



**Equality Impact Assessment of the:**

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

**Consultation Document**

**Issued: 28<sup>th</sup> January 2013**

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# **Contents**

**Executive Summary**

**Introduction**

- 1. Definition of the aims of the policy**
  
- 2. Consideration of available data and research**
  - 2.1 Arts Council Data**
  - 2.2 Published Research**
  
- 3. Assessment of potential and actual impacts**

**Consultation Questionnaire**

**Consultation Arrangements**

**Publishing our Consultation Findings**

## Executive Summary

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

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

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

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

## **Introduction**

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

### **Section 75**

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

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

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

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

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

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

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

The Arts Council is now at the Formal Consultation stage.

**The closing date for receipt of comments is: 29<sup>th</sup> April 2013**

## **Definition of the aims of the policy**

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

## **Consideration of available data and research**

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

### **ACNI documents:**

ACNI 5 year plan Creative Connections

ACNI Arts and Older People Strategy

ACNI Intercultural Arts Strategy

ACNI Youth Arts Strategy

ACNI Music Review and Strategy

ACNI Opera Strategy

ACNI Community Arts Strategy

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

ACNI Audit of Inequalities

ACNI Independent Evaluation of the Re-imaging Communities Programme

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

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

ACNI GPS outputs 2012

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

ACNI Arts and Older People Interim Evaluation

ACNI screening document for the Youth Arts Strategy

ACNI EQIA document for the Youth Arts Strategy

ACNI Living and Working Conditions of Artists, 2010

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



**Government documents:**

OFMDFM Programme for Government 2012-2015

DCAL Corporate Plan and Balanced Scorecard 2011-15

**Other Sources**

2011 Census

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

YPBAS 2010

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

## **2.1 Arts Council Data**

### **Religious Belief**

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

### **Political Opinion**

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

### **Racial Group**

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

(RFO). This represented less than 1% of the total staffing complement. Analysis of the constant sample over the three consecutive years since 2008/09 suggests a small, but growing representation of staff from ethnic minority backgrounds. However, as a proportion of the overall staffing complement, individuals from the ethnic minority community still remain at less than 1% of the total workforce. According to Equality Monitoring Returns for the period 2009/10 to 2011/12 Boards of ACNI funded organisations are on average 91% White, with persons designating as Other or Mixed Racial Background comprising around 2%.

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

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

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

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

## **Age**

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

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

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

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

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

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

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

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

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

### **Sexual Orientation**

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

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

### **Gender**

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

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

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

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

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

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

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

## **Disability**

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

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

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

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

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



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

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

### **Dependants**

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

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

## **2.2 Published Research**

### **Racial Group**

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

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

### **Age**

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

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

### **Gender**

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

### **Dependants**

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

## **Assessment of potential and actual impacts**

### **Section 75 Categories**

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

#### **Religious Belief**

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

#### **Political Opinion**

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

## **Racial Group**

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

## **Age**

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

## **Marital Status**

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

## **Sexual Orientation**

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

## **Gender**

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

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

### **Disability**

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

### **Dependants**

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

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

### Consideration of Measures to Mitigate Impacts

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

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



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

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

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

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

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

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

## Consultation Arrangements

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

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

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

### Access to documents

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

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