become unrestricted?	
After Committee Decision	<input type="checkbox"/>
After Council Decision	<input type="checkbox"/>
Sometime in the future	<input type="checkbox"/>
Never	<input type="checkbox"/>

<b>Call-in</b>	
Is the decision eligible for Call-in?	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>

<b>1.0</b>	<b>Purpose of Report/Summary of Main Issues</b>
1.1	To consider a response which has been received from Mr. Peter May, Permanent Secretary, Department of Justice, in relation to a motion on Private Car Parks which was passed by the Committee on 9th January.
<b>2.0</b>	<b>Recommendation</b>
2.1	The Committee is asked to <ul style="list-style-type: none"> <li>• note the response and take any such action as may be determined.</li> </ul>

<b>3.0</b>	<b>Main Report</b>
	<b><u>Key Issues</u></b>
3.1	<p>The Committee, at its meeting on 9th January, endorsed the following motion on Private Car Parks, which had been proposed by Councillor McReynolds:</p> <p>“This Council is concerned at the practice of private car park operators and their agents in Northern Ireland, is concerned at the lack of an effective and independent appeal mechanism to allow individuals to challenge penalty notices issued by or on behalf of such operators and agrees to write to the Department of Justice, calling for an independent Parking Ombudsman, similar to England and Wales, to be created at the earliest opportunity.”</p>
3.2	<p>A letter was forwarded subsequently to the Permanent Secretary, Department for Justice, in relation to the motion. His response is attached at Appendix 1.</p>
3.3	<p>The Permanent Secretary explains that the Department of Justice’s remit for private parking extends solely to the licensing of vehicle immobilisation operatives, through the Security Industry Authority, in order to ensure public safety, and that it has no responsibility for wider aspects of parking policy.</p>
3.4	<p>He points out that the regulation of parking in England and Wales is handled differently to Northern Ireland and refers to the Parking on Private Land Appeals (POPLA) process which was introduced in those countries by the Protection of Freedoms Act 2012. That legislation introduced also the concept of “keeper liability”, which allows companies which were members of an accredited trade association to obtain keeper details from the DVA to pursue the keeper of a vehicle for such charges. Keeper liability is, therefore, fundamental to the POPLA process.</p>
3.5	<p>The Permanent Secretary concludes by stating that the British Parking Association has been invited to extend POPLA to Northern Ireland, however, it would only consider doing so if keeper liability is introduced. The introduction of keeper liability is, he points out, not a matter for the Department of Justice.</p>
3.6	<p><u>Financial and Resource Implications</u></p> <p>None</p>
3.7	<p><u>Equality or Good Relations Implications/Rural Needs Assessment</u></p>

	None
<b>4.0</b>	<b>Document Attached</b>
	Appendix 1 - Response from Permanent Secretary, Department of Justice

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**FROM THE PERMANENT SECRETARY**  
**Peter May**

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Stormont Estate  
BELFAST BT4 3SG  
Tel: 028 9052 2992  
email: peter.may@justice-ni.x.gsi.gov.uk

Via email: [democraticservices@belfastcity.gov.uk](mailto:democraticservices@belfastcity.gov.uk)

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

Our Ref: COR-0048-2019

4 March 2019

Dear Mr Downey

Thank you for your letter of 18 February regarding the regulation of private parking in Northern Ireland, and calling for an independent Parking Ombudsman.

Unfortunately, DoJ's interest with regard to private parking relates solely to the licensing of Vehicle Immobilisation operatives through the Security Industry Authority. The purpose of this is to ensure public safety, and the Department has no responsibility for any wider aspects of parking policy.

The regulation of parking in England and Wales is handled in a different way than in Northern Ireland. The Parking on Private Land Appeals (POPLA) which I believe you are referring to, were introduced by the Protection of Freedoms Act 2012, which does not apply in Northern Ireland. This legislation also introduced the concept of "keeper liability" which allows companies who are members of an Accredited Trade Association to obtain "keeper details" from the DVLA to pursue the keeper of the vehicle for such charges. Keeper liability is therefore fundamental to the POPLA process.

The British Parking Association was asked to extend POPLA to Northern Ireland but would only consider doing so if keeper liability was introduced. The introduction of keeper liability is not a matter for the Department of Justice.

I hope this goes some way to addressing your concerns.

Yours sincerely



**PETER MAY**

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<b>Subject:</b>	Request to present – Queen’s University Belfast
<b>Date:</b>	3 <sup>rd</sup> April 2019
<b>Reporting Officer:</b>	Alistair Reid, Strategic Director Place and Economy
<b>Contact Officer:</b>	Claire Patterson, Business Research & Development Manager

<b>Restricted Reports</b>	
<b>Is this report restricted?</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
<b>If Yes, when will the report become unrestricted?</b>	
After Committee Decision	<input type="checkbox"/>
After Council Decision	<input type="checkbox"/>
Some time in the future	<input type="checkbox"/>
Never	<input type="checkbox"/>

<b>Call-in</b>	
<b>Is the decision eligible for Call-in?</b>	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>

<b>1.0</b>	<b>Purpose of Report or Summary of main Issues</b>
1.1	With two universities located in the city, and over 45,000 full time students the Higher education sector is one of Belfast’s strengths. The Council has positive working relationships with the Higher Education sector at both a strategic and operational level. As anchor institutions in the city, they play a key role in helping to position Belfast as a successful global city, and more locally as a driver of the regional economy. Notably, the Higher Education (HE) sector has played a central role in shaping the Belfast Region City Deal.
1.2	The Committee is asked to consider receiving a presentation from Queen’s University to consider the major issues impacting on the Higher Education sector and their role in growing the economy.

<b>2.0</b>	<b>Recommendations</b>
2.1	The Committee is asked to agree to receive a presentation from Queen’s University to consider the role and issues impacting on Higher Education in the region at a future meeting.
<b>3.0</b>	<b>Main report</b>
3.1	<p><u>Key Issues</u></p> <p>The Belfast Agenda and City Centre Regeneration and Investment Strategy, recognise the value of universities as important anchor institutions, which have a considerable impact on the city and regional economy. They contribute to the city’s vibrancy by:</p> <ul style="list-style-type: none"> <li>- Increasing educational attainment and the supply of skills and knowledge workers</li> <li>- Direct employment of teaching, research and support staff;</li> <li>- Structured support of start-ups;</li> <li>- Increase GVA associated with student spend;</li> <li>- Supply chain benefits with locally based businesses; and</li> <li>- Attracting a skilled, diverse and young population</li> </ul>
3.2	The Universities also play a key role in the city’s international agenda in profiling and strengthening the city’s international relationships. Both universities play an active role in delivering the Belfast International Relations Framework and they have recognised international expertise with global centres of excellence in areas such as cyber-security, health & life sciences and artificial intelligence.
3.3	<p>Queen’s University have outlined the following key issues that they would value the Committee’s input and views on:</p> <ul style="list-style-type: none"> <li>- Student places and the cap on student numbers</li> <li>- Post Study Work (PSW) Policy for International Students to help attract international students and retain them for employment opportunities in the city</li> <li>- Expansion of Postgraduate Taught Programmes to provide pipelines of specialist skills to support current and future growth in key sectors such as cyber-security and data-analytics</li> <li>- Higher Level Apprenticeships to address skills shortages</li> <li>- Widening Participation and Addressing Economic Inactivity utilising the bespoke QUB Pathway Opportunity Programme to encourage access to higher education opportunities.</li> </ul>

3.4	The city's two universities have raised several of these issues jointly and independently but there is recognition that a shared agenda and joint city messaging on these issues would help to support the delivery of the Belfast Agenda ambitions to ensure inclusive economic and social growth.
3.5	The Committee is asked to consider this request to present in the context of the Working and Learning programme of work, as there may be opportunities for collaboration or to address any gaps in order to support the delivery of the inclusive growth agenda and the commitments in the Belfast Agenda.
3.6	<u>Financial &amp; Resource Implications</u> There are no resource implications attached to this report.
3.7	<u>Equality or Good Relations Implications/Rural Needs Assessment</u> None.
<b>4.0</b>	<b>Appendices – Documents Attached</b>
	None

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<b>Subject:</b>	City Centre Accessibility
<b>Date:</b>	3 April 2019
<b>Reporting Officer:</b>	John Greer, Director of Economic Development
<b>Contact Officer:</b>	Cathy Keenan, Assistant Economic Development Manager (Local Economic Development)

<b>Restricted Reports</b>	
Is this report restricted?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
If Yes, when will the report become unrestricted?	
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Some time in the future	<input type="checkbox"/>
Never	<input type="checkbox"/>

<b>Call-in</b>	
Is the decision eligible for Call-in?	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>

<b>1.0</b>	<b>Purpose of Report or Summary of main Issues</b>
1.1	The purpose of the report is to update Members on progress to undertake research to establish city centre accessibility needs. The report also seeks approval to provide financial support to Shopmobility Belfast to ensure service continuity, pending the outcome of the research.

<b>2.0</b>	<b>Recommendations</b>
2.1	<p>The Committee is asked to:</p> <ul style="list-style-type: none"> <li>• Note and agree the aims and objectives of the proposed research work to be undertaken to assess city centre accessibility needs which will inform future city centre investment decisions;</li> <li>• Approve a financial contribution of £15,000 for Shopmobility to support the continuation of service delivery in the Belfast City Council area in this financial year.</li> </ul>
<b>3.0</b>	<b>Main report</b>
3.1	<p>Members will be aware of the scale of investment that is taking place in the city centre and the commitments contained within the Belfast Agenda to continue to invest here. In order to ensure that these developments can be experienced by everyone, officers are currently working on research to identify barriers to accessing the city centre and its range of facilities including shops, entertainment venues, bars, restaurants, accommodation and services. This research will consider access issues that could potentially reduce participation and will include customer and visitor satisfaction surveys to measure current levels of private and public provision. It will also identify potential improvements that could be implemented to ensure that the city centre is more user-friendly and welcoming to all. The initial work will focus on physical disabilities but the research will also consider the wider range of disabilities and actions required to ensure that those with any type of disability can access and enjoy the facilities of the city centre.</p>
3.2	<p>The key aims of the research are to:</p> <ul style="list-style-type: none"> <li>• Assess the level to which accessibility is an issue for Belfast city centre</li> <li>• Identify areas of intervention and make recommendations on the appropriate type of interventions required to achieve a meaningful impact</li> <li>• Assess the level of commitment from private and public sector partners to invest collectively towards more joined-up, accessible and inclusive services.</li> </ul>
3.3	<p>The research piece will include the following elements:</p> <ul style="list-style-type: none"> <li>• A series of engagement with users of the city centre including surveys with shoppers and event attendees</li> <li>• One to one meetings and focus groups with key internal and external stakeholders including Disability Advisory Panel, Shopmobility and Disability Go, BIDs and city economic and community stakeholders</li> </ul>

	<ul style="list-style-type: none"> <li>• Consideration of best practice across other areas including innovative solutions to promote inclusive city centres</li> <li>• An analysis of demographics to quantify the demand for accessibility services across Belfast, forecast, and changes in this demography over the next 3-4 years</li> <li>• An assessment of the quality and extent of accessibility support services across the city by private, public or community organisations</li> <li>• Consideration of how interventions to support city accessibility needs could be supported through broader factors such as developer contributions and private sector interventions</li> <li>• Recommendations for future interventions to maximise the economic benefits for Belfast whilst promoting an accessible and inclusive city agenda</li> </ul>
3.4	<p>This research will commence in April 2019 with an expected completion date of September 2019.</p>
3.5	<p>Members will be aware that the council has a number of statutory requirements in the provision of its services to ensure that it addresses issues of disability. The council's Draft Disability Strategy and Action Plan 2018/19 outlines our commitment to fulfilling our statutory obligations in compliance with Section 49A of the Disability Discrimination Act 1995 (as amended by the Disability Discrimination (NI) Order 2006) which places new duties on public authorities to:</p> <ul style="list-style-type: none"> <li>• Promote positive attitudes towards disabled people</li> <li>• Encourage participation by disabled people in public life.</li> </ul>
3.6	<p>The draft Disability Action Plan for 2019 – 2022 is currently being finalised with formal consultation commencing on 15<sup>th</sup> April for 12 weeks.</p>
3.7	<p>Currently, the main mechanism to support accessibility across the city is through the AccessAble initiative, which is delivered through the council's Equality and Good Relations Unit. The AccessAble initiative provides access guides online and via a mobile app for 1000 venues across the city enabling people to make informed choices about the services they want to access. Raising awareness of access issues helps break down physical and attitudinal barriers as well as the significant psychological barrier of tackling the unknown for persons with a disability.</p>
3.8	<p>From the Council's perspective and that of businesses, providing information on accessibility not only helps meet legal obligations but also actively promotes services to residents and</p>

	<p>visitors to boost inclusion and revenue. 5400 people used these guides in the past year. Whilst this app has made a positive contribution to supporting accessibility within the city, it is recognised that there is a requirement for further support.</p>
3.9	<p>Shopmobility Belfast is a charity which provides access to a mobility scooter or a wheelchair for those who need it. There are currently over 8,500 members and eight locations throughout Belfast. The reduction in the Disability Action Transport Scheme (DATS) from the Department for Infrastructure has resulted in reduced funding to cover Shopmobility's operational costs. This has put the organisation in a position where their service may become unsustainable and may have to close. As a result, the charity has approached Belfast City Council to seek support which will enable it to continue to deliver its services to meet user needs.</p>
3.10	<p>Given the levels of usage, it is recommended that Belfast City Council provides one-off financial support to Shopmobility of £15,000 to enable the continuation of service delivery in the Belfast City Council area in this financial year. As a condition of this funding, it is proposed that the council also works with Shopmobility to review its business model and explore opportunities to reduce overheads and drive efficiencies in order to maintain service delivery.</p>
3.11	<p><u>Financial and Resource Implications</u></p> <p>The activities set out in this report will be resourced from the budget for Economic Development as previously approved by this committee.</p>
3.12	<p><u>Equality or Good Relations Implications/Rural Needs Assessment</u></p> <p>The City Centre Accessibility research will have a positive impact on equality by encouraging access to the city centre for those with a disability. A rural needs assessment will be undertaken as part of the research.</p>
<b>4.0</b>	<b>Appendices</b>
	None





<b>Subject:</b>	Draft consultation response – Arts Council NI Five year strategic framework for developing the arts 2019-2024
<b>Date:</b>	3 April 2019
<b>Reporting Officer:</b>	John Greer, Director of Economic Development
<b>Contact Officer:</b>	Naomi Doak, Assistant Tourism, Culture, Heritage and Arts Manager

<b>Restricted Reports</b>	
Is this report restricted?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
If Yes, when will the report become unrestricted?	
After Committee Decision	<input type="checkbox"/>
After Council Decision	<input type="checkbox"/>
Some time in the future	<input type="checkbox"/>
Never	<input type="checkbox"/>

<b>Call-in</b>	
Is the decision eligible for Call-in?	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>

<b>1.0</b>	<b>Purpose of Report or Summary of main Issues</b>
1.1	The purpose of this report is to agree a response to the Arts Council of Northern Ireland’s consultation on their proposed framework entitled INSPIRE / CONNECT / LEAD: A five year strategic framework for developing the arts 2019-2024. The framework provides an overview of the strategic direction the Arts Council is proposing to take over the next five years (2019-2024).
<b>2.0</b>	<b>Recommendations</b>
2.1	The Committee asked to: <ul style="list-style-type: none"> <li>• Note the draft Belfast City Council response</li> </ul>

	<ul style="list-style-type: none"> <li>Note that the deadline for submission to the public consultation is 22 March 2019, however the Arts Council have agreed that they would be satisfied to receive a draft response from Belfast City Council on 4 April on the understanding that this is subject to full ratification by Council in May 2019</li> <li>Approve the submission of this response to the consultation exercise subject to full Council ratification.</li> </ul>
<b>3.0</b>	<b>Main report</b>
3.1	<p><u>Background</u></p> <p>The Arts Council of Northern Ireland’s draft framework follows on from their previous five-year strategy, Ambitions for the Arts: 2013–2018. It aims to lead the arts sector in a strategic direction, which will support strength and resilience and create opportunity and growth, placing the arts at the heart of our social, economic and creative life. The document has been developed in consultation with the arts sector and key stakeholders with input welcomed from the public. Council officers attended a consultation session led by the Arts Council in March 2019 and senior officers have been in discussions with relevant Arts Council staff as part of the framework development process.</p>
3.2	<p>A copy of the draft strategic framework is available at <b>Appendix 1</b>. A full copy of the draft strategy framework and Equality Impact Assessment is also available online <a href="http://www.artscouncil-ni.org/images/uploads/publications-documents/ACNI-Draft-5-year-Strategic-Framework-for-Developing-the-Arts-2019-2024.pdf">http://www.artscouncil-ni.org/images/uploads/publications-documents/ACNI-Draft-5-year-Strategic-Framework-for-Developing-the-Arts-2019-2024.pdf</a></p> <p>A copy of Council’s draft proposed response is available at Appendix 2.</p>
3.3	<p><u>Key Issues</u></p> <p>The Arts Council structures its ambitions and priorities for the next five years are structured under three principles:</p> <ul style="list-style-type: none"> <li>Inspire</li> <li>Connect</li> <li>Lead</li> </ul>
3.4	<p>Each principle is supported by 7-9 objectives and further broken down into 2-3 actions to deliver on these objectives. The draft consultation response notes that objectives and actions are topline and acknowledges that tailored plans with measurable targets will later be developed to accompany the strategic framework in order to assist with the monitoring, evaluation and review of progress.</p>

3.5	The draft consultation response notes the timely nature of this consultation given the context of Council's own draft ten-year Cultural Strategy for Belfast 2020-2030.
3.6	The draft consultation response highlights key areas where Belfast City Council and ACNI currently work together and could work more closely together at a strategic level, particularly on the delivery of a Cultural Compact which aims to bring like-minded people and institutions together to establish city-wide plans to bring in higher levels of investment for culture in cities.
3.7	The proposed response to the consultation notes that, although the draft strategic framework highlights the challenging circumstances which are likely to affect the Arts Council's operations in the short-term, the time is right to take a long-term approach to planning for the arts.
3.8	<b>In its conclusion, the response acknowledges that it is Council's role as the city authority to support Belfast's cultural infrastructure to appropriate levels. However the Council would not be in a position to raise the level of funding provided to date on an annual basis by the Arts Council or to meet the deficit in public sector investment in the arts that has accumulated in recent years due to cuts to funding, as this would have a significant impact on the district rate. Therefore we strongly believe that the ACNI as the principal funder of the arts must also acknowledge and commit to supporting on-going levels of investment in cultural infrastructure in Belfast in order to maintain the city's status as a as a regional driver for arts and culture for Northern Ireland. We have also asked the Arts Council to consider Belfast's draft Cultural Strategy which will go out for consultation on 12th April.</b>
3.9	Members are asked to review the Council's draft response to the Arts Council's consultation included at Appendix 2 and raise any additional issues relating to the document which they would like to include in the final version of the response that is submitted to ACNI.
3.10	<u>Financial &amp; Resource Implications</u> There are no financial implications to this report.

3.11	<p><u>Equality or Good Relations Implications/Rural Needs Assessment</u></p> <p>There are no Equality or Good Relations implication attached to this report. A Rural Needs assessment is not required.</p>
<b>4.0</b>	<b>Appendices</b>
4.1	<p>Appendix 1 – INSPIRE / CONNECT / LEAD A five year strategic framework for developing the arts 2019-2024</p> <p>Appendix 2 – Belfast City Council’s draft response to the Arts Council’s consultation</p>

# 5

## **INSPIRE | CONNECT | LEAD**

A five year strategic framework for developing  
the arts 2019-2024

Draft for Consultation

## Introduction

In developing this strategic framework for the arts over the next five-year period, 2019-2024, we are mindful of the wider context and of the many uncertainties affecting society as a whole – constraints on public spending, Brexit, lack of a sitting Assembly, for instance. The challenges are significant, and the arts will not be exempt. However, in certain knowledge of the unique and irreplaceable benefits that the arts bring to society, our overriding commitment will be to ensure that artists and arts organisations, working in all art forms, receive the support they need to continue to develop and work with confidence, vision and ambition.

To achieve this outcome, we will need to think creatively, offer fresh solutions, and lead the sector in a strategic direction that will not only add strength and resilience, but will create opportunity and growth. That is the role of the current strategic framework. It has been developed in consultation with the arts sector and key stakeholders, as well as our partners in local and central government, and the wider public sector. We are now pleased to put the framework out to full public consultation until April 2019.

We look forward to hearing your views.

**'Placing the arts at the heart  
of our social, economic  
and creative life'**

## A framework not a plan...

Because we are experiencing a period of unprecedented uncertainty and there are operational challenges which will not be resolved in the short-term. The framework provides an overview of the strategic direction we are proposing to take over the next five-year period, 2019-2024. An accompanying business plan will be produced each year, setting out in detail the actions we will take in order to deliver our strategic objectives. The business plans will be linked to the Programme for Government and its associated outcomes.

The new five-year strategy needs to address some difficult issues. It needs to be realistic, yet sufficiently ambitious to meet the creative expectations of the sector, our stakeholders, and the wider public.

## Context

The context and strategic challenges that give rise to the current uncertainties:

- Funding: the Northern Ireland Budgetary Outlook notes that, while the block grant will stay broadly level, rising inflation has created a reduction in real terms in public spending power.
- Brexit: the impact of Brexit remains unknown but could affect creative migration, workforce mobility, visa issues, tariffs, markets, and create disruption to touring and barriers to sponsorship.
- The absence of a sitting Assembly and Executive in Northern Ireland is affecting many areas of life. Without an Executive there is no mechanism to enact any significant change in public spending decisions. The vacuum is escalating concerns over public financing of the arts.

A framework provides a more flexible way of managing uncertainty.

## Continuing the Journey

We are proud to continue our support of artists, arts practitioners and arts organisations. Our vision is to 'place arts at the heart of our social, economic and creative life'. We work to achieve this by championing the arts, developing and investing in artistic excellence and enabling the creation of experiences that enrich people's lives.

As part of the development of the Arts Strategy 2019-24, we commissioned an independent review of the outgoing strategy *Ambitions for the Arts* (See appendix 1).

## “You spoke, we listened”

In developing the strategy we carried out extensive consultation with a range of key stakeholders. We have summarised the most frequently expressed responses.

- The role of the Arts in society cannot be viewed in isolation; they permeate all aspects of life, transforming people’s environment, their education and their place within society. The sector wants to make society and decision makers aware of the benefits the arts bring – intrinsically, socially and economically.
- The Arts Council is seen as an advocate; a representative to engage with politicians, government departments and public agencies. The sector’s perspective is that the Arts Council’s role is to spread an understanding of the value the Arts and how they contribute towards public service goals. There is acknowledgement of the role that Local Authorities play in local Arts provision and the request that the Arts Council works more strategically with them.
- The sector generally supports the role of the Arts Council as an arm’s length body and its function in distributing grants.
- There is a call for the Arts Council to communicate more regularly with artists and organisations and to provide stronger feedback in the post-award phase, especially to artists who have been unsuccessful in their applications for grants.
- Organisations and artists express concerns about funding, in terms of the reduction and the lack of security; especially the loss of multi-annual awards. The sector stresses the need to continue investing in artists and organisations to maintain the high standards and showcasing of their work.
- In the current funding environment it is vital to ensure that access is maintained to the arts and that understanding and developing the audience base is critical to reaching as many in society as possible.
- The arts sector is ambitious and thrives on experimentation. Despite the current funding pressures, artists seek to create ground-breaking work.

## Shared Vision

Because we have engaged widely with our stakeholders this is a shared vision that...

- Celebrates arts and creativity.
- Links us to a shared heritage of ideas, words and images.
- Helps us to be connected, confident and outward looking.



## The Creative Ecology

We support artists and arts organisations, but they in turn are part of a wider ecology with overlapping connections in the creative industries, digital production, screen, cultural tourism, creative learning and numerous forms of applied practice in social settings.

It is no longer appropriate to define the sector in terms of single artform priorities. The sector itself is exploring new ways of working, converging platforms and presenting work through digital media. This calls for a new approach to planning for arts and creativity.

## Working with Government

The Arts Council has a strong track record of working with Government and its institutions to advance shared agendas and maximise resources.

In addition to their strong intrinsic value, arts and culture have a wider, more measurable impact on our economy, health, wellbeing and education. Participation in the arts can help build cohesive communities, make communities feel safer and reduce social exclusion and isolation. The economy is bolstered by visitors engaging in arts and culture and creative interventions can have a positive impact on, for instance, specific health conditions such as dementia, Parkinson's and depression.

A key feature of the draft Programme for Government is its commitment to an outcomes-based accountability model. It provides a framework that can be applied to services to improve their impact on people's lives, and it can bring about generational change for our communities. This presents a golden opportunity that is too important to be missed; one that recognises the importance of collaborative working between government departments, local government, the private sector, ALBs and the voluntary and community sectors.

We welcome this new way of thinking, with its emphasis on improving outcomes for people, placing wellbeing at the heart of the Programme for Government, embracing the principles of partnership working and co-design. There remain areas of persistent inequality in Northern Ireland where concerted effort is required across government to positively influence the reform agenda and where partnerships with local actors, creative agents and the third sector can help animate change.

51% of the funding invested by the Arts Council goes to the most deprived areas of Northern Ireland, helping to deliver social change, economic prosperity and build a strong and a shared community. There are many tangible examples of how engagement with the Arts impacts on our health and wellbeing, but we urgently need to reinvest in the Arts to ensure artists and the arts sector can continue to make a difference.

The scale and ambition of the Programme for Government calls for a change of culture in the public sector that encourages and enables those working in the arts to fully play their part.

The following list summarises some of the ways in which we work with government and its departments:

- Supporting local authorities in the delivery of their Community Plans.
- Partnering the Public Health Agency in the design and delivery of a wellbeing programme, targeted at the most vulnerable young people in Northern Ireland.
- Partnering the Education Authority and Strategic Investment Board (tasked with delivery of the Executive's Urban Villages Initiative) to pilot a Creative Schools Scheme.

We feel the arts can make a meaningful contribution to a the following Outcomes identified in the Draft Programme for Government (2016 to 2021).

**Outcome 4:**

We enjoy long, healthy, active lives.

**Outcome 5:**

We are an innovative and creative society where people can fulfil their potential.

**Outcome 7:**

We have a safe community where we respect the law, and each other.

**Outcome 9:**

We are a shared society that respects diversity.

**Outcome 10:**

We are a confident, welcoming, outward-looking society.

## Strategic Priorities of the Department for Communities

Our parent department, the Department for Communities, has established its own strategic priorities. These are also important areas for the arts:

1. A more confident people living their lives to the full
2. More engaged communities
3. Lower levels of economic inactivity and unemployment
4. Improved communities and better housing

## Ambitions / Priorities for the next five years, structured under three headings:

Our guiding principles for the next five years are summarised in three words...

■ **Inspire**

■ **Connect**

■ **Lead**

Simple, yes, but they reflect our ambition and our passion for the arts.

### **INSPIRE**

Great art inspires us, nurtures our understanding of who we are and the world around us, and brings us together.

### **CONNECT**

The Arts are without boundaries. They connect communities, help build creative places, define a new sense of identity, help us tell our stories, seek out and engage wider audiences. We want to reach out and reach further.

### **LEAD**

We see our role as enabling and empowering the sector to achieve its ambitions, and to speak out for the arts; but we won't be able to do that alone – we will need to work together with other stakeholders to deliver on this promise.

In the following pages, this framework outlines strategic objectives and actions under each guiding principle; informed by the needs of the sector.

Principle	Objective	Actions	
INSPIRE	1. Create the conditions in which work of excellence is made	a. Place quality and creative risk-taking at the centre of a revised assessment framework to ensure work of vision, power and imagination is made	Years 1 - 5
		b. Incentivise innovation and experimentation through our grant-making processes	Years 1 - 5
		c. Develop good-practice guidelines with the sector for self-assessment of creative work	Year 2
	2. Create a confident, vibrant arts infrastructure	a. Invest in strategic programmes (Resilience and Blueprint) that build capacity in the sector	Years 1 - 3
		b. Consider reinstatement of multi-annual funding	Year 1
		c. Introduce a small-scale asset purchase / maintenance scheme to ensure arts organisations have the right equipment to deliver their work	Year 2
		d. Encourage more private giving by helping organisations build their fundraising capacity	Years 1 - 5
	3. Invest in workforce, skills and leadership development	a. Commission a review of leadership needs and skills shortages and establish the extent of workforce diversity in the sector	Year 2
		b. Support the arts sector to invest in workforce development and succession planning to meet future leadership needs	Years 3 - 5

Principle	Objective	Actions	
	4. Invest in accessible career pathways in the creative and cultural industries	a. Enhance the quality of creative careers advice in schools in partnership with NI Screen and the Department for the Economy	Years 1 - 5
		b. Create a dedicated career pathway component within the Creative Schools Partnership programme	Years 1 - 3
	5. Renew art form policies to reflect current needs	a. Review art form classifications to ensure their continued relevance in light of digital developments and implement a rolling policy review.	Year 2
		b. Involve an independent multi-disciplinary arts panel in the review process (Consultative Assembly)	Year 1
	6. Create more opportunities for children and young people to explore and engage in creative practice	a. Invest in arts organisations which create high-quality learning experiences in and out of schools	Years 1 - 3
		b. Invest in the Creative Schools Partnership (The Executive Office, Education Authority & ACNI) to improve creative and educational outcomes for children living in deprived areas	Years 1 - 3
	7. Inspire local communities to engage in transformative, high-quality arts experiences	a. Improve the regional and rural reach of funding through joint projects with local government, such as local place-based cultural initiatives.	Years 1 - 5
		b. Strengthen arts activity in areas of low engagement	Years 1 - 5

Principle	Objective	Actions	
CONNECT	1. Transform the relationship with local government through partnership working to strengthen local arts provision	a. Formalise bilateral relations with individual councils through Service Level Agreements.	Years 2 - 3
		b. In conjunction with local government hold a biennial conference on the role of the arts in place making	Year 2
		c. Develop guidance on common data collection on the social impact of the arts	Year 2
	2. Improve access to / participation in the arts for people with a disability	a. Renew the Disability Action Plan	Year 1
		b. Carry out a Disability Audit of funded arts venues	Years 1 - 2
		c. Rebrand and launch Equality Access Charter with improved processes and usability; advocate its use within the sector	Year 2
		d. Introduce the Hint Card for people with disabilities to Northern Ireland	Year 3
		e. Scope a Northern Ireland-wide Buddy Scheme for people with disabilities amongst core funded organisations	Year 3
	3. Accelerate growth opportunities in the Creative Industries through R&D partnerships with FE/HE and industry partners	a. Establish a working partnership with the Creative Industries Institute to create research and career opportunities for artists	Years 1 - 5

Principle	Objective	Actions	
	4. Work with sector partners to improve market intelligence and increase audiences for the arts	<ul style="list-style-type: none"> <li>a. Evaluate current audience development practice</li> <li>b. Build marketing capacity for arts organisations through programmes such as Pathway to Blueprint</li> <li>c. Create dedicated digital training for arts organisations to exploit market opportunities</li> </ul>	<p>Year 3</p> <p>Years 1 - 5</p> <p>Years 1 - 3</p>
	5. Capitalise on increased tourism through creating compelling visitor experiences and generate increased revenues	<ul style="list-style-type: none"> <li>a. Work with Belfast City Council on the development of a major city centre cultural and visitor attraction</li> <li>b. Increase strategic engagement with Tourism NI to increase market visibility and brand awareness of arts and culture</li> </ul>	<p>Years 1 - 5</p> <p>Years 1 - 5</p>
	6. Connect to the world by supporting artists and arts organisations to present their work internationally, and thereby strengthen our cultural profile and global reputation	<ul style="list-style-type: none"> <li>a. Sustain international residencies and showcasing opportunities to enhance the global reputation of artists from Northern Ireland</li> <li>b. Support international touring through funding programmes</li> </ul>	<p>Years 1 - 5</p> <p>Years 1 - 5</p>
	7. Encourage innovative practice that cross artform boundaries	<ul style="list-style-type: none"> <li>a. Create a seed fund to support new ideas that use digital technology in the arts</li> </ul>	<p>Year 2</p>

## Principle

## Objective

## Actions

b. Broker a partnership that connects the Creative Industries Institute and industry leaders to build digital capability within the sector

Years 3 - 5

8. Promote knowledge exchange through funding better networks for the arts

a. Invest in resource organisations to support practitioners through the creation of networks and the provision of training and professional development

Years 1 - 5



Principle	Objective	Actions	
LEAD	1. Demonstrate the important role of the arts to society through research and evaluation	<ul style="list-style-type: none"> <li>a. Establish a research partnership with the Policy Evidence Centre at the Ulster University to promote critical thinking and analysis to inform policy development</li> <li>b. Commission evaluations of strategic programmes</li> </ul>	<ul style="list-style-type: none"> <li>Years 1 - 5</li> <li>Years 1 - 5</li> </ul>
	2. Make the case for a better resourced arts sector	<ul style="list-style-type: none"> <li>a. Grow public investment in the arts</li> <li>b. Build public and political support for a better resourced arts sector by engaging with decision makers</li> <li>c. Commission an attitudinal survey of stakeholders (MLAs, local government, departments and agencies) to assess perceptions of the value of the arts</li> </ul>	<ul style="list-style-type: none"> <li>Years 1 - 5</li> <li>Years 1 - 5</li> <li>Year 2</li> </ul>
	3. Ignite the imagination of the public by articulating how the arts improve our lives	<ul style="list-style-type: none"> <li>a. Capture the value of the arts through communication campaigns, case studies and video interviews</li> <li>b. Establish a Northern Ireland Arts Week with activities in core funded venues as part of an annual celebration of creativity</li> <li>c. Commission a biennial survey on changing public perceptions of the arts</li> </ul>	<ul style="list-style-type: none"> <li>Years 1 - 5</li> <li>Year 2</li> <li>Years 2, 4</li> </ul>
	4. Future-proof the investment in the sector by helping organisations grow by generating income from more diverse sources	<ul style="list-style-type: none"> <li>a. Prepare funded organisations for future challenges through the Resilience and Pathways to Blueprint programmes</li> </ul>	<ul style="list-style-type: none"> <li>Years 1 - 5</li> </ul>

Principle	Objective	Actions	
		b. Support the development of tailored fundraising measures for the sector	Years 1 - 5
	5. Provide sectoral leadership by producing new thinking on challenges that the sector faces	a. Identify emerging opportunities through horizon scanning; hold advice clinics and other dissemination events	Years 1 - 5
	6. Establish a Consultative Assembly of arts professionals to provide independent advice on sectoral issues	a. Establish a multi-disciplinary arts assembly to involve artists in policy issues (assessment of quality, review of grant processes) and provide a touchstone for sectoral opinion	Year 2
	7. Create shared opportunities for the arts through engagement with stakeholders to achieve broader outcomes	a. Establish data sharing agreements with local government and the Policy Evidence Centre	Years 2 - 5
		b. Build ongoing relations with a range of public and philanthropic funders to achieve broader social outcomes	Years 1 - 5
	8. Improve the living & working conditions of artists	a. Re-test the findings of the Living & Working Conditions of Artists survey	Year 3
		b. Develop a new scheme aimed at emerging artists	Years 1 - 5
	9. Be advocates for change, supporting sector organisations to empower deaf/disabled artists	a. Increase programming and touring opportunities for disability-led performances	Years 1 - 5

## Statement of purpose

The Arts Council of Northern Ireland is the development and funding agency for the Arts in Northern Ireland.

We distribute public money and National Lottery funds to develop and deliver a wide variety of arts projects, events and initiatives across Northern Ireland.

From theatre and literature to art in the community, we work in partnership with hundreds of artists, arts organisations and venues. Art has the ability to reach across boundaries, inspiring, teaching and bringing people together.

That's why we believe in placing "Art at the Heart", because we know that art makes a difference.

## Statement of functions

The Arts Council is the statutory body through which public and National Lottery funding for the arts are channelled. We are also responsible for a number of important functions, including: developing and improving the knowledge, appreciation and practice of the arts; increasing public access to, and participation in, the arts; and advising the Department for Communities and other government departments, district councils and bodies on matters relating to the arts. The Arts Council is the principal advocate for the arts in Northern Ireland.

## Our partnerships

We are committed to supporting a range of partnerships and community engagement for the benefit of audiences and cultural life.

The Arts are recognised as an increasingly important delivery mechanism to enhance the services of other key agencies: Public Health Agency, Education Authority, Urban Villages, local government.

# Appendix 1

## The last 5 years: what the independent review says in summary

The desk-based review cast a critical eye on the Arts Council's performance over the last five years, drawing evidence from evaluations, survey findings and interviews to identify what was achieved, what wasn't achieved, and what the key challenges are.

- The arts sector faced exceptional stress: Government and National Lottery investment fell significantly. This reduction meant the Arts Council received less per head of population compared to other UK regions. In 2017-18 the Arts Council of Northern Ireland received £5.31 per capita compared with £10.03 in Wales and £12.79 in the Republic of Ireland.
- Societal changes are creating increased opportunities for the arts. The Creative Industries is a growth sector; young people are moving from a value system based on possessions to ones focused on experiences; digital technologies are making creative resources available to more and more people.
- However, arts organisations are showing signs of real financial stress: in order to safeguard artists' costs, expenditure on publicity, marketing and promotion are falling. This will have a long-term impact on organisations' ability to build audiences and hence generate income through box office.
- Core funded arts organisations have increased their level of activity. Participation levels have increased but audiences have fallen.
- Despite the prevailing uncertain financial environment, the Arts Council delivered a portfolio of targeted programmes which impacted on individuals and communities. New, innovative programmes such as Creative Schools Partnerships, the Arts and Older People programme and the Intercultural programme have extended the reach of the arts to address societal challenges around mental health, isolation, loneliness and cohesion.
- Strong partnerships at a strategic and operational level have been built with the education, health and the community sectors. The Arts Council now works closely with the community, voluntary and statutory sectors to deliver its work in an efficient and targeted way.
- The Arts Council has been successful in supporting volunteering activity through its Annually Funded Organisations. Findings suggest that volunteer engagement is relatively deep and therefore likely to be impactful.

Overall, the review reported that the Arts Council has delivered a diverse and high quality programme with broad reach within the arts sector and local community. This was considered a "remarkable achievement" by the report's author, given successive funding cuts.

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## APPENDIX 2

### Provisional Response (subject to Council ratification)

#### 1.1 Belfast City Council's support for culture and arts

1.1.1 As the Arts Council (ACNI) is aware, Belfast City Council is strongly committed to supporting culture and arts in the city. The Cultural Framework for Belfast 2012 to 2020 sets out a vision for Belfast that:

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

1.1.2 In March 2016 we committed over £5.8m to support the core costs of 56 culture, arts and heritage organisations in the city over a four-year period (2016-2020). Our investment over this period also included additional financial support of over £1m for high quality arts and heritage projects, as well as community festival awards (jointly financed by the Department for Communities).

1.1.3 We have also worked with the ACNI on a number of partnership projects. In 2014 we invested £900k in partnership with the ACNI on seven large-scale Creative and Cultural Belfast projects. These were big, bold, collaborative projects aimed at offering as many people as possible the opportunity to take part in high-quality cultural projects which were distinctly Belfast in character.

1.1.4 In 2017 we agreed to co-invest £600k over a period of three years with the ACNI in a Resilience Programme which aimed to tackle complex issues of sustainability in the context of a challenging funding environment.

1.1.5 In 2018 Council also secured £400k of EU funding for the delivery of our PEACE IV Creative Communities projects which are currently under development.

1.1.6 The points outlined above by no means represent a full picture of our levels of investment in the arts. Rather they offer a snapshot of the variety of investment and highlight in particular previous and on-going areas of collaboration with the ACNI. Overall, since the inception of our Cultural Framework for Belfast in 2012, Council has maintained levels of investment in cultural and arts.

1.1.7 In 2017 Council also took the decision to lead on a bid for the designation of European Capital of Culture in 2023. This decision demonstrates both commitment to the social value of culture-led transformation as well as an underlying commitment to the intrinsic value of the culture, arts and heritage sector to the cultural vitality of Belfast as a whole.

Although the competition was halted, Council has committed to the development of a new 10-year Cultural Strategy for Belfast and has recently undertaken its own far-reaching pre-consultation on the strategic priorities for culture in the city. The comments in this document are written both in the context of Council's on-going development of a new Cultural Strategy for Belfast and in the context of Belfast's position as a regional driver for culture in Northern Ireland. We believe that that the opportunity for strategic collaboration with the ACNI and other statutory and non-statutory bodies is timely. We welcome the opportunity to raise the ambition and deepen our understanding of what the requirements are for sectoral resilience at this critical juncture.

## **1.2 General comments on the consultation document**

1.2.1 The Council welcomes this opportunity to comment on the draft five year strategic framework for developing the arts 2019–2024.

1.2.2 Council is already committed through its Cultural Framework for Belfast 2016-2020 and through its draft Cultural Strategy for Belfast 2020–2030 to delivering on many of the ambitions outlined in the draft five year strategic framework in a Belfast context.

1.2.3 We welcome the ACNI's Shared Vision as one that:

- *Celebrates arts and creativity*

- *Links us to a shared heritage of ideas, words and images*

- *Helps us to be connected, confident and outward looking (p.4)*

We note the complementarity of this vision with that of the Belfast Agenda which states that by 2035 Belfast will be:

*[...] a city re-imagined, a great place to live for everyone [...] Beautiful, well-connected, culturally vibrant, it will be a city shared and loved by its people and admired around the world.*

1.2.4 We welcome your statement that you will support local authorities in the delivery of Community Plans (p.6) and look forward to exploring a shared approach to this. We recognise our role as the city authority places Belfast in the unique position of being a regional driver for the rest of Northern Ireland in this respect.



- 1.2.5 We note that you feel the arts can make a meaningful contribution to the Draft Programme for Government outcomes 4, 5, 7, 9, and 10 (pg 6). We agree with this alignment and note that The Belfast Agenda will also broadly support these outcomes.

### **1.3 Ambitions/Priorities**

- 1.3.1 We note what your document describes as a *simple* (p.7) approach to the stated guiding principles which are summarised by the words *Inspire, Connect, Lead*. We note that an accompanying business plan will be produced each year which will set out in detail the actions which the ACNI will take in order to deliver on your strategic objectives. As such, we note that your consultation document takes a high-level approach to the direction of travel for the ACNI over the forthcoming years. Council also notes that the consultation document refers on a number of occasions to the current atmosphere of uncertainty and short-term operational challenges which are being faced by the ACNI. Council wholly acknowledges that whilst we need to have cognisance of the local, regional and global challenges that we are all facing in terms of austerity, lack of central Government, budgetary cuts and on-going Brexit negotiations, that there is now perhaps a greater need than ever to look at long-term planning in order to ensure the cultural vibrancy of Belfast and the surrounding region reaches its full potential. We recognise that new ways of working and new models of investment are required in order to sustain and grow the cultural offer in twenty-first century cities. Belfast City Council's draft ten year Cultural Strategy will present a long-sighted view of cultural transformation with a review of the governance of arts investment at the heart of developing a new way of working. Belfast City Council is committed to further strengthening existing cultural infrastructure in the long-term whilst also tackling the challenges of investing in new projects. This will involve the evolution of a new understanding of the concept of resilience, an understanding which has flexibility, adaptability and sustainability at its centre. We acknowledge that in order to be successful in this, local governments must be able to take on different roles as leaders, financial supporters, advocates, facilitators and occasionally observers. We also believe that this new approach will involve developing new models of co-investment. Given the Council's investment in culture, the number of arts organisations based in Belfast (the majority of which have a regional or wider remit) and the shared portfolio of clients between the two organisations, it is essential that the ACNI and Belfast City Council work closely together to achieve shared aims. We regard the ACNI as a crucial investment partner with a leading role to play in co-ordinating collective action to ensure that a

holistic vision and approach for the arts is embedded across Belfast and Northern Ireland.

1.3.2 Council supports and welcomes the objectives and actions under all three principles and notes in particular the ACNI's *consideration of the reinstatement of multi-annual funding*, the objective to *transform the relationship with local government through partnership working* and the intention to work with Belfast City Council on *the development of a major city centre visitor attraction*. Council notes that Belfast was one of a number of pilot cities who took part in the recent Cultural Enquiry project as part of the UK Core Cities Network. One of the key recommendations coming out of the Cultural Enquiry which Council hopes to adopt for Belfast, is the establishment of an adaptable model called a City Compact which will support collective, co-ordinated action to grow and sustain the city's cultural ecosystem. This Cultural Compact will involve aligning activity and funding and leveraging additional human, financial and property resources in support of agreed local actions. It is intended that the Compact will be the primary vehicle for discussion between local partners and Government about how best to deploy culture and cultural resources for the city. Council believes that the ACNI must be a central partner in this scheme and looks forward to taking the next steps to developing a Cultural Compact for Belfast.

#### **1.4 CONCLUSION**

1.4.1 This five-year strategic framework is timely given Council's own current work on a proposed ten-year Cultural Strategy for Belfast 2020-2030. Our response has highlighted a number of areas where Council and the ACNI could work together with common purpose to meet the needs of the sector in the short and long term. We look forward to reading detailed yearly action plans which will enable the framework to be monitored, evaluated and reviewed.

We recognise that it is our role as the city authority to support Belfast's cultural infrastructure to appropriate levels. However, we strongly believe that the ACNI must also acknowledge and commit to supporting on-going levels of investment in cultural infrastructure in Belfast in order to maintain the city's critical status as a regional driver for Northern Ireland.



<b>Subject:</b>	Belfast City Marathon
<b>Date:</b>	3 April 2019
<b>Reporting Officer:</b>	John Greer, Director of Economic Development, ext 3470
<b>Contact Officer:</b>	Gerry Copeland, City Events Manager, ext 3412

<b>Restricted Reports</b>	
Is this report restricted?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
If YES, when will the report become unrestricted	
After Committee Decision	<input type="checkbox"/>
After Council Decision	<input type="checkbox"/>
Some time in the future	<input type="checkbox"/>
Never	<input type="checkbox"/>

<b>Call-in</b>	
Is the decision eligible for Call-in	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>

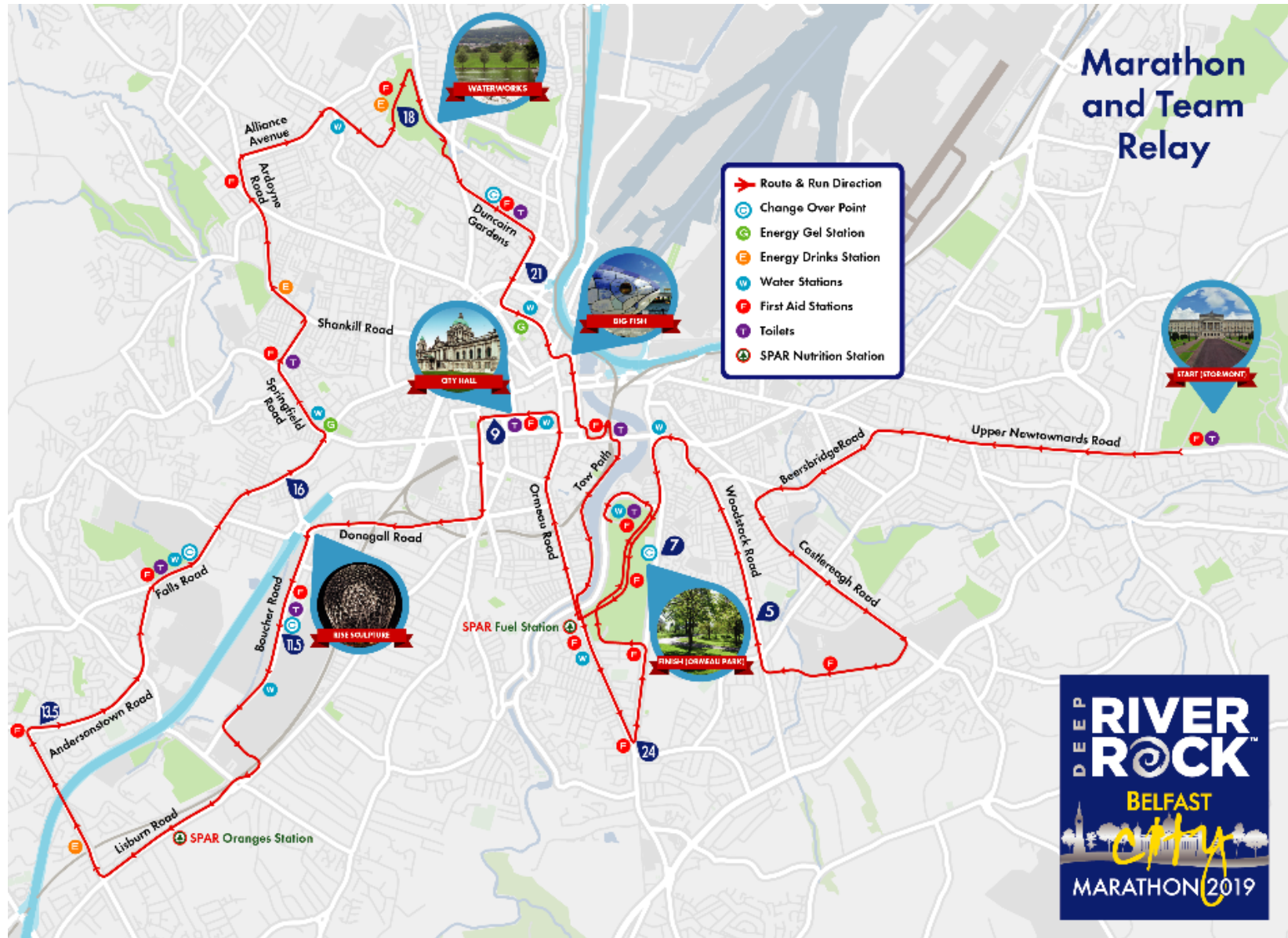
<b>1.0</b>	<b>Purpose of Report</b>
1.1	This is an update report following on from June 2018's City Growth and Regeneration decision to endorse the Belfast City Marathon Limited's (BCM) move to a Sunday race day and the adoption of a brand new course.
<b>2.0</b>	<b>Recommendations</b>
2.1	<p>The Committee is requested to:</p> <ul style="list-style-type: none"> <li>• note the contents of the report.</li> </ul> <p>In addition, Councillors are reminded that February's meeting of the Committee agreed to a rolling reduction in the Council's commitment to the Marathon from £26,000 in 2019 to zero support by 2025/2026 (2019/20 - £26,000; 2020/21 - £20,000; 2021/22 - £15,000; 2022/23 -</p>

	£10,000 and 2023/24 - £5,000) - the Council' 2019 support will be subject to agreed set targets with the BCM. BCM hopes to be in a position to self-finance the event and/or review the staging of it.
<b>3.0</b>	<b>Main Report</b>
3.1	The change of race day originated from a request from the Belfast Chamber of Trade and Commerce (BCTC). BCTC indicated that trade, due to the Bank Holiday Monday Marathon, was greatly impacted, with figures indicating normal trading operating half of a normal Monday's business. BCTC also expressed the view that a move to a Sunday race would increase visitor numbers. It should be noted that while the change to a Sunday will hopefully reduce the level of disruption to the city's roads, there will be a significant level of road closures across Sunday 5 <sup>th</sup> May – which is inevitable in complying with the Council-enforced road closure legislation. However, while the Belfast City Marathon Company are hopeful that the new race day and route will reduce traffic congestion in comparison to a May Bank Holiday Monday they cannot give full assurance until the reformatted race is delivered – even with extensive input and consultation. Members are also reminded the Committee endorsed the move to a Sunday race and the choice of route (see Appendix 1) at its meeting in June 2018.
3.2	On the back of the move to the new course (see Appendix 1), and race day, BCM have seen a significant increase in the number of full marathon competitors – anecdotal feedback shows that this is due to the Sunday race day and new course and underpins the Council's backing for the changes (City Growth & Regeneration Committee, 27 June 2018). In 2018, there were 2,394 runners, while 2019 there is a record number of applicants at 4,180, which is just over 1,800 additional competitors in comparison to 2018 and is a record number in the 38-year history of the race. Of the overall full marathon competitors, there are over 1,008 out-of-state runners, with 751 out-of-state runners recorded in 2018. In addition, there are 119 additional relay teams in comparison to 2018.
3.3	Members are asked to note that Translink are currently looking at their operational levels of the Glider and Metro services, as both will be heavily impacted by the legally required road closures. However, to date there has been a significant level of statutory (PSNI, Department for Infrastructure (Roads), Belfast Health & Social Care Trust, Translink, NI Ambulance, NI Fire & Rescue, Sport NI, Disability Sport NI and Athletics NI) and community engagement, especially with churches and business on the new route. Approximately 200 business have been directly contacted, with approximately 190 churches contacted. BCM are also working with BCC's Regulatory Services Team (they oversee the Road Closure Permit process) concerning engagement with Belfast residence and as per Committee approval of June 2018. This consultation process will continue leading up to the race day.

3.4	<p><u>Financial &amp; Resource Implications</u></p> <p>February's Committee agreed to a rolling reduction in the Council's commitment to the Marathon from £26,000 in 2019 to zero support by 2025/2026 (2019/20 - £26,000; 2020/21 - £20,000; 2021/22 - £15,000; 2022/23 - £10,000 and 2023/24 - £5,000). The overall cost of staging the event in 2019 has increased from £472,500 in 2018 to £634,000 in 2019. The significant increase is due to the new day and regulatory road closure requirements.</p>
3.5	<p><u>Equality &amp; Good Relations Implications/Rural Needs Assessment</u></p> <p>The BCM event is open to all and as such has the potential to promote good relations &amp; equality by bringing together people from a wide range of backgrounds. There are no perceived Rural Needs implications connected to this project.</p>
4.0	<p><b>Appendices – Documents Attached</b></p>
4.1	<p>Appendix 1 – Belfast City Marathon Route</p>

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Appendix 1 – Belfast City Marathon Route









<b>Subject:</b>	<b>Update on Markets</b>
<b>Date:</b>	3rd April, 2019
<b>Reporting Officer:</b>	John Greer, Director of Economic Development, ext. 3470
<b>Contact Officer:</b>	Lisa Toland, Head of Economic Initiatives and International Development, ext. 3427

<b>Restricted Reports</b>	
Is this report restricted?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
<b>If Yes, when will the report become unrestricted?</b>	
<b>After Committee Decision</b>	<input type="checkbox"/>
<b>After Council Decision</b>	<input type="checkbox"/>
<b>Sometime in the future</b>	<input type="checkbox"/>
<b>Never</b>	<input type="checkbox"/>

<b>Call-in</b>	
Is the decision eligible for Call-in?	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>

<b>1.0</b>	<b>Purpose of Report/Summary of Main Issues</b>
1.1	<p>The purpose of the report is to:</p> <ul style="list-style-type: none"> <li>• update the Committee on the performance of the city markets, including St George's Market and the Christmas Market at the City Hall;</li> <li>• set out priority areas of work for the coming year at St George's Market; and</li> <li>• seek approval for a markets licence, as part of the Cathedral Quarter Arts Festival (CQAF) in early May 2019.</li> </ul>

<b>2.0</b>	<b>Recommendations</b>
2.1	<p>The Committee is asked to:</p> <ol style="list-style-type: none"> <li>i. note the performance of the Christmas Market, including the economic impact and contribution to the city;</li> <li>ii. note and agree the priority areas of investment in St George’s Market for the coming financial year; and</li> <li>iii. approve the granting of a markets licence for a market to take place in St Anne’s Cathedral on 2nd May 2019, as part of Cathedral Quarter Arts Festival.</li> </ol>
<b>3.0</b>	<b>Main Report</b>
	<p><b><u>Christmas Market</u></b></p> <p>3.1 Members will be aware that the Christmas Market operates at the City Hall in the run-up to Christmas each year. The market is operated by Market Place Europe (MPE). As part of its contract with the Council, MPE is required to undertake an independent evaluation and economic impact of the market every two years. The report for the Christmas 2018 market has just been presented to Council officers as part of the post-event review process.</p> <p>3.2 Members will also be aware that, as a one-off, the Christmas Market was extended to the upper part of Donegall Place. This was due to the fire in the Primark building and the commitment by the Council and other partners to undertake an enhanced programme of animation and activity in the city centre in the run-up to the important Christmas trading period. The additional stalls were offered to those businesses affected by the fire.</p> <p>3.3 The evaluation and economic impact report was completed by an independent market research organisation. It involved a survey of 400 individuals who had visited the market, as well as an online survey of market users and visitors to the city. The survey covered a number of areas including:</p> <ul style="list-style-type: none"> <li>• levels of satisfaction with the market and opportunities for improvement</li> <li>• identification of how people were aware of the market – and what made them visit</li> <li>• an assessment of whether they would recommend the market to others</li> <li>• an understanding what other activities the market visitors had undertaken as part of their visit to the city</li> <li>• an assessment of whether visitors had used other city centre facilities as part of their visit to the city.</li> </ul>

3.4

The high level findings of the work include:

- More than one million visitors came to the market over the six-week period. The combined total expenditure for those attending was in the region of £87million. This covers items such as accommodation (for out of state and non-Belfast residents); eating out, shopping and entertainment. This does not just involve spend directly on the market but does illustrate the role of the market as a catalyst for spend in the city centre
- Adjusting the figures to take account of those visitors who would not otherwise have visited Belfast if the market had not been present, the evaluation indicates that the total estimated economic impact of the market itself is in the region of £40million
- 39% of visitors to the market were from the Greater Belfast area; 44% were from the rest of Northern Ireland; 8% from RoI and 10% from elsewhere
- Most of those visiting the market had been previously – 85% of visitors. They were aware of the event from their previous attendance but the social media profile also encouraged many visitors to attend
- Over a third of visitors planned their visit up to a month in advance – principally those attending from outside Belfast
- Over 91% of visitors rated the market as good or very good – an increase of 2% from the 2016 figures. Those who were positive commented in particular on the ambience, the fact that it offered something different to the mainstream brands and the fact that it felt safe. Those who were less positive suggested that there was a need for more variety in the stalls and they also suggested that it was too busy, particularly for prams. 78% of visitors said that they would definitely return next year
- 69% of visitors came to the market as they were interested in local products – and 42% of people confirmed that they spent more than they thought on products from local traders
- In terms of suggestions for improvements, the most common comments related to more space (particularly for seating) and additional entertainment. Despite the space constraints, there is overwhelming support for the market to remain in City Hall grounds
- More than 2/3 of those visiting the Christmas Market also shopped in other parts of the city centre. This illustrates the point that the Christmas Market is a significant draw for the entire city centre. 25% of those visiting the market were also planning to eat out elsewhere in the city following their visit to the market
- 97% of respondents agreed or strongly agreed that events like the market encourage people to come to Belfast.

3.5	<p>Officers will work with MPE to review the market for Christmas 2019, taking account of these issues raised. MPE will also be responsible for the delivery of the Spring Continental Market which will take place at City Hall from 24-27 May 2019.</p>
3.6	<p><b><u>St George's Market</u></b></p> <p>Members will be aware that a three-day market operates at St George's Market each Friday, Saturday and Sunday. The market is a popular attraction for both local residents and visitors to the city. Up to one million visitors came to the market last year, with attendance figures generally ranging between 6,000 and 10,000 people each day. St George's Market recently won the award for the Best Large Indoor Market at the NABMA Annual conference – the umbrella body representing all markets across the UK.</p>
3.7	<p>The market performs a number of functions. It is an important tourism attraction and is generally considered as a must-see destination for visitors to the city. It is also a popular space for local residents of all ages – bringing together a mixture of food, craft and musical/entertainment performances. The market is also a great location for new business starts – and there are opportunities for new businesses participating in our business start-up programmes to undertake a period of test trading at the market. A number of businesses started life at the market – and many maintain a presence there, despite the fact that they now have stand-alone businesses elsewhere and are trading globally in a number of cases. It also provides a source of income for more than 200 independent traders that are based at the market on one or more of the operating days.</p>
3.8	<p>Taking account of all of these reasons, the market is a significant asset for the Council and all of our investment needs to work towards maintaining and enhancing its reputation. Officers are currently looking at how the market can evolve in the coming years to meet the increasing tourist demand while still serving an important role as an asset for the city, its residents and the businesses that operate within it. Members will be aware that, in 2014, Deloitte undertook work on a development plan for the market. This led to changes in the staffing structure and some of the operating hours of the markets. It also identified some longer-term development opportunities for the market which would require significant investment. Officers work with the market trader representative bodies on an ongoing basis to bring forward collaborative plans for the future development of the market. Areas for consideration in the coming year are likely to include the operating times; venue hire opportunities; enhancing visitor experiences and linking to key city events; opportunities for additional revenue generation to meet overhead costs and mechanisms to build in customer</p>

	<p>feedback in order to ensure that services meet with user expectations. Any proposals that significantly impact on the market will be brought back to the Committee for information and endorsement.</p>
3.9	<p>In parallel with the future development plans, officers are also placing an enhanced focus on the operational management issues at the market. Given that the team is now at full complement following a series of recruitment exercises, the frontline staffing resources will increasingly be deployed to focus on ensuring compliance with the various guidance documents such as the code of conduct, traders' permit and enforcement policy. The staff also have an enhanced customer service function and will be more visible on the market floor, thereby improving our service standards. Clearly, the traders at the market are obliged to abide by the various legal requirements around food safety, wider health and safety and trading standards. The Markets Management Team works closely with colleagues in Environmental Health and Corporate Health and Safety in order to ensure that individual traders and the market as a whole are meeting these legal obligations. This approach is critical to maintaining the reputation of the market. One of the current challenges is the need to invest in an extraction system for the market. Officers have been working with technical experts to identify how this can be resolved. This is challenging given the nature of the building. A solution has now been identified which involves a number of mobile extraction units for the hot food traders. One of these units has already been tested by an existing trader and the feedback was positive. Significant financial investment is required and officers are currently working to identify how this can be financed.</p>
3.10	<p><b><u>Application for an External Market, as part of Cathedral Quarter Arts Festival</u></b></p> <p>Members will be aware that anyone wishing to operate a market or car boot sale within Belfast must apply to Belfast City Council for permission to do so. An application has been received for the "CQ Bazaar" to be held in St Anne's Cathedral, as part of the Cathedral Quarter Arts Festival, from 5 till 9pm on 2nd May 2019.</p>
3.11	<p>In line with the overall Belfast City Council Markets Development Strategy, this market will help to enhance this area of the city and, in doing so, drive footfall into Cathedral Quarter and the surrounding area. The market will complement the wider festival and programme of animation in the city at this time, including the Cathedral Quarter Arts Festival and the Festival of Fools. This will support the commitments to enhance the city animation activity as part of the City Revitalisation programme.</p>

3.12	<p>Stall numbers are currently being finalised but it is expected that there will be up to 60 stalls at the event. The organisers are Destination CQ Business Improvement District (BID). They will be asked to supply the relevant documentation for this event such as public liability insurance, method statement and risk assessments, HACCP policy and house rule. An Operational plan covering issues such as security and stewarding, first aid provision, environmental health information regarding noise omission, sale of food and beverages, food sampling, alcohol sampling and licensing, waste management and fire regulations will also be sought. Officers from the Markets Development Unit will then engage with the relevant officers across the Council in order to check and verify this documentation and are content that all is in order. Checks will also be carried out during the event, in line with the Markets Rights Policy guidelines.</p>
3.13	<p><b><u>Financial and Resource Implications</u></b></p> <p>No specific financial implications associated with this report. The applicant for the markets licence will have to pay an application fee of £50 in line with the markets policy. The total amount payable will depend on the number of stalls that are in place.</p>
3.14	<p><b><u>Equality or Good Relations Implications/Rural Needs Assessment</u></b></p> <p>No specific equality or good relations implications. No issue with Rural Needs Assessment.</p>
4.0	<p><b>Documents Attached</b></p>
	<p>None</p>