

ARTARENA DOCUMENT

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Abstract

The Roland Collection, the world's largest compilation of films on art, is seeking a permanent home to display its vast resources. The congregation of West Park United Reform Church in Sunderland is looking to sell the building to fund a new construction more appropriate to its size and needs. The following is a radical plan to bring the Roland Collection to Sunderland, and display it in a breathtaking manner by transforming West Park URC into the **artarena**.

This document sets out an initial prospectus of the plans to create the **artarena** in Sunderland, and should be seen as an introduction to a forthcoming and more detailed plan.

Introduction

Anthony Roland first approached One Church, 100 Uses in April 2010, interested in the opportunities posed by displaying the Roland Collection in a religious building. The **artarena** that was proposed would, unlike an art gallery or cinema, use film to encourage involvement in the arts, with many different-sized cinema zones simultaneously showing some of the best films on art ever produced. Cordless headsets would stop the soundtracks from impinging on each other, and Image Mining would open up these films and the world of art in a completely new way. Central to the concept was the desire to encourage free thinking and to break down the distance at which art is often held. The **artarena** would be a self-curated experience where personal inspiration leads to creativity. One Church, 100 Uses were very impressed by the potential cultural and educational benefits that such a project would bring to an area, as well as providing an exciting and innovative use of church space.

After our initial meetings it was decided that the North East would be a good location for the **artarena**. Such a project would fit well with the regional strategy of promoting cultural institutions, and the number of visitors to the North East's museums and galleries¹ suggest there is a strong demand for more. In addition, the **artarena** would provide jobs and encourage an entrepreneurial outlook in an area suffering unemployment² due to the global recession.

Having conducted a scoping exercise of the available churches in the region two buildings stood out from the rest: St George's and West Park, both on Stockton Road in Sunderland. They are both large³ and magnificent examples of craftsmanship from the church-building boom of the 1890s, but West Park had two distinct advantages over its neighbour.

To make the **artarena** concept work, the building needs to be remarkable in itself to offer an initial attraction to visitors. West Park is an awe-inspiring place while at the same time, familiar and 'human'; the perfect combination of qualities to draw in an audience while allowing them to feel comfortable to explore.

¹ For example, Sunderland's museum is the most visited local museum in the UK.

² i.e. the mothballing of the Corus steelworks on Teesside

³ Able to seat 400 people or more

Whilst St George's is less than 200m away from West Park, the latter has a far better location. Literally on the church's door step are fantastic transport links, and it is significantly closer to the central shopping area, museum, university, and multi-storey car park.

Having found the right building, plans were set up on how to transform it into the **artarena**.

One Church, 100 Uses

One Church, 100 Uses CIC is the national regeneration agency for the United Reform Church.

We promote and assist the effective regeneration of churches of any denomination for wider community use. By creating working partnerships with local organizations and entrepreneurs we aim to establish dynamic inclusive spaces that can become change-makers within their communities.

One Church, 100 Uses has been working with English Heritage, as part of the English Heritage Aspire programme to promote more entrepreneurial and high quality community-orientated uses for church buildings. We have been working for several years with local URC congregations to find imaginative uses especially for Victorian buildings of which the URC is custodian, and in Sunderland there are two fine historic listed churches 200 metres apart, St Georges and West Park.

Whilst both buildings are in good condition, rather than wait until they can no longer maintain them, the congregations have made a brave decision to seek new uses for both buildings and then build somewhere new that explores the role of the church in 21st century. However, rather than simply putting the churches on the market and wait for offers, One Church, 100 Uses has been working proactively to find uses for the church which are appropriate but which will also benefit Sunderland and its residents.

The BBC covered the story in depth and Anthony Roland saw this coverage and got in touch. The result is this initial prospectus.

The directors of One Church, 100 Uses have extensive experience of creating innovative and entrepreneurial social enterprises. These include the award-winning Community Action Network (CAN), which provides highly cost-effective office space in central London for social enterprises; Stanton Guildhouse, a charitable arts and conference facility in the Cotswolds; and the internationally-renowned Bromley-by-Bow Centre. This began as a run down church before being transformed into a hub for community enterprise. With the inclusion of a GP surgery incorporating a holistic view of health, it developed into the first Healthy Living Centre in the UK and was used as a model for the £1bn NHS Lift Programme to spread this concept across the country.

The Roland Collection

The Roland Collection is a unique selection of films on art painstakingly assembled by its founder and curator, Anthony Roland, himself a successful film director and dealer in fine art. The Roland Collection is a cinematic treasure. The archive contains around 500 titles from all over the world - the work of 230 filmmakers from 25 countries - and has rediscovered and preserved a number of rare films, which would otherwise have been lost. The collection would total over £80 million in production costs alone were it to be made today.

The extensive printed colour resource guide to the collection contains a variety of mini art courses as well as fully detailed information on the films.

The films range from narrative documentaries to wordless visual explorations. The Collection documents art and architecture from prehistory and the early civilizations through to the Renaissance, the Impressionists, Art Nouveau, Surrealism, Modernism, Pop Art, and up to the present day. Some sections are devoted to individual artists such as Rembrandt, whilst other films analyze whole movements in art, and still more explore an individual work in depth.

The collection also contains 116 films of famous writers interviewed by a fellow author. Films in this collection include interviews with writers including Maya Angelou, J.G. Ballard, Fay Weldon, P.D. James, Margaret Atwood and Martin Amis. The "Writers on Writing" course offers advice from successful authors on all aspects of creative writing.

The Sunday Times has described Anthony Roland himself as a "... one man UNESCO".

Anthony Roland

Originally Anthony Roland never intended to become a film maker. He was disappointed by the films on art he saw and made his first film as a protest to prove that films on art could be an art form in their own right. Festivals and awards confirmed a phenomenal success, and thus encouraged he went on to make a second film, which also received international acclaim. "Camera technique should not be imposed onto a work of art, the film should be a prolongation of the art by capturing its already existing qualities."

Anthony Roland gave up an exceptionally successful career as a dealer in Old Master and modern painting in London and Paris to devote himself to filmmaking. After filming works of art from 140 collections in 15 countries and completing further films, he decided to lecture to art and audiovisual educators in 27 cities of the United States, inviting them to take a stand and insist on outstanding teaching materials. "I see no reason why I shouldn't try to change the very, very unfavourable attitude that there is towards films on art." This aroused so much interest that he commenced systematic research on and viewing of all the world's films on art. He purchased the rights and made duplicate negatives and English language versions of the titles, which comprised intrinsic film quality with worthy subject matter. "I am always against waiting for something to happen, the only way to go ahead is to do something right now."

Now Anthony Roland owns the only film collection of its kind in the world – he unearthed many exciting films, saved many from oblivion and, most important of all, made them available to the widest possible public through an extremely efficient distribution system. The Roland Collection is without competition on a quality level and once the films have been seen they speak for themselves. He has lectured, conducted workshops and advised governments and institutions, he virtually created the demand for serious films on art, even becoming extensively involved in the exhibition side. The support from his ever growing number of followers enables him to continue offering this remarkable access to art.

artarena

- Innovative: it opens up the world of visual art to a whole new section of society through digitised films, its commitment to intellectual freedom, and its new technology, such as Roland Image Mining.
- Content rich: the **artarena** will house the full Roland Collection for the first time ever in a single, bespoke facility, with over 300 hours of programmes on 45 screens.
- Artistic excellence: the **artarena** opens up thousands of years of art history for people in the North East and beyond, with some of the best films on art ever produced.
- Magical: at night the church's stained-glass windows will come alive with light streaming through them on to the surrounding area.
- Stunning: on entering the main hall the visitor is greeted by the modern curves of the hi-tech cinematic module contrasting with the nineteenth century grandeur of the church. Two new ways of using light make luminous lines that unite the main hall, 1 - the delicate string of L.E.D light concealed within the base of the cinematic module, and 2 – the fibre-optic continuous luminous tube hugging the delicate sculptured shapes of the arches.
- Financially viable: there are many great ideas for cultural institutions, but not all of them pay their way. After initial capital costs, the **artarena** should be self-sufficient, and would not require an on-going subsidy.
- Sustainable: placing the facility in West Park church is an excellent example of 'green' architecture - it gives a new lease of life to an old building, whilst retaining its heritage and doing away with the need for a CO₂-heavy, expensive new build.
- Educational: the **artarena** offers a world-class resource to students from local schools and the universities of Sunderland, Durham, Newcastle, and beyond. Facilities such as this are vital to maintaining and improving the North East's competitiveness in the creative industries.
- Entrepreneurial: not only will the **artarena** create local jobs, but it will also actively encourage people to set up as 'cultural entrepreneurs' using the facility to give tours and classes.
- Flexible: the **artarena** will focus mainly on the Roland Collection, but the infrastructure is inherently flexible and allows for the screening of local film-makers, and exhibitions of specific genres. Equally, the centre could be used as an adjunct to conferences; for example, showing 45 films on surgery as an adjunct to a medical conference in Newcastle.

- Local: jobs in the **artarena** will be created for local people, and local talent will be fostered and developed by providing a showcase platform for filmmakers.
- Regional: the **artarena** will undoubtedly place Sunderland on the map as a cultural beacon, as well as cementing the region's reputation for excellent attractions, started by Newcastle's BALTIC gallery, the Sage Centre, and the Middlesbrough Institute of Modern Art.
- International: this will be the first purpose-built display of a film collection of this size anywhere in the world. The Roland Collection is internationally-recognised for its quality and will help drive tourism and other cultural institutions to the North East.

The **artarena** experience

The **artarena** is a new cultural environment that breaks down barriers by enabling people to explore art through the familiar medium of film.

The **artarena** is a way of accessing a large number of digital cinemas, running simultaneously. Visitors are free to gravitate towards whatever film catches their attention and each film can be watched for as long as a visitor wishes. Some may merely sample the film, find it is not for them, and move on. Others will want to see the film from beginning to end – anything from 8 to 90 minutes. Still more may be so enthralled they see a film a number of times.

The sound for each film is automatically heard through a cordless headset as you move from cinema zone to cinema zone. These headsets need only be worn for hearing soundtracks; the rest of the time visitors may prefer to admire just the cinematic visuals. Hearing impaired visitors need only turn their hearing aid to the T position.

Thanks to the digital technology at its core, the **artarena** with its 45 screens over 2 storeys, is able to be programmed in many different ways, including each zone showing a different film. This allows the **artarena** to display many films of different subjects, a thematic exhibition, or even a single film split up into many parts, literally at the flick of switch. The **artarena** can be the first interactive immersive environment of this kind, so that no two visits will ever be the same, fostering a desire to discover more about art. To encourage this sense of curiosity, the audience will not be directed along set paths; there will be ample room to allow exploration.

The concept of free thinking is at the heart of the **artarena**. It is the reason why the project needs 45 screens running continuously: to allow people to investigate this huge collection of films at their own pace. The result should be a greater sense of engagement with art, instilling creativity, and innovative thinking.

Whilst the fruits of this open-minded approach to art may be grand, the notion of giving people the chance to understand things in their own way is a relatively understated idea. The **artarena** shows the possible results of this approach. The church building and the softwall cinematic module are fundamentally important in this respect. The **artarena** itself is a product of innovative thinking: a new kind of cultural experience using the latest technology to transform a beautiful but underused building back into the vibrant centre it once was. The cinematic module

with its fluid curves, flexible walls, and multiple screens is representative of the possibilities of freedom within a structure. It enacts the experience of the visitor, and shows that the product of free-thinking can be beautiful.

Roland Image Mining

Roland Image Mining is a remarkable new technology enabling rapid searching of films for specific content. For example, how do you search a dozen half-hour films on Surrealism for a few frames of footage that show the face of Magritte? Roland Image Mining has the answer by allowing you to look through full-length films or videos, without first indexing the content. This amazing system makes film as easy to search as the written word.

Using this unique method you can also come across something you did not originally mean to search for or did not know existed – for instance, Picasso playing chess with his goat. You can rapidly retrieve whole scenes, individual frames or even details within frames.

This facility will be available in specially designated areas of the **artarena**.

Enterprise

The **artarena** will actively encourage closer engagement with art through entrepreneurship as it aims to encourage local people to set up ventures as art facilitators and guides.

The **artarena** café plans to make use of local restaurants, chefs, and culinary enthusiasts to provide food on a themed basis. For example, a series of films on the Aztec pyramids would be complemented by Mexican food from a local source. This will keep interest in the building fresh whilst forming links with the surrounding community and showing the **artarena** to be of active and practical benefit to the area.

The sheer number of the **artarena**'s screens, the stunning look of the church interior with its futuristic cinematic module and its innovative lighting will ensure that **artarena** soon becomes a talking point not only in the area but over the whole of England, thus opening up new economic and cultural possibilities for Sunderland. Thanks to its versatile technology the **artarena** can screen anything that has been digitized. So, for example, it could stage a festival for fans of Westerns, where the entire centre could be given over to the genre.

However, the **artarena** is not just a place of entertainment and, given the proximity of Sunderland University and the Sunderland Museum and Winter Gardens; there is a clear opportunity to act as a display centre for conferences. This would enable doctors and academics of all kinds to share information in a clear and engaging way. And with Roland Image Mining, the audience would be able to analyse the absolute minutiae of something as delicate and crucial as surgical technique.

Once the concept of the **artarena** has been shown to work in the North East there is the possibility to export the idea nationally and, given the prestige of the Roland Collection, internationally. Initial discussions have already taken place with the National Churches Trust about spreading the idea across the UK. If these plans are realised, the **artarena** will represent one of the most original cultural exports from the North East. Its specially conceived environment for art exploration will put the region, and specifically Sunderland, on the map as a centre for artistic excellence and cultural innovation.

Legal status

A new legal entity will be formed to run the **artarena**. This will either be a Community Interest Company (CIC), or a company limited by guarantee and registered as charity. It will be important to ensure that all relevant stakeholders are involved, whilst at the same time ensuring an efficient and effective governance model that brings the build phase in on time and budget; so that the way the project is set up enables it meets its revenue and visitor targets. The Directors of One Church, 100 Uses have extensive experience of establishing successful social enterprises, but it will be equally important to take advantage of the professional expertise that exists locally and regionally.

The importance of The Roland Collection to the North East

This is an opportunity to bring a world-class collection of films on art to the region as part of its strategic goal to encourage the economic growth of creative industries. The Roland Collection and the **artarena** will become an integral part of this plan.

The Roland Collection has been exhibited extensively across the United States on a regular basis including Ivy League universities Stanford, Harvard, MIT and Yale, and prestigious museums such as the Metropolitan Museum of Art, New York. The Roland Collection is used by hundreds of institutions in many other countries, including the V&A in London, the Central Library in Berlin, and the Louvre in Paris. With an impressive list of over 4000 institutional clients the collection has the potential to draw other cultural entities to the North East.

Parts of the collection have been displayed with great success at month-long summer festivals in Edinburgh, Washington DC and New York City, where 150,000 people attended open-air screenings. This popularity suggests that the **artarena** will be in permanent use, as it seeks to strip down the formality of an art gallery or museum and attract people who would not normally be interested in art.

The **artarena** will be a significant cultural asset for the North East. By displaying great films on some of the best art ever created, it will inspire people of all ages to realise their own artistic ambitions. There will be opportunities for local filmmakers to screen their films at the **artarena** in a stunning setting. The **artarena** can become a hub for the creative industries in the region, giving film makers a platform to show their talent and producers a clear centre to seek out. This will help stimulate a specialism in the North East for the production of films on art, in the same

way that Bristol is the base for natural history filmmaking in the UK. Overall then, the **artarena** will help make a cultural shift take place to enable a transformation of the regional economy from a basis in heavy- to creative industry.

The **artarena** will be part of this transformation process itself: it will generate jobs indirectly for local filmmakers and directly through its need for guides, managers, and gift shop and café staff. These jobs will be primarily for people who have found themselves recently unemployed due to the closure of the Corus steelworks on Teesside. This retraining will take place at Redcar URC, as part of One Church, 100 Uses' plans to integrate churches more deeply into the economic and cultural life of the North East.

ONE North East

ONE North East is the Regional Development Agency (RDA) for North East England. Their strategic goal is to transform the economy of the region, and promote cultural and creative businesses. The **artarena** works perfectly with this general strategy, as can be seen by ONE North East's position stated below:

“Supporting and nurturing this spirit of creativity, and developing a new focus on culture as a driver of renaissance, is now at the heart of the Regional Economic Strategy (RES).

While creativity and innovation are championed, culture in its widest sense is woven right across the fabric of the RES. It is recognised as having three key contributory roles to play in achieving the aims of the Strategy:

- Culture as an economic driver
- Culture as a tool for the development of people and communities
- Creating, enhancing and promoting a vibrant cultural environment

ONE North East is working closely with Culture North East - the body charged by Government with championing cultural interests in the region - and regional cultural agencies. Their aim is to realise the potential of culture to contribute to the economic regeneration of the region. Inspired and creative people and communities are the foundation of a vibrant North East England. They are the key to advancing of the region's image and position in a globally competitive market.

By developing a vibrant cultural environment the region is able to attract more highly skilled, creative and innovative people. These are exactly the kind of people who, with their ideas and imagination, drive productive companies and lively economies.

An entrepreneurial culture is built on individuals with confidence and high aspirations, people who are prepared to take risks. Creating the environment that attracts and retains those entrepreneurs will be paramount in supporting the future success of the region.”⁴

⁴ <http://www.onenortheast.co.uk/page/place/culture.cfm>

The **artarena** not only works within the grand strategic vision of the North East's transformation but also specifically within the RDA's plans for the Commercial Creative Sector. The **artarena** will help develop the region's creative industries through "attracting, growing, and retaining talent"⁵. As ONE North East's Commercial Creative report points out "developing the creative community... [is just as important as] business support"⁶ when aiding this sector. Moreover, thanks to the **artarena**'s educational potential, it gives the region's young people the opportunity to become culturally and media literate. This is integral to growing the sector and to keeping it competitive in an increasingly global market. In this way, the **artarena** works together with the long-term development strategy of the North East,

"to educate its citizens so that they develop...an understanding of the new platforms and devices... [and an] awareness of the range of content available to them... [with the] skills to interpret and evaluate the content they access."⁷

The **artarena** will be fundamental in making present day as well as future generations of the North East media-literate, whilst providing them with the intellectual confidence for competently examining material, and to generate new and entrepreneurial ideas. In this way, the **artarena** will expand the commercial creative sector, whose growth is key to regional priorities and strategies.

Why bring The Roland Collection to West Park URC, Sunderland?

West Park Church on Stockton Road promises to be the ideal place for The Roland Collection and the **artarena**. The display of this collection of cultural films here makes for an innovative use of a church building. However, displaying the collection in the church does not merely make an artistic statement, but rather makes practical use of a large building in central Sunderland that otherwise would remain empty much of the time. Not only is it a practical use of a large space, but it is a cheaper, greener, and historically sensitive alternative to a new build. It will also provide jobs and assist in the transformation of the local economy and culture.

West Park church is a very charismatic building with proportions that are grand but not overwhelming. The interior is beautiful, but somehow familiar. The result is a friendly feel in the main hall that will help with **artarena**'s goal to make art accessible to the wider public.

The area around the church provides excellent opportunities for visual displays to attract visitors. There are plans for the interior of the church to have double-sided projector screens over the stained glass windows so that from the outside the figures will come alive. On the roof of a nearby building there is the chance to erect a high-quality projector to screen images of the collection on to the roof of the church, which will be visible for miles around. There are also plans for a laser or spotlight projection to shine down from the spire into the entrance of the Metro station. This will make **artarena** a stunning sight, and carry through the theme of transformation whilst literally bringing art directly to the people.

⁵ "Commercial Creative Sector Research: Final Report", ONE North East & Culture North East, September 2007, p7

⁶ (Ibid.)

⁷ "Commercial Creative Sector Research: Final Report", ONE North East & Culture North East, September 2007, p9

The church's location is second to none with excellent transport links: Sunderland Rail Station is within 5 minutes' walk, and the church is directly adjacent to the central bus station hub and Park Lane Metro Station. These features give it direct access to the Greater Newcastle area. In addition, there is a multi-storey car park within 2 minutes' walk of the building allowing easy access to the **artarena** for visitors from the rest of the region and beyond. Within the city itself the church is close to Sunderland University, with its campus of 12,000 students; to the shopping district, which will attract crowds at weekends; and to Sunderland Museum. The church is also very close to Mowbray Gardens which, given the successful precedent set by previous outdoor screenings of The Roland Collection, offers the exciting possibility of a summer festival.

Business model

The model we have constructed is based upon charging an entry fee to the **artarena** of £1.50 per person, and a further charge to hire the cordless headsets on an hourly basis. The charge for the headsets varies between £4 and £5, dependent upon the hours of hire. The only exception is during school term time, where between the hours of 11am and 3pm, the headset charge is £1.20 per hour to encourage children to use the **artarena**.

The figures below represent very initial estimates, based upon visitor projections. They do not include income for corporate hire. Please see the accompanying spreadsheets for further financial information.

Capital costs: £1,968,555

Monthly revenue costs: £57,872

Projected monthly income: £101,641

Projected monthly visitor numbers: 13,640

Projected annual visitor numbers: 163,683

Visitor comparisons with North East Cultural Institutions (for 2009-10):

artarena:	163,683
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Sunderland Museum and Winter Gardens:	342,995
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Great North Museum:	750,000
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Discovery Museum:	446,568
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Laing Art Gallery:	269,000
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South Shields Museum:	157,914
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Next stages

- September – November 2010: The plan is to have funding secured for a full feasibility study and a conditional offer for the church negotiated.
- November 2010 – March 2011: With those two fundamental elements in place, work will begin on a highly-detailed business plan. During this period
 - A team of architects, cost consultants, designers, engineers, etc will be appointed
 - Architects will work with The Roland Collection and One Church, 100 Uses to create detailed plans for the development of the **artarena**;
 - Specialist manufacturers, such as **molo** design (the creators of the softwall cinematic module), will be given definite, specific requirements and deadlines;
 - A detailed structural survey will be undertaken
 - A Disability Audit, and Parking Analysis will be undertaken
 - Negotiation with planners, both in relation to the church itself, but also in relation to associated displays, will take place
 - Business Consultants will create detailed revenue models and explore marketing opportunities;
 - Discussions will be held with a wide range of potential partners: the Local Authority, University, Sponsors, Cultural organisations, Local Residents etc
 - Quantity Surveyors will provide detailed costings
- April 2011 – July 2011:
 - Full planning application
 - Negotiation and agreement with funders.
 - Sale of church completed.
 - Full business plan signed off by partners.
 - New legal entity formed
 - Tender for works
 - Employ key staff
- September 2011 – December 2011
 - Works to the church
 - Advance marketing
 - Liaise with partners and sponsors
 - Website
- January 2012 – March 2012
 - Testing and previews
 - Full marketing and media plan
 - Recruit full team
- April 2012

- Formal world premiere and launch

Conclusion

The **artarena** will contribute towards the bold and exciting future of the North East with new media and technologies that help to generate an innovative and creative culture. Through breaking down the formal barriers most people associate with art, the **artarena** opens minds and fosters curiosity, allowing the growth of creativity and media-literacy. From this an entrepreneurial outlook can be generated as opportunities are invented where few previously existed.

This spirit will be actively promoted by the **artarena**, giving local people the chance to use its resources to start up their own enterprises, to become ‘cultural entrepreneurs’. This will show that art can be far from abstract, and so help integrate the **artarena** into the community. A sense of ownership is crucial as it is only with the active support of people in the North East that the pressure to invest in the creative industries will take effect, and lead the region into its promised future.

In some respects, the **artarena** really is the future, now: with its use of the church building, its technology, and its very own forward-thinking approach to visitors’ interactive involvement. It truly represents a leap forward for cinematic cultural exhibitions worldwide. As Anthony Roland said when beginning his 45 year task that became The Roland Collection, “I am always against waiting for something to happen, the only way to go ahead is to do something right now.”

Credits

The cinematic module uses softwall, softbox, and softseating by **molo** design, Vancouver.
www.molodesign.com

The Roland Image Mining is proprietary software of The Content Interface Corporation, Toronto.
www.contentinterface.com

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artarena concept of the use of West Park URC, Stockton Road, Sunderland

- West Park has a central location and excellent transport links with Sunderland Metro station linking the entire Greater Newcastle area. There is also a local and national bus station hub and a multi-storey car park within 1 minute's walking distance. Plans to display films onto the roof of the church and to shine a spotlight/ laser into the entrance of the Metro after dark.
- To the immediate south of the church is an empty plot of land, currently used for parking. This is part of a larger, developed site for which there is planning permission for housing, but no work is being carried out at present. Initial conversations have taken place and there is potential to buy part or all of this entire plot (please see attached Land Registry document). With this extra land there is space for building cinematic immersion areas (where the scenery of the room reflects the nature of the film), more class rooms and storage areas, or simply to allow the projection of films onto screens on the southern wall of the church during summer evenings.
- Entrance on Stockton Road. After passing through an enlarged orientation area by the main doors, the user would enter the Hall. Access to the first floor would be via the staircase at the East end of the church. Once on the first floor, the user would be given the choice of entering the upper part of the hall on their right, or the café on their left. The staircases at the West end of the church should be fire exits only if possible, so as to direct people to leave via the gift shop in the semi-dodecahedron on the ground floor at the East end of the building.
- Ground floor – Hall. Main section. Remove the pews and replace them with a cinematic module.

This will contain an inner area of 6 separate mini digital cinema zones (projection from one central column) with 10 seats each plus easy standing room for 3 each, and plenty of space to move around. Total 78 people (plus space for 20 to move around centrally).

Screen size minimum of 3' high by 4' wide each, sound via cordless headsets.

Outer side of module, 6 plasma screens of 2' by 2.66', sound via cordless headsets, 4 seats each with standing for 3 people each total 24 people. Sound via cordless headsets.

Also outside of module, 24 plasma screens of 1' x 1.33' with standing for 3 people each. Total 72 people.

Large numbers of people can move around the outside of the module (it is between 35' & 45' square). Total 192 people per module (plus those moving around) 84 are seated.

- Ground floor – Hall. Side sections 1. In between each column place a plasma screen of 2' by 2.66', with seating for 6 people (2 rows of 3). Each of these sections will be semi-enclosed, so that the films either side will not distract the viewer but also so that there is a sense of freedom of movement between each section. There will be three of these sections either side, with a total of 36 seats for people.
- Ground floor – Hall. Side sections 2 (the transept). The transept side sections pose a problem by including a supporting column in a central space that would block line of sight if films were screened centrally on the north/south walls. A solution could be to project/ have a large screen on the eastern wall of the transept with seating reaching only as far back as the column and standing room behind. Seating would be for 10 (2 rows of 5), with standing for 15. Total of 25 people for each and 50 for both transept sections. Another could be to have a central projector by the column which transposes the images on the eastern wall in one spot, and on the northern/southern wall in two spots either side of the column. Seating would wrap around the column, and would accommodate the same number of people but would expose them to a greater number of images. Screen size dependent on seating lay out.
- Ground floor – Hall. In between the cinematic module and the side sections there should be a clear promenade area. This is to allow the feeling of freedom, and so empower the audience to choose what to watch for themselves. In this respect, the **artarena** is more like a gallery than a cinema. However, the freedom of choice is carried through more than in a regular art gallery in the touch screens of the café on the first floor (please see below).
- Ground floor – Semi-dodecahedron. Currently this area is comprised of a relatively long corridor leading to a kitchen at the southern end, a room at the North Eastern end that takes up a third of the space, a small toilet block next to the kitchen, two more small rooms, and a mazy corridor that runs between them. Plan to remove the kitchen and extend/upgrade the toilet block into that space. Plan to knock through the partition walls that currently divide up the semi-dodecahedron, and make it two spaces of roughly equal size. One, nearer Cowan Terrace, would be the gift shop selling films from the Roland Collection and books on film and art. The second area would be for administrative purposes and would include a storage facility for the servers to hold the digitized films.

There is the possibility of dividing the total area up into three sections to include a classroom area but this may compromise both the gift shop and office/storage spaces.

- First floor – Semi-dodecahedron. Accessible from the stairwell directly below (which already has disabled access in the form of a stair lift), as well as from the first floor of the main hall. Has a small kitchen area in place, and would make an ideal café/ restaurant. Seating/ tables for 30 people with space to move around. 15 Small (20”+) touch screens around the edge of the area with stools and a ledge to rest food and drink upon. These screens would incorporate ‘image mining’ and would allow the user access to the entire database of The Roland Collection. High on the flat wall of the room, there is a large window with a plunging panorama of the main hall below. Plans to build a viewing platform to allow people to enjoy the sight of the cinematic module and the hall from above.
- First floor – South East corner. At present, this is a small choir room accessible from the first floor hall and the large semi-dodecahedron area. Plans to make this into a class room/ small lecture theatre for local groups to utilise.
- First floor – Hall. Keep the pews. As below, partition off each section between the columns but hang projector screens beyond the balcony in the middle of the hall. Transept sections would need to be split down the middle to avoid line of sight problems, but this in turn may need the removal of the pews. Two screens for the two sections of the split transept either side, so four screens in total. Space for 20 people sitting in the transept section, so 40 in total. At the Western end of the church there is a relatively large section of pews on an incline that would seat 80 people at least, if not 100. In front of this block would hang a 20-foot wide projector screen.
- Hall – general. The windows will need black out material applied to them, or could be covered with double-sided projector screens so that the films shine through the windows, bringing the stain-glass to life for the outside world.
- Hall – ceiling. Would need repainting, but could have projected onto it interior views of the great domes of the world in static high-resolution images.
- Capacity – module: 192; transepts (G): 50; side sections (G): 36; transepts (1): 40; ‘cinema’ (1): 80. Total capacity: 398

Potential Partners

ONE North East

Mark Adamson
Creative Industries Senior Specialist
mark.adamson@onenortheast.co.uk
Tel: +44 (0) 191 229 6853

Culture North East

Arts Council England – North East office
Central Square
Forth Street
Newcastle upon Tyne NE1 3PJ
Tel: 0845 300 6200
Fax: 0191 230 1020
Email: enquiries@artscouncil.org.uk

Sunderland Local Authority

Tyne & Wear Archives & Museums
Discovery Museum
Blandford Square
Newcastle Upon Tyne
Tyne & Wear
NE1 4JA
Tel: (0191) 232 6789

arts@sunderland.gov.uk

Sunderland City Council
Civic Centre
Burdon Road
Sunderland
SR2 7DN
United Kingdom
+44 0191 520 5555

Newcastle University

Vice-Chancellor
Professor Chris Brink
Email: chris.brink@ncl.ac.uk
Telephone: +44 (0) 191 222 6064

University of Sunderland

Business Partnerships
University of Sunderland
The Business Gateway
Edinburgh Building
City Campus
Sunderland
SR1 3SD
Tel: 0191 515 3555
Fax: 0191 515 2147
businessgateway@sunderland.ac.uk

Durham University

Durham University
University Office
Old Elvet
Durham DH1 3HP
UK
Public Affairs 0191 334 6075
Conference and Tourism: 0191 334 2887
Marketing: 0191 334 6316
Media Relations: 0191 334 6075
Research & Economic Development Support 0191 334 4637

Northumbria University

Vice-Chancellor: victoria4.bell@northumbria.ac.uk
Director of Communications: helen9.taylor@northumbria.ac.uk
Pro Vice-Chancellor (Region, Engagement and Partnerships): joanne.haley@northumbria.ac.uk

Arts & Social Sciences
Northumbria University
Squires Building
Newcastle upon Tyne
NE1 8ST
+44 (0)191 227 3206

Teesside University

School of Arts & Media 01642 384019 arts@tees.ac.uk
Business Services 01642 384580 enterprise@tees.ac.uk
Public Relations Office 01642 342962 pr@tees.ac.uk

Regional Development Office 01642 384414
 Vice-Chancellor's Office 01642 342002 k.alexander@tees.ac.uk

David Lean Foundation Grant (UK)

The scheme is intended to support organisations working to further the education and cultural understanding of the public, through visual art. The main objective of the scheme is to support projects that stimulate creative work in the film production field, preserve and exhibit films for the public, work with educational organisations to increase the appreciation of good films and promote the techniques of film production. It is the Foundation's policy, apart from exceptional circumstances, to consider applications by individuals for scholarships only if made by or accompanied by a written recommendation from a recognised course provider. Applications can be submitted at any time.

The David Lean Foundation
 Churchill House
 Regent Road
 Hanley
 ST1 3RQ
 Telephone: +44 (0) 1782 202020
davidleanfoundation@kjd.co.uk

Website: <http://www.davidleanfoundation.org/site/index.htm>

Arts Council – Grants for Organisations

Grants to organisations normally range from £200 up to a limit of £100,000, and can cover activities lasting between three to five years. The average grant to organisations in 2005/06 was £21,634. The funding is available to arts organisations; local authorities and other public organisations; partnerships and collectives; regional and national organisations; organisations whose normal activity is not related to the arts, including voluntary; and community groups; and groups of organisations (one of the organisations involved will need to take the lead and have the main responsibility for managing the application and any grant). The type of activities that can be supported include projects and events; commissions and productions; research and development; audience development; marketing activities; buying assets such as equipment, instruments and vehicles; doing feasibility studies; refurbishing, improving and buying buildings to be used for the arts; and professional development and training, including travel grants and bursaries. Applications can be made at any time.

North East:
 0191 255 8500

Website: http://www.artscouncil.org.uk/funding/gfta2006_organisations.php

European Commission Media Programme 2007 - 2013 (UK)

Between 2007 and 2013 the European Commission will make £1,055 million available to support the European Audio-visual industry. The new MEDIA Programme aims to make the European industry more competitive, increase the international circulation of European audiovisual products and both preserve and enhance European cultural diversity. Funding is available to companies working in the Audio-visual industry for development, training as well as the distribution and promotion of audio-visual works. Financial assistance awarded under the programme may not exceed 50% of the costs of the activities supported. In certain specific cases, assistance of up to 75% of costs may be provided.

EACEA-P8@ec.europa.eu

Website: http://ec.europa.eu/information_society/media/index_en.htm

Jerwood Charitable Foundation (UK)

The Jerwood Charitable Foundation provides funding to and sponsorship of the visual and performing arts and education in the widest sense. The Jerwood Foundation supports a wide range of organisation in the arts. This can range from outstanding national institutions to providing seedcorn funding to support new arts initiatives. Grants are available in two ranges. Grants up to £10,000 and grants in excess of £10,000 and up to £50,000. Applications can be made at any time.

Jerwood Charitable Foundation
171 Union Street
Bankside
London
SE1 OLN
Telephone: 020 7261 0279
Email: info@jerwood.org

Website: <http://www.jerwood.org>

UK Film Council - Regional Investment Fund (England)

The UK Film Council invests £7.5 million a year into regional film activities through the Regional Investment Fund for England (RIFE). Through RIFE the regional screen agencies will be able to support a variety of projects aimed at developing public access to and education about film and the moving image. These funds will include: production funding; exhibition development funding; education project funds; archive development funds; training and development funds; and funds for audience development.

Northern Film and Media
 Central Square
 Forth Street
 Newcastle-upon-Tyne NE1 3PJ
 Tel: 0191 269 9200
 Fax: 0191 269 9213
 Email: info@northernmedia.org
 Website: www.northernmedia.org

UK Film Council - Development Fund (UK)

The UK Film Council - Development Fund aims to broaden the quality, range and ambition of British film projects and talent being developed. Support is provided for: Single development projects - divided into Seed Funding, Partnered Development Funding and Pre-pre production Funding; Slate funding for companies which won tenders for business and proposals; 25 Words or Less - the Development Fund offers up to 12 writers each year a fixed sum of £10,000 to develop a first draft script in a specific genre. 25 Words or Less is run three times a year and at each entry point different genres are selected. Annual Funds available total £4 million. In general individuals may receive £10,000 or less and companies more £10,000.

Business Affairs Department
 FILM COUNCIL
 10 Little Portland Street
 London W1W 7JG
 Tel 020 7861 7861
 Fax 020 7861 7865

Website: <http://www.ukfilmcouncil.org.uk/funding>

Monument Trust Grant (UK)

The Sainsbury Family Charitable Trusts is the operating office of 18 grant-making trusts established by three generations of the Sainsbury family. Each trust works autonomously as an independent legal entity with a separate board of trustees, actively led by an individual member of the family with keenly-followed interests. The Monument Trust Grant focuses on Health and Community Care - substantial HIV/AIDS projects in the UK and Africa, social exclusion, the sexual health of young people, and hospices and Arts and Heritage - arts, architectural and environmental projects of national or regional importance, including galleries, museums, and historic houses and gardens. Proposals are particularly welcome for cultural projects which will make a major contribution to improving economically depressed areas and Criminal justice - including prisoners' resettlement, advice and mentoring, and alternatives to custody. The funding amount is discretionary and applications can be submitted at any time.

Sainsbury Family Charitable Trusts
 Adlington House (1st Floor)
 150 Victoria Street
 SW1E 5AE
 Telephone: 0207 410 0330

Website: <http://www.sfct.org.uk/monument.html>

Biffaward - Flagship Scheme (UK)

Biffaward is a multi-million pound fund, which awards grants to community and environmental projects across the UK. The fund's money comes from landfill tax credits donated by Biffa Waste Services. Biffaward is managed by the Royal Society of Wildlife Trusts on Biffa's behalf. Projects can only be funded if they are within 25 miles of a Biffa operation or 10 miles of a landfill site (operated by any company). Under the Flagship Programme grants of between £150,000 and £500,000 are available. Biffaward support two types of projects. These are rebuilding biodiversity and cultural facilities. Applicants wishing to apply for the Flagship Scheme must contact their regional Biffaward Officer to discuss the details of their project first. The organisation making the application must be eligible to enrol with ENTRUST as an Environmental Body.

Biffaward
 Royal Society for Nature Conservation
 The Kiln
 Waterside
 Mather Road
 Newark
 NG24 1WT
 Tel: 01636 677711
 Fax: 01636 670001
 E-mail: grants@rswt.org

Website: <http://www.biffaward.org/index.php/about/foverview>

Sea Change (England)

Sea Change is a £45 million capital grants programme open to Local Authorities to fund a range of cultural, heritage or public space projects to regenerate England's deprived seaside resorts. Through this programme grants of between £200,000 and £4 million are available to improve theatres, museums, libraries, galleries, archives, outdoor performance spaces, landscapes, or projects which promote new forms of cultural engagement, etc.

CABE
 1 Kemble Street
 London
 WC2B 4AN
 Tel: 020 7070 6700
 Fax: 020 7070 6777
info@cabe.org.uk

Website: <http://www.cabe.org.uk/default.aspx?contentitemid=2442>

Clore Duffield Foundation Main Grants Programmes (UK)

Through its main grants programme, the Foundation makes grants of between £5,000 to in excess of £1 million to registered charities for activities in education, the arts, museums, galleries and heritage sites (particularly for education spaces), health, social welfare and disability; and jewish charities. Funding is available for capital re-developments as well as project, programme and revenue funding. There is no deadline for the Main Grants Programme and applications are accepting on a rolling basis.

Website: http://www.cloreduffield.org.uk/page_sub.php?id=73&parent=35

Wolfson Foundation Grant Programmes (UK)

The Wolfson Foundation makes grants for capital projects to registered charities in the UK (or organisations with charitable status) active in the areas of Science and Technology, Education, Arts and Humanities, and Health and Welfare. The Foundation makes grants totalling approximately £35 million per annum. The primary grant recipients tend to be Institutes of Higher Education, Schools and Anglican churches. Grants tend to range from £1,000 to in excess of £1 million.

The Wolfson Foundation
 8 Queen Anne Street
 London
 W1G 9LD
 Tel: 020 7323 5730

Website: <http://www.wolfson.org.uk/>

Foyle Foundation Grants Programme (UK)

The Foyle Foundation is an independent grantmaking trust that distributes grants to UK charities whose core work is in the areas of Learning, the Arts and Health. Since it became operational in

November 2001, the Foundation has disbursed over £26.2m in grants in the areas of Learning, the Arts and Health. Grants are available for both capital and revenue projects. Applicants need to be organisations with registered charitable status. The majority of grants will normally be in the range of £10,000 to £50,000. The maximum amount of a large grant in any one year will not normally exceed £500,000. Applications can be submitted at any time.

The Foyle Foundation
Rugby Chambers
2 Rugby Street
London WC1N 3QU
Tel: 020 7430 9119
Fax: 020 7430 9830
e-mail: information@foylefoundation.org.uk

Website: <http://www.foylefoundation.org.uk/>

MLA / V&A Purchase Grant Fund (UK)

The fund contributes to the purchase of objects relating to the arts, literature and history by museums, galleries, record repositories and specialist libraries in England and Wales. Through the acquisitions it supports the Purchase Grant Fund aims to help and develop the quality and standards of regional collections for the understanding and enjoyment of the public.

For more information phone 020 7942 2536 or email puchasegrantfund@vam.ac.uk

Website: http://www.vam.ac.uk/about_va/partnerships/purchase_grant/index.html

Paul Hamlyn Foundation Grant Programmes (UK)

The Paul Hamlyn Foundation is one of the larger independent grant-making foundations in the UK. The Foundation makes grants to organisations which aim to maximise opportunities for individuals to experience a full quality of life, both now and in the future. In particular the Foundations concerned with children and young people, and others who are disadvantaged. The Foundation has three priority areas of funding; the arts, education and learning and social. The Foundation also makes grants for projects which are concentrated in India. There is no maximum or minimum grant although the average grant awarded in the past has been approximately £19,000. Applications can be submitted at any time.

18 Queen Anne's Gate,
London
SW1H 9AA
Tel: 020 7227 3500 Fax: 020 7222 0601
e-mail: information@phf.org.uk

Website: <http://www.phf.org.uk>

John Ellerman Foundation Grants Programme (UK)

Within the UK, the Foundation provides grants to registered charities doing work of national significance, in the following categories: Medical and Disability, Community Development and Social Welfare, Arts and Conservation of the natural environment. The Foundations distributes around £4 million in grants every year and the minimum grant that a charity can apply for is £10,000. The Foundation also supports work in South Africa. Applications can be submitted at any time.

The Appeals Manager
The John Ellerman Foundation
Aria House
23 Craven Street
London WC2N 5NS

Tel: 020-7930-8566
Fax: 020-7839-3654

Website: <http://www.ellerman.org.uk/>

The Leche Foundation Grant (UK)

The Leche Foundation Grant makes grants for charitable purposes, in particular for the furtherance of education or academic research and the support of the National Trust and the preservation of rural England, and financing the visits of teachers and students abroad. The main focuses of the Trusts grant making activities are: the promotion of good relations between Britain and third world countries; assistance to academic, educational or other organisations concerned with music, drama, dance and the arts; the preservation of buildings and their contents and the repair and conservation of church furniture; and the preservation of the nation's countryside, towns, villages and historic landscapes. The trustees meet in February, June and October to review applications. The funding amount is discretionary and applications can be submitted at any time.

Mrs Louisa Lawson
The Leche Foundation
84 Cicada Road
London SW18 2NZ
Telephone: +44 (0)20 8870 6233

info@lechetrust.org

Website: <http://www.lechetrust.org/guidelines.htm>

Grocers' Charity Grant (UK)

The Charity has wide charitable aims. Each year a significant proportion of its annual expenditure is committed in the field of Education, by way of internal scholarships and bursaries at schools and colleges with which the Grocers' Company has historic links. The balance is spread across several areas of interest, namely the relief of poverty (including youth), disability, medicine, the arts, heritage, the Church, and the elderly, with emphasis usually given to the first two categories. The funding amount is discretionary.

Miss Anne Blanchard

The Grocers' Charity Grocers' Hall

Princes Street

London EC2R 8AD

Telephone: 020 7606 3113

enquiries@grocershall.co.uk

Website: <http://www.grocershall.co.uk/index.php/charity/>

Garfield Weston Foundation (UK)

Founded in 1958 the Garfield Weston Foundation is a UK based, general grant- giving charity that makes grants in the areas of the Arts, Community Education, Environment, Health, Religion, Welfare and Youth. In the year to 5 April 2006, the Foundation supported 1,533 applications with grants totalling over £38 million. Support can only be given to organisations that are registered charities and excepted or exempt charities such as churches, hospitals, educational establishments, museums and housing corporations. There is no limit on the size of grant. The Trustees consider every application is considered on its own merits.

The Administrator

Garfield Weston Foundation

Weston Centre

10 Grosvenor Street

London

W1K 4QY

Website: <http://www.garfieldweston.org/>

European Cultural Foundation Grants Programme (UK)

The European Cultural Foundation (ECF) is an independent foundation that promotes cultural participation and cooperation in Europe and beyond. The ECF was founded in 1954 in order to help add a cultural dimension to the European integration process. The ECF runs a number of funding programmes and award grants for innovative work in the cultural field. The Foundation's particular areas of interest are; media; the arts and transnational mobility, networking and cooperation projects.

Ms Vanessa Reed (UK),

Grants Officer

vreed@eurocult.org

Ms Esther Claassen (NL)

Grants Administrator

eclaassen@eurocult.org

Website: <http://www.eurocult.org/>

Culture Programme 2007 - 2013 (UK)

The Culture programme grants to support cultural cooperation projects in all artistic and cultural sectors (e.g. performing arts, literature, heritage, tourism). The programme supports projects that encourages creativity and mobility, public access to culture, distribution of art and culture, inter-cultural dialogue, and knowledge of European cultural history. Funding is available to public and private organisations whose main activity is within the field of culture, such as networks of public authorities, companies, institutions, but more typically organisers of cultural events e.g. institutes, associations, foundations, colleges and academics.

Geoffrey Brown at EUCLID

46-48 Mount Pleasant, Liverpool L3 5SD

Tel: 0151 709 2564, Fax: 0151 709 8647

Email: euclid@cwcom.net

DG Education & Culture, Unit C1 Tel: 0032 2 299 1111 (Commission switchboard)

Website: http://ec.europa.eu/culture/index_en.htm

Drapers' Charitable Fund Grant (UK)

The Drapers' Company aims to improve the quality of life and expectations of people and their communities within the UK, particularly those disadvantaged or socially excluded, through the award of grants in the fields of education and relief of need. Wide ranging aims and objectives are achieved by making grants in six broad areas: Relief of need, which includes amongst others

homelessness and prisoners; Education and Training; Textiles ; Northern Ireland and Heritage and Arts. The funding amount is discretionary.

Drapers' Company
Drapers' Hall
Throgmorton Avenue
London EC2N 2DQ
Telephone: 020 7448 1309

Website: http://www.thedrapers.co.uk/Charities/8_charitable_trust.html

Artistic Project Grants (UK)

The Artistic Project Grant Supports outstanding artistic projects which show vision in illuminating the issues of diversity in Europe. Artistic uniqueness and European relevance of projects are vital. Projects that reflect on European Developments in an innovative way will be looked on favourably. The average funding amount is between £30 000 - £60 000. One-off events are unlikely to be supported unless they have clear impact and are sustainable within the context. Applications can be submitted at any time.

European Cultural Foundation (ECF) Jan Van Goyenkade 5 Amsterdam 1075 HN Telephone: 0031 20 573 3868

Website: <http://www.eurocult.org/uploads/docs/1228.pdf>

South Square Trust Grant (UK)

The aims of The South Square Trust Fund were for grants to be made for general charitable purposes including, the elderly, medical research, hospital appeals for equipment, support groups, community groups, horticulture, green issues and many others, as well as charitable projects connected with the fine and applied arts. The Trust also supports a number of schools and colleges offering courses in the fine and applied arts as well as individual students. The Trustees assist individuals in two ways, firstly through direct scholarships to a number of Schools and secondly by awarding grants to individuals who apply directly. Individual awards can be used to help with paying fees or for living expenses but no assistance is given for the purchase of equipment, private lessons or travel outside of the UK. The funding amount is discretionary and applications can be submitted at any time.

The South Square Trust PO Box 169 Lewes East Sussex BN7 9FB Telephone: 01825 872264

Website: <http://www.southsquaretrust.org.uk/Details/History.aspx>

Barcapel Foundation Grant (UK but predominantly Scotland)

The Barcapel Foundation focuses on three priority areas for funding which are health: all areas of medicine and healing are supported by the foundation, with a particular interest in complementary and alternative therapies., heritage: They are committed to preserving and protecting our artistic and cultural heritage, especially with reference to the built environment. and youth: the foundation supports all areas of development for young people especially those from socially disadvantaged backgrounds. The Foundation is particularly keen to hear from charities who require finance to get new initiatives and endeavours started. The funding amount is discretionary however, it is highly unusual that a single donation will exceed £100,000 and all potential awards over £15,000 are assessed by a team operating independently of the Trustees. Applications can be submitted at any time.

Barcapel Foundation The Mews Skelmorlie Castle Skelmorlie Ayrshire PA17 5EY Telephone: 01475 521616
admin@barcapelfoundation.org

Website: <http://www.barcapelfoundation.org/guidelines.htm>

Headley Trust Grant (UK)

The Sainsbury Family Charitable Trusts is the operating office of 18 grant-making trusts established by three generations of the Sainsbury family. Each trust works autonomously as an independent legal entity with a separate board of trustees, actively led by an individual member of the family. The trusts only fund registered charities or activities with clearly defined charitable purposes. The Headley Trust Grant funds many areas such as Arts, heritage and conservation projects in the UK of outstanding creative or architectural importance. They are also keen to help with repair work to cathedrals, restoration of buildings and development projects in sub-Saharan Anglophone Africa, and Ethiopia (This is not an exhaustive list, please see website). The amount of funding is discretionary however. Applications can be submitted at any time.

Sainsbury Family Charitable Trusts
 1st Floor Allington House
 150 Victoria Street
 London SW1E 5AE
 Telephone: 0207 410 0330

Website: <http://www.sfct.org.uk/applying.html>

Granada Foundation Grant (England, particularly North West)

The Foundation wishes to encourage and promote the study, practice and appreciation of the fine arts, including drawing, architecture and landscape architecture, sculpture, literature, music,

opera, drama, cinema, and the methods and means of their dissemination. The Foundation also welcomes applications which aim to engage and inspire young people and adults to take an interest in science. The Advisory Council meets three times a year at regular intervals to consider applications. There is a clear preference for new projects; although the Foundation will support festivals and other annual events, this should not be regarded as automatically renewable. In the past, grant awards have ranged from £500 - £100,000. Applications can be submitted at any time.

The Granada Foundation
PO Box 3430
Chester
CH1 9BZ
Telephone: 01244 661 867
enquiries@granadafoundation.org

Website: <http://granadafoundation.org/howtoapply/tabid/80/language/en-GB/Default.aspx>

Rayne Foundation Grants Programme (UK)

The Rayne Foundation offers grants to registered charities in the areas of the arts, education, health and medicine and social welfare and development. Within each of these sectors the Foundation has an evolving list of areas of special interest. The annual grant making programme is in the region of £1.7 million and the maximum grant available is £100,000. Funding is available both for capital and revenue expenditure. Applications can be made at any time.

The Rayne Foundation
Carlton House
33 Robert Adam Street
London W1 3HR
Email: info@raynefoundation.org.uk

Website: <http://www.raynefoundation.org.uk/>

Grants for the Arts - Capital (England)

Grants for the arts - capital is designed to support arts capital projects, including buying equipment. The type of activities supported include new buildings for the arts; improving existing arts buildings; converting existing buildings for use by the arts. The fund is open to a wide range of organisations including local authorities and other public organisations ; partnerships; collectives; and regional and national organisations. The fund is also open to organisations whose normal activity is not arts-related, including voluntary and community groups.

14 Great Peter Street
 London SW1P 3NQ
 Phone: 0845 300 6200
 Fax: 020 7973 6590
 Textphone: 020 7973 6564
 Enquiries
 Phone: 0845 300 6200
 Email: enquiries@artscouncil.org.uk

Website: <http://www.artscouncil.org.uk/funding/grants.php>

Visiting Arts Project Development Awards (UK)

Visiting Arts Project Development Awards are open to all British-based promoters and venues promoting quality foreign work which has a clear country specific dimension, which can demonstrate its contribution to the development of cultural awareness and cultural relations and which will produce some kind of continuing impact, influence or follow-up. The funding is available to UK-based arts organisations, promoters and venues proposing projects that take place in the UK and involve presenting art/or working with artists from any country overseas.

Visiting Arts
 Bloomsbury House
 74 - 77 Great Russell Street
 London WC1B 3DA
 Fax: + 44 (0)20 7291 1616

Website: <http://www.visitingarts.org.uk/home>

Grants for the Arts - Individuals

Grants to individuals normally range from £200 up to £30,000, and can cover activities lasting between three to five years. The funding is available to artists, performers, writers, promoters, presenters, curators, producers, groups of individuals and other individuals working in the arts. The type of activities that can be supported include amongst others; projects and events; activities for people to take part in; audience development; education activities; buying assets such as equipment, instruments and vehicles; public art; professional development and training, including travel grants; residencies and touring. Applications can be submitted at any time.

North East:
 0191 255 8500

Website: <http://www.artscouncil.org.uk/funding/gfta2006.php>

Townscape Heritage Initiative (UK)

This initiative is for projects to regenerate the historic environment in towns and cities, which are led by partnerships of local, regional and national interests. It seeks to repair the buildings which make up the special architectural character of historic urban areas, with a view to bringing derelict and under-used historic buildings back into practical use. Projects should involve and benefit the wider community as well as those directly concerned with grant-aided properties. Applicants may be: single organisations, for example local authorities; formal partnerships ; or less formally structured consortia. Grants range between £250,000 and £2 million. Applications need to be submitted against specific calls for proposals.

Michael Copeman, Special Programmes Manager, Heritage Lottery Fund, 7 Holbein Place,
London SW1W 8NR
Email: thi@hlf.org.uk or write to

Website:

<http://www.hlf.org.uk/English/HowToApply/OurGrantGivingProgrammes/TownscapeHeritageInitiative/>

Lloyd's Register Educational Trust Grant (UK)

The Lloyd's Register Educational Trust is an independent charity operating throughout the world. It was established in 2004 by the Lloyd's Register Group. The Trust funds activities in four categories : pre-university education - engaging school children (The Trust does not usually provide funding directly to individual students or individual schools but rather supports organisations that work with schools); university education - supporting students studying for a first degree or doing a postgraduate course; vocational training and professional development - supporting people in work who are enhancing their knowledge and skills and research - funding fundamental industry research programmes at existing or new 'centres of excellence' at universities and academic institutes. The Trust prefers to fund programmes over a three to five year timeframe. The funding amount is discretionary and applications can be submitted at any time.

lloyd's Register Educational Trust Registered charity no. 1111853 71 Fenchurch Street London EC3M 4BS, UK Tel +44 (0)20 7709 9166 Email lret@lr.org

Website: <http://www.lr.org/About+Us/Lloyds+Register+Educational+Trust/>

Esmée Fairbairn Foundation Grants Programme (UK)

The Foundation which is one of the UK's largest grant making Trusts makes approximately £30 million of grants to registered charities and not - for profit organisations each year. The majority of funding is available through the main grants programme. This supports activities to enhance

the UK's cultural life, education, the natural environment and enabling people who are disadvantaged to participate more fully in society. Grants are also awarded through specific funding strands. Currently these are Biodiversity; Food; Museum & Heritage Collections; and New approaches to learning. The average size of grants awarded by the Foundation is £50,000.

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