

Equality Screening Template



The Council has a statutory duty to screen. This includes our strategies, plans, policies, legislative developments; and new ways of working such as the introduction, change or end of an existing service, grant funding arrangement or facility. This screening template is designed to help departments consider the likely equality impacts of their proposed decisions on different groups of customers, service users, staff and visitors.

The screening template has 4 sections:

Section A - provides details about the policy / decision that is being screened

Section B – gives information on the consultation process, supporting evidence gathered and has 4 key questions outlining the likely impacts on all equality groups.

Section C - has 4 key questions in relation to obligations under the Disability Discrimination Order

Section D - is the formal record of the screening decision.

Section A

Details about the policy / decision to be screened

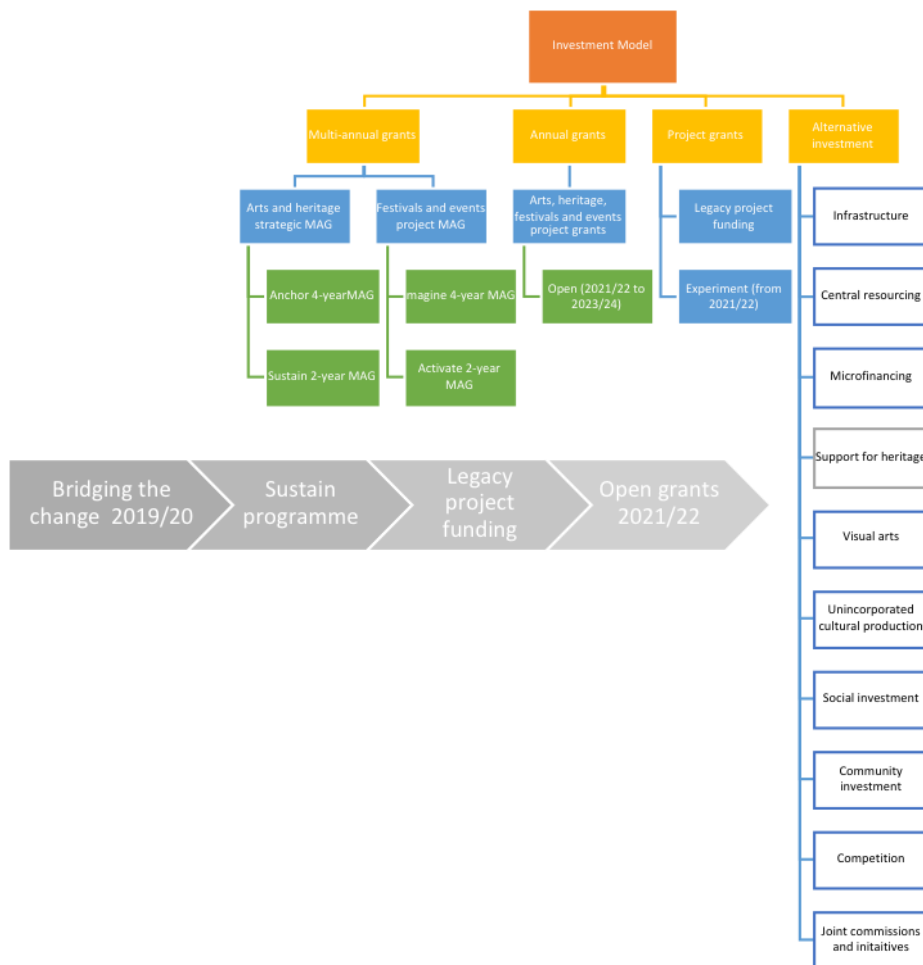
1. Title of policy / decision to be screened:-

A City Imagining Investment Model

2. Brief description of policy / decision to be screened:-

The Investment Model outlines how the council will support the delivery of the strategic priorities set down in the city's new cultural strategy, A City Imagining. A City Imagining will in turn deliver social, economic and cultural outcomes for the people of Belfast and its cultural sector, contributing to the Belfast Agenda. It builds on and replaces the previous strategy, the Cultural Framework for Belfast, and associated funding, including Core Multi-annual Funding (CMAF).

The Investment Model proposes four broad investment strands – multi-annual grants (MAGs); annual grants; project grants; and alternative investment – supported by a Transition programme to help manage the change.



The Investment Model will be introduced in phases.

- MAGs will be awarded in March 2020 for activity running from April 2020 up to March 2024. This strand has been developed in full and included in the Investment Model.
- Legacy project funding – that is project funding that supported the Cultural Framework and was subject to an equality impact assessment (EQIA) in 2012 – will remain substantially unchanged in 2020/21, but replaced by new annual and project grants from 2021/22.
- Annual grants will be introduced from 2021/22 depending on the successful implementation of MAGs. A draft of the new annual grant, Open, has been included in the Investment Model.
- A new project grant, Experiment, will be introduced from 2021/22 depending on the successful implementation of MAGs. An outline of this grant has been included in the Investment Model.
- The Transition programme will assist organisations exiting out of the current CMAF portfolio, which will affect an estimated 20 organisations. Some recommendations relating to Transition have been included in the Investment Model, including that the programme should be tailored to each individual organisation.
- Alternative investment will be introduced subject to further feasibility, design and available resource. A number of recommendations are included in the Investment Model.

This equality screening therefore focus on the Investment Model in general and MAGs in particular as the most developed investment strand. It is expected that more substantive screening of other strands will be carried out at they are designed and implemented.

Multi-annual grants

There are two strands of MAGs available: grants for:

1. Festivals and events with an audience of more than 10,000
2. Arts and heritage organisations with a year-round programme of activity

There are also two tiers of investment available: two- and four-year.

3. Aims and objectives of the policy / decision to be screened:-

The Investment Model

The Investment Model “takes the long view required to deliver transformation for the city. It recognises that the first priority must be to invest in a healthy cultural ecosystem.”

The aims of the Investment Model are set down in the A City Imagining strategy:

- Support the cultural life of the city by enabling our citizens to be active, dynamic and creative agents of change.
- Invest in our cultural and creative sectors to develop the skills and capacity for production and innovation.
- Position Belfast as an international testing ground for new approaches to cultural engagement, development and placemaking.
- Establish Belfast as a cultural destination.

There are also four published investment priorities:

- Anchor: support the cultural infrastructure for a thriving cultural ecosystem
- Activate: empower civic and sectoral engagement, skills and capacity building in order to support inclusive growth
- Experiment: facilitate innovation, catalyst projects and new ideas
- Open: support outward-facing opportunities, including marketing and international cooperation

A City Imagining

A City Imagining, the city's cultural strategy 2020–30, has been developed by the people of Belfast and places culture and creativity at the heart of civic development. Outward-looking, forward-facing, innovative and inclusive, it recognises the impact culture has on:

- Cohesion and permeability
- Identity and confidence
- Attracting investment
- Retaining talent

There are four themes within the strategy:

1. A City Belonging (active participation): Priorities under this theme will support citizens to be active agents of change and co-creators of cultural activity
2. A City Challenging (diversity): Priorities under this theme will aspire to cultivate creative environments for dynamic co-creation and synergy in our placemaking
3. A City Creating (new approaches): Priorities under this theme will facilitate and explore new ways of working, taking more risks and helping artists to have more autonomy to engage with citizens in new and creative ways
4. A City Exploring (our place in the world): Priorities under this theme will Transition and strengthen the city's cultural ecosystem

The draft strategy also identifies a number of milestone projects including 2023 year of culture, the Hub, UNESCO City of Music and major events.

The council carried out a 12-week public consultation and EQIA of A City Imagining. The findings were reviewed, strategy amended and the final report was agreed in September 2019. Relevant findings from the consultation and EQIA have been considered in the design of the Investment Model and development of this equality screening.

In addition to the Investment Model, the council has also developed an implementation plans, and it will also develop a communications plan and an evaluation framework.

4. On whom will the policy / decision impact?

Consider the internal and external impacts (both actual or potential) and explain:-

Staff YES

The Investment Model will involve changes to how staff work.

Service users YES

The Investment Model will benefit people and groups participating in or attending cultural activity.

Other public sector organizations YES

The Investment Model recommends collaboration with other public sector organisations such as the Arts Council of Northern Ireland (ACNI) and statutory community planning partners.

Voluntary / community groups / trade unions YES

As investees, third sector organisations are the primary beneficiaries of the Investment Model.

Others, please specify NO

5. Are there linkages to other Agencies/ Departments?

The Investment Model recommends collaboration with other public sector organisations such as ACNI and statutory community planning partners.

Changes in grants allocated under the Investment Model will also impact grants given by other departments.

The Investment Model recommend that one legacy grant, the Community Festivals Fund (CFF), transfers to the council's City and Neighbourhoods Department, subject to further discussion and agreement.

Section B

Information on the consultation process, supporting evidence gathered and has 4 key questions outlining the likely impacts for equality and good relations

6. Outline consultation process planned or achieved

Engagement

In the scoping and design stages of A City Imagining, the council carried out extensive engagement including:

- engagement with 5,361 citizens, 625 creators and 106 artists
- 137 events
- “deep dive” engagement workshops with 500 participants and audiences of over 5,000
- 15 consultation sessions with disabled people with each session focused on the needs of specific disabilities
- workshops and briefings with elected representatives
- workshops with arts and community organisations
- workshops, meetings and communications with the heritage sector and other key stakeholders
- presentations to Belfast City Council’s Policy Officers Group, Equality Consultative Forum, Youth Forum and Older People’s Forum
- meetings of the city’s Culture Forum
- ‘As an extension of the pre-consultation process, over 15 facilitated sessions on accessing culture, both as an audience member and as an artist/performer, were held across the city for disabled people with each session catering for, and consulting on, the needs of specific disabilities.

Public consultation

The public consultation on the A City Imagining strategy and EQIA was carried out from April to July 2019.

A press release, advertisements, an article in City Matters and council social media publicly announced the launch of the consultation. Copies of the draft strategy, executive summary and accompanying short film were distributed widely. There were also exhibitions, events, one-to-one meetings and workshops, including with people and groups that may face barriers to cultural engagement, such as people with dependants, LGBTQ+ people and refugees and asylum seekers.

The draft strategy and EQIA were available on the council’s consultation hub, Citizenspace. Consultation questions specifically asked for feedback on the Investment Model and equality issues.

Overall, the consultation reached 3,000 people. The response to the draft documents was overwhelmingly positive, albeit with recognition that success will require new ways of working and additional resources.

The main issues raised in terms of the equality were:

- The draft strategy did not reference specific Section 75 groups such as members of the LGBTQ+ community, minority ethnic groups or disabled people.
- The importance of equality of access and equality of opportunity.
- Making information readily available on the accessibility of venues.
- Consider accessibility issues when planning and delivering cultural events and activities, including cost, pricing and infrastructure such as transport and parking.
- Increasing staff capacity and training around the use of language and assistance around disability.
- The need for monitoring to be manageable.

The public consultation report on the strategy states that “There was a strong endorsement of the need to look at new forms of investment. Understandably, there were calls to balance support for innovation and experimentation with the need to invest in our existing infrastructure. There were some concerns that the open definition of culture that permeates through the strategy may create issues when it comes to funding of activity.”

Specific feedback relevant to the Investment Model includes:

- [R]eporting (monitoring and evaluation) procedures could be made simpler
- The proposed cancellation of project grants for events during 2020/21 is a retrograde step which will have an impact on smaller and new festivals and event organisations and should be reconsidered.
- Concerned how existing funding will breed new funding or if existing funding be redirected and starve what exists now.
- A greater emphasis on experimentation and activation should be considered rather than just anchoring existing arts and cultural organisations.
- Belfast City Council could assist the commercial and not-for-profit arts sectors to work together. The revised funding model that BCC is moving to should actively encourage partnerships between commercial and not-for-profit organisations.
- Innovative approaches such as developers’ contributions utilising the experience and drive of the commercial/private sector to help support and subvent cultural activity, should be explored especially when the City is still undergoing extensive development and expansion.
- When looking at developing a cultural investment programme for the city it would be important for Belfast City Council to engage with Arts and Business NI consider the findings from its research and utilise Arts and Business NI’s extensive experience in public private funding models for the Arts and its growing cross sectoral network. By integrating investment in festivals and events into the overall investment programme there should be an appropriate funding process developed for organisations who have a year round programme incorporating a festival or festivals.
- Festival organisers should have the opportunity to pitch themselves to the council as “signature” or “growth” rather than being automatically categorised and the criteria should be carefully defined to avoid undermining the development potential of certain festivals.
- With regards to “signature” and “growth” events, for those festivals categorised as “growth” there should be active collaboration for creating a route map for that festival to demonstrate how they can become “signature”. Appropriate long term investment and additional development support from the council in terms of strategic and business planning should be offered.
- [I]nvestment should continue to be considered on a 3 to 5 year basis to ensure security and strategic vision for the cultural sector. There should remain a flexible approach in terms of the organisation being able to direct the funding where it is most

needed in their organisation rather than prescriptive budget allocations and the level of trust/goodwill that has been demonstrated by council in the CMAF programme.

- We believe that the council could invest better in the sector by considering new ways of working, such as leasing buildings for arts venues or acting as guarantor to allow cultural organisations to buy buildings. Currently rent is the largest overhead of all arts organisations and the money goes straight to private landlords, which does not benefit the city. [...] in Ljubljana for instance the councils pay for utilities for galleries centrally (by paying for these as a block the council gets a better deal so it costs less than galleries paying separately and the council funding each gallery separately for utilities).

The A City Imagining EQIA concludes that

The Cultural Strategy is likely to have a positive impact on all Section 75 groups, both directly and indirectly, by contributing to economic growth and social progress. It is anticipated, however, that some areas of development may have a differential impact on a number of Section 75 groups in a positive manner by addressing recognised need and these are highlighted below.

Investment in the Cultural Strategy will help the city to encourage economic growth and position Belfast as a primary tourist destination and international city. This economic growth will provide opportunities to target under-represented groups such as disabled people and those from black and minority ethnic backgrounds. The opportunities for economic growth will provide opportunities for those from deprived communities in the city.

Seek to maximise the opportunity to participate in cultural activity by ensuring that events, venues and facilities are inclusive and accessible. This will have particular benefits for those groups who currently experience barriers to access, including people from black and minority ethnic communities, LGBTQ++, disabled people, older people and people with dependants.

The four strategic themes and priorities will also help to reduce segregation and social isolation.

A more detailed report on the public consultation is available on the Council's website at www.belfastcity.gov.uk/culturalstrategy.

7. Available evidence

A City Imagining, the Investment Model and their equality assessments have been developed based on evidence from a wide range of sources including the engagement and consultation outlined above.

Strategic context

The strategy and Investment Model review and build on several existing strategies, which were subject to equality screening or impact assessment:

- The Belfast Agenda
- The Cultural Framework 2012–20
- The Belfast City Centre Regeneration and Investment Strategy 2015–30
- The Integrated Tourism Strategy 2015-20
- The City Events Annual Delivery Programme

The A City Imagining Implementation Plan

The Investment Model is one of several pillars of the A City Imagining strategy. The implementation plan, which was agreed in October 2019, in particular includes a number of complementary actions and priorities including:

- Establish a participative forum open to those resident or working in Belfast
- Develop and deliver a Cultural Ambassadors scheme ensuring representation from culturally diverse backgrounds
- Commission research and publish annual insights into cultural participation
- Deliver eight 3-year (Y)our Home Projects to include projects led by and working with LGBTQ++ groups, new communities, disabled people, older people, schools and multi-lingual communities
- Develop schemes to support higher participation and representation at cultural events by disabled people. This could include specific initiatives such as Gig Buddies
- Support employability skills and capacity building programmes for disabled artists and those from minority ethnic groups
- Support innovation and development in technological interventions that address the barriers of language and accessibility in cultural participation, i.e., automated/mobile audio description of events/exhibitions
- Complete an accessibility audit of cultural venues to publish accurate access information on an online platform

Previous Investment Model

Core Multi-annual Funding

One of the key innovations under the Cultural Framework was the migration of all strategic grants to three- to four-year CMAF funding contracts. This created a portfolio of up to 56 CMAF arts and heritage organisations. Individual grants ranged from £10,000 to £150,000 per year. The total annual budget peaked at just under £1.5 million per year.

An internal review of CMAF from 2016 to 2018 found that:

- Funded organisations achieved 92 per cent of their audience targets; 90 per cent of their participation targets; and 90 per cent of their projected income.
- 552,738 people participated in workshops, classes and other activities put on by our funded organisations.
- 8,093,929 people came to shows, events and other activity put on by CMAF organisations.
- Investment helped to support, on average, 294 jobs per year, and create a total of 26,166 employment opportunities for artists.

However, it also found evidence that:

- There should be more segmentation of funding based on strategic priorities.
- Core multi-annual funding can restrict innovation, sectoral development and cultural practice.

Arts and Heritage Project Fund

The arts and heritage project fund (AHPF) opened biannually for projects that supported the Cultural Framework themes. The maximum grant available was £10,000, and the annual budget was £160,000.

An independent evaluation of Belfast City Council's small grants by Community Evaluation NI found that AHPF delivers effectively on attracting audiences, providing a range of arts and supporting artists. However, project efficacy could be improved by focusing on outcomes, not themes.

Community Festivals Fund

The council also operates CFF on behalf of the Department for Communities (DfC). DfC provides c.£75,000 offers per year to the council on condition that the council provides match funding. This means that £150,000 is invested in community festivals each year. However, the council has limited control over the fund's purpose, impact and design, and in the context of a new cultural strategy, it may be an opportunity cost. A 2017 independent evaluation found that CFF provides benefit by enabling communities to celebrate their own culture, but:

- There is a tension between the criteria regarding innovation and quality art, and the desire to create Transitionability and community engagement in festival design and delivery. This is reflected in the funding of two types of festivals, those driven by the community and using a range of arts and those organised by festival arts organisations that seek to engage the community.
- There could be better demonstration of how funding is improving community ownership of larger, generic, festivals.

Creative and Cultural Belfast

Between 2012 and 2016, Belfast City Council in partnership with ACNI ran the Creative and Cultural Belfast (CCB) programme, a large project fund which invested £900,000 in seven arts and heritage projects. Projects had to be cross-city, cross-community and engage people and communities at risk of social exclusion.

An internal evaluation of CCB found that the programme made a significant contribution to social capital, equal opportunities and good relations:

- 19 per cent of participants were aged over 65
- 14 per cent participants had a disability
- 44 per cent of participants from deprived areas
- 87 per cent of audience felt it was good to be sharing the experience with other people
- 93 per cent of audiences felt welcome and at ease in a strange part of the city
- 92 per cent of audiences agreed the event made them feel proud of the city
- 6,514 people who had not engaged with arts before now more likely to take part in the future
- All projects used a range of measures to remove barriers to access and promote inclusion, such as free events, concessionary ticketing, companion tickets, accessible venues, and so on.

Resilience

Again in partnership with ACNI, in 2018 the council developed the £600,000 Resilience organisational development programme, which benefitted 14 large organisations (that is, with

turnover in excess of £400,000). This programme was innovative as cash funding was a minority, secondary benefit (up to £25,000 per organisation): all participating organisations first went through a tailored package of support including organisational diagnostics, mentoring and training.

City Events Programme

The council's City Events Unit (CEU) manages an annual programme of civic events. The events are delivered in five ways:

1. Events programmed and produced by CEU such as the Maritime Festival, Halloween Monster Mash and Christmas Lights Switch-on.
2. Supporting partners to bring events that are likely to generate significant economic impact. Historically, these have been sporting events such as the 2017 Women's Rugby World Cup, UEFA Women's U19 Euros and IAAF World 24-hour Race.
3. CEU also regularly bids to attract major events to the city, such as the 2015 Tall Ships Races and MTV Europe Music Awards in 2011, and then delivers this activity in partnership with key city stakeholders.
4. Support for Sport (SfS) project funding for sports events. The maximum grant available is £10,000 per event, and the annual budget is c.£60,000.
5. Currently, CEU direct supports the Belfast City Marathon Limited, which was originally established by the council. However, it has been agreed that this arrangement will cease by the end of the 2023/24 financial year.

Festivals and events review

In 2017/18, Festivals and Events International (FEI) was commissioned to review Belfast's festivals and events product and make recommendations to help Belfast become an events destination – that is a city with an international reputation for world-class events and festivals that attract visitors from around the world.

FEI identified nine council funding schemes that support festivals and events, generating 315 separate funding agreements in 2016/17.

Overall, FEI considered that while small "local" and "neighbourhood" festivals and events are valuable in terms of social capital, current investment is disproportionate and detrimental to the development of large "growth" and "signature" festivals and events that can support economic growth.

Equality monitoring and evaluation

All applicants for funding were asked in the application form to:

- profile their target audience and participants by gender and age
- indicate whether they comply with the Disability Discrimination Act 1995
- provide the location of their organisation and the location where activity will take

Applications were then assessed against criteria including access and inclusion to cultural activity including among named groups most at risk of social exclusion, such as older people, disable people and people from minority ethnic communities.

Successful applicants were required to complete one or more monitoring reports (depending on the fund awarded). This included a separate, optional, anonymised section 75 monitoring questionnaire that asked funding recipients to provide a breakdown of their organisation's

board and beneficiaries by section 75 dimension. However, most organisations opted not to complete this questionnaire, and the results of this cannot be considered significant.¹

Regardless, most organisations aim to be inclusive of everyone. Some organisations or initiatives, such as CCB, target specific people or communities based on a particular need such as representation or inclusion, particularly among section 75 dimensions. Most organisations also operate outreach or engagement targeted at harder-to-reach people and communities, including section 75 dimensions.

Third-party evidence

Other relevant data has been taken in to account in the development of A City Imagining, the Investment Model and this equality screening. This includes:

- 2017–18 Annual Funding Survey Findings (ACNI)
- Belfast Arts and Culture Baseline 2016/17 (updated 2018; Thrive)
- Experience of culture and arts in Northern Ireland, 2017/18 (DfC)
- Experience of heritage by adults in Northern Ireland 2017/18 (DfC)
- Experience of Museums and Science Centres in Northern Ireland 2015/16 (DfC)
- Experience of Sport in Northern Ireland 2017/18 (DfC)
- Regularly Funded Organisation Survey Results 2010/11 (ACNI)
- Belfast City Council Residents Survey 2017 (Social Market Research)
- Cultural Framework for Belfast Equality Impact Assessment 2012 (Belfast City Council)
- Engagement in culture, arts and leisure by adults in Northern Ireland's local government districts 2017 (DfC)
- Engagement in culture, arts and leisure by young people in NI 2016 (DfC)
- Older people and engagement in culture, arts and leisure 2015: A literature review 2015 (DfC)
- Five Year Strategic Framework for the Development of the Arts 2019–24 and Equality Screening 2018 (ACNI)

Layers of impact

The council's investment can have an impact in three main ways:

1. The immediate impact is on the organisations or investees
2. On beneficiaries of the programmes and activities of organisations receiving the investment. This can include participants and attendees; cultural practitioners, such as artists and coaches; and volunteers.
3. Contribution to societal or population level impact, such as social inclusion, cultural transformation or inclusive growth

Where appropriate, the different layers of impact have been identified below.

¹ Only 7 per cent forms were submitted in 2016/17 and 13 per cent in 2017/18.

Limitations, constraints and definitions

- A City Imagining in based on a broad definition of culture including arts, heritage, sport, festivals and events. Much of the research outlined above also considers these strands in isolation.
- Most research in to culture or its different elements focuses on its public consumption, such as theatregoing, rather than private or informal consumption, such as reading.
- In some instances, collection of section 75 data is not possible: for example, attendees at a large, non-ticketed festival.
- In some instances, collection of section 75 data is considered undesirable: for example, some cultural organisations have reported that it creates barriers among participants or conflicts with their ethos of inclusivity regardless of section 75 dimension.
- Monitoring data supplied via funded organisations is self-reported and not independently verified.

General consideration of the Investment Model

MAG

As is inevitable as with all strategic change, some organisations will be positively impacted by the Investment Model and some will be negatively impacted. However, modelling the impact of this change has not identified any differential based on section 75 dimensions.

Annual and project funding

The recommended change from biannual AHPF to annual Open funding may disadvantage smaller organisations that lack the capacity to plan far in advance depending on when their activity is scheduled to happen. However, notably, the final quarter of the financial year (January to March) tends to be a fallow period for cultural activity and funding. Furthermore, this change is not considered to have a differential impact on groups working with or representing section 75.

The recommendation to introduce micro-financing, which would be open on a rolling basis, may also be particularly suitable for small organisations.

It is proposed that the new project fund, Experiment, opens biannually.

However, that council funding is tied to financial years may continue to be problematic for organisations programming activity tied to different luni-solar calendars. These tend to be particular religious and cultural celebrations, such as Easter and Diwali. This requires further council-wide (that is, outside the scope of the Investment Model) consideration.

Community Festivals Fund

It is proposed that CFF is transferred to the council’s City and Neighbourhoods. This proposal is in keeping with FEI recommendations and creates separation between festivals of different size and purpose. In so doing, it may increase opportunities for community-driven festivals, including those working with or representing section 75 groups, to avail of funding.

Section 75 category	Details of evidence/information and engagement
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<p>Religious belief</p>	<p>Based on the 2011 Census, 48.8 per cent of Belfast residents are from a Catholic community background; 42.3 per cent are from a Protestant or other Christian community background; and 7.1 per cent are of no religious persuasion.</p> <p>According to DfC, in 2017/18, people from the two main religions, Catholic and Protestant, were equally as likely (86 per cent) to engage with culture, including arts, libraries, museums, PRONI and places of historic interest. However, people of other or no religion were more likely to engage with culture (91 per cent).</p> <p>22 per cent of people who responded to the A City Imagining public consultation indicated that they were a member of the Protestant community; 23 per cent were Catholic; and 46 per cent indicated they were a member of neither community.</p>
<p>Political opinion</p>	<p>In the May 2019 local government elections, 28.2 per cent of first preference votes were cast for Sinn Féin, 21.6 per cent per cent for the Democratic Unionist Party, 15.7 per cent for the Alliance Party, 9.1 per cent for the Social, Democratic and Labour Party, 6.2 per cent for the Ulster Unionist Party, 6 per cent for the Green Party; 5.2 per cent for People Before Profit; 3.1 per cent for the Progressive Unionist Party. A total of 60 councillors were elected to Belfast City Council.</p>
<p>Racial group</p>	<p>According to 2011 Census</p> <ul style="list-style-type: none"> • 96.7 per cent of Belfast’s population is white. However, the proportion of the population from different ethnic groups is considered to have increased since the census. • The largest minority ethnic groups in Belfast are Chinese (0.7 per cent), Indian (0.7 per cent) and Asian (0.6 per cent) communities. • 95 per cent of Belfast’s population (aged 3 years and over) have English as their main language; 1.4 per cent state “other” as their main language; and 1.2 per cent have Polish as their main language <p>Research indicates that people from minority ethnic groups can face multiple social, economic and cultural barriers to sports, arts and other cultural engagement. These barriers to participation may include communications and language; perceived irrelevance of arts to own culture; money; lack of transport; and lack of time and timings of events.</p> <p>In 2017/18, ACNI reported that 2 per cent of the workforce of their core-funded clients were from a minority ethnic background, while 8 per cent of core-funded activity specifically targeted minority ethnic groups.</p> <p>A wide range of activity celebrating, targeting or otherwise engaging minority ethnic communities was supported under Cultural Framework investment, such as the Belfast Mela and the Intercultural Tempest.</p>
<p>Age</p>	<p>Belfast has a lower percentage of young people (aged under 16 years) and a lower percentage of older people (aged 60 years and over) than the NI average.</p>

	<p>On Census day 2011, 19.8 per cent of Belfast residents were under 16 years (compared with 20.9 per cent in NI as a whole) and 19.6 per cent were aged 60 and over (compared with 21.5 per cent in NI as a whole).</p> <p>According to DfC’s research into cultural engagement in 2017/18, engagement declines with age, from 97 per cent of 16 to 24 year olds engaging to 69 per cent of those aged 65 and over. Research shows that the most likely indicator of whether a person will engage in arts or sports in older age is whether they engaged in arts or sports in their youth, which may support youth engagement as a long-term priority. 14 per cent of activity core-funded by ACNI in 2017/18 targeted older people compared to 37 per cent targeting children and young people.</p> <p>However, there are also differential impacts depending on type of culture and activity (sports, arts, heritage, participation, attendance, and so on).</p> <p>Thrive’s 2016/17 audience baseline identified that there is a likely correlation with marital status: that is, older, single people are less likely to engage with culture.</p> <p>Thrive also identified that the majority (45 per cent) of adult audiences for outdoor festivals and events are aged 16 to 34, while only 9 per cent are aged 65 and over. The only artform that engages a higher percentage of the older population than the general population share is literature.</p>
<p>Marital status</p>	<p>According to the 2011 Census, a relatively high percentage of residents are single at 45 per cent compared with the NI average of 36.1 per cent. There is also a higher percentage of those who are separated and divorced, 11.5 per cent, compared with the NI level of 9.4 per cent. Belfast also has a higher proportion of residents who are in a same sex civil partnership at 0.13 per cent, compared to 0.09 per cent regionally. There are fewer married people at 35.6 per cent compared with the NI average of 47.6 per cent.</p> <p>According to DfC, in 2017/18, married or cohabiting and single people (88 and 89 per cent respectively) were more likely than separated or divorced and widowed people (83 per cent and 67 per cent respectively) to engage with culture, including arts, libraries, museums, PRONI and places of historic interest. Barriers to engagement may include cost and lack of people to go with.</p> <p>As outlined above, Thrive’s 2016/17 audience baseline indicates there is a likely correlation between age, marital status and cultural engagement.</p>
<p>Sexual orientation</p>	<p>According to ONS statistics, 1.2 per cent of the NI population identified as lesbian, gay or bisexual in 2017, compared to 2.0 per cent of the UK population. There is no equivalent figure for Belfast. However, estimates range from 0.3 to 10 per cent according to different sources. A commonly used estimate for the UK population, accepted by Stonewall UK, is 5 to 7 per cent.</p> <p>ACNI’s Annual Funding Survey 2017/18 reports that 5 per cent of core-funded activity specifically targets LGBTQ+ communities, and under the Cultural Framework, Belfast City Council supported a number of events and activities targeted at LGBTQ+ communities such as Belfast Pride and Outburst Queer Arts Festival. However, there is little information on rates of cultural attendance and participation among this community. Barriers to participation may include services</p>

	<p>designed on the assumption that the users are heterosexual and events and activities that are not reflective of their culture.</p>
Men and women generally	<p>Belfast has a slightly higher proportion of females (51.5 per cent of residents). This is slightly higher than the NI figure of 50.8 per cent (NISRA 2017 mid-year estimates).</p> <p>According to DfC, in 2017/18, women in NI were more likely to engage with culture than men (89 per cent compared to 84 per cent). However, there are also differential impacts depending on type of culture and activity (sports, arts, heritage, participation, attendance, and so on).</p> <p>There are also differential impacts according to multiple identities: for example, young men are harder to engage than young women or men generally.</p>
Disability	<p>The Census 2011 recorded that 23.5 per cent of Belfast residents have a long-term health problem or disability that limits their daily activities or the work they can do compared to the NI average of 20.3 per cent.</p> <p>According to DfC, people with disabilities were less likely to engage in culture than people without disabilities (74 per cent compared to 91 per cent).</p> <p>In 2017/18, ACNI reported that 8 per cent of the workforce of their core-funded clients were disabled people, while 14 per cent of core-funded activity targeted disabled people.</p> <p>The Cultural Framework for Belfast provided core funding for disability and all-ability arts organisations such as Kids in Control, Open Arts and Arts and Disability Forum (now the University of Atypical). All funded clients complied with the DDA; a number of venues participated in the Arts and Disability Charter Mark scheme; and other inclusive initiatives include companion ticketing and relaxed performances.</p> <p>However, according to Thrive, disabled people are significantly less likely to attend outdoor events.</p> <p>According to 2010/11 ACNI statistics, disability arts organisations may be more reliant on public sector subsidy (93 per cent of income) than any other type of arts organisations (average 59), with an average earned income of just under 5 per cent compared to 37 per cent across the sector. This may make disability arts organisations particularly vulnerable to policy changes.</p>
Dependants	<p>30.4 per cent of households in Belfast include dependent children, compared with the NI average of 36.5 per cent. 12.1 per cent of households in Belfast consist of a lone parent and a dependent child or children, compared with the NI average of 9.1 per cent.</p> <p>On Census Day 2011, 12.3 per cent of people stated that they provided unpaid care for a to family, friends, neighbours or others. This is slightly higher than the NI average of 11.8 per cent.</p> <p>According to DfC, in 2017/18, 91 per cent of people with dependants engaged with culture compared to 83 per cent of those without. This may a reflection on</p>

	<p>the volume and variety of programming aimed at children or families, and according to Thrive’s research, the majority of Belfast residents feel that family-friendly events are important, regardless of whether they have dependent children living home. There is likely to be differential benefits for different groups with dependants, such as lone parents. It is also likely that people with caring responsibilities for older people and disabled people face additional barriers including transport, cost, time and need for respite care.</p>
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8. What is the likely impact (indicate if the policy impact is positive or negative) on equality of opportunity for those affected by this policy, for each of the Section 75 equality categories? What is the level of impact?

Section 75 category	Likely impact?	Level of impact? Minor/Major/None
Religious belief	<p>Organisations</p> <p>Council grants cannot be allocated to groups or activities that discriminate against any particular religious body.</p> <p>People</p> <p>The Investment Model is most likely to positively impact people of other or no religion, who are most likely to engage in culture (91 per cent). However, people from the two main religions are equally highly likely to engage in culture (86 per cent).</p> <p>Scoring criteria for MAGs and Open include assessment of contribution to the A City Belonging priority, including supporting an inclusive city where everyone actively participates in cultural life.</p>	Minor positive
Political opinion	<p>Council grants cannot be allocated to groups or activities that discriminate against any particular political grouping or that promote any particular political party or party political activity.</p>	None
Racial group	<p>Organisations</p> <p>Council grants cannot be allocated to groups or activities that discriminate against any particular racial group.</p> <p>The proposed introduction of a range of investment strands to suit different needs, including two-year multi-annual grants, annual programme support and microfinancing, means the council can be more</p>	Minor positive

	<p>responsive to and supportive of changes in the cultural sector, which may include, for example, new organisations or festivals developing in response to newcomer communities.</p> <p>While council funding is not based on track record to ensure that it is accessible to new organisations, shorter-term funding and microfinancing may help demonstrate new organisation’s capacity to manage public funding and lever funding from other sources.</p> <p>People</p> <p>The arts scene is diverse, and minority ethnic communities in general are well represented. The level of activity specifically targeting minority ethnic communities is higher than the minority ethnic population make-up of Belfast, and other activities aim to be inclusive regardless of ethnic background.</p> <p>Nevertheless, people from minority ethnic communities do face additional barriers to participation such as relevance, language, cost and lack of relevance.</p> <p>There may also be different differentials for different types of cultural engagement, such as sports, heritage, attendance and participation.</p> <p>Scoring criteria for MAGs and Open include assessment of contribution to the A City Belonging priority, including supporting “an inclusive city where everyone actively participates in cultural life [...] particularly those people currently most at risk of missing out.”</p>	
Age	<p>Organisations</p> <p>The Investment Model aims to support a diverse range of organisations targeting diverse people and communities with different cultural tastes. However, organisations working with children and young people were strongly supported under the Cultural Framework, and this is likely to continue under A City Imagining, reflecting the make-up of the cultural ecosystem.</p> <p>People</p> <p>Children and young people are more likely to benefit from the Investment Model as the highest consumers of culture. This is endorsed as a priority by Belfast residents both with and without children.</p> <p>Sixteen to 34 year olds are most likely to naturally benefit from the introduction of MAGs for festivals and events,</p>	Minor positive

	<p>including outdoor events. However, MAGs applicants will be assessed on how they intend to engage people currently at risk of missing out, which may include older people, who are less likely to attend outdoor events.</p> <p>Strategic impact</p> <p>There is evidence that supporting youth engagement benefits older people in the long-term as the single most important determinant of lifelong cultural consumption.</p>	
Marital status	<p>The Investment Model will positively impact on all people regardless of marital status; however, it is most likely to benefit married or cohabiting and single people who are more likely to engage with culture.</p> <p>Applicants to MAGs and Open will be asked to demonstrate how their activity contributes to A City Belonging and engages people currently missing out. This may include single people and people with multiple identities, such as older widowed people.</p>	Minor positive
Sexual orientation	<p>There is limited evidence of differential impact on LGBTQ+ people. However, they may face additional barriers to cultural engagement.</p> <p>Scoring criteria for MAGs and Open include assessment of contribution to the A City Belonging priority, including supporting “an inclusive city where everyone actively participates in cultural life [...] particularly those people currently most at risk of missing out.” This may benefit activity targeted at LGBTQ+ people and encourage applicants to consider the needs and interests of the LGBTQ+ community.</p>	Minor positive
Men and women generally	<p>Women are more likely to engage with culture generally and more likely to benefit from the Investment Model.</p> <p>It is likely that some activity supported under A City Imagining, such as music festivals or sports event, will have a greater appeal to young men, who historically have proved harder to engage.</p>	Minor positive
Disability	<p>Organisations</p> <p>All applicants for funding are required to comply with the DDA. Applicants to MAGs in particular are further required to state how they ensure that disabled people are not treated less favourably than people without a disability.</p> <p>As there is strong evidence of differential cultural</p>	Minor positive

	<p>consumption, applicants for funding with a primary disability or all-ability remit should be able to strongly demonstrate impact on disabled people and the A City Belonging theme. However, if such organisations are unsuccessful, they may have less opportunity to redress with other income.</p> <p>People</p> <p>While people without disabilities are more likely to engage in culture, it is likely that disabled people will continue to be supported to engage with culture through support for organisations outlined above.</p> <p>A number of mitigating initiatives, such as Gig Buddies, support for disabled artists and an accessibility audit have already been built in to the A City Imagining implementation plans.</p> <p>Scoring criteria for MAGs and Open include assessment of contribution to the A City Belonging priority, including supporting “an inclusive city where everyone actively participates in cultural life [...] particularly those people currently most at risk of missing out.”</p> <p>However, disabled people are less likely to attend outdoor festivals and events, and therefore less likely to benefit from the introduction of festivals and events MAGs.</p>	
Dependants	<p>Organisations</p> <p>Organisations working with children and young people and their families were strongly supported under the Cultural Framework, and this is likely to continue under A City Imagining.</p> <p>People</p> <p>People with dependent children are more likely to engage in culture. This may be as a result of public policy and programming responding to awareness of different barriers for parents, such as cost, transport, lack of facilities and childcare.</p> <p>There is limited evidence of differential impact on people with adult dependants. However, it is likely that this dimension also faces additional barriers. Activity intended to benefit disabled people, such as companion tickets and Gig Buddies, may also benefit carers.</p>	Minor positive

9. Are there opportunities to better promote equality of opportunity for people within the Section 75 equalities categories?

Section 75 category	If Yes, provide details	If No, provide reasons
Religious belief		People from the two main religious groups are equally likely to benefit.
Political opinion		People from the two main political groups are equally likely to benefit.
Racial group	<p>Opportunities to promote equal opportunities have been designed in to the policy as described above and will continue to be developed as other investment strands are designed and implemented.</p> <p>In addition, it is recommended that the council considers providing additional support and resources to support sector-wide audience development relevant to minority ethnic audiences.</p>	
Age	<p>Opportunities to promote equal opportunities have been designed in to the policy as described above and will continue to be developed as other investment strands are designed and implemented.</p> <p>In addition, it is recommended that the council considers providing additional support and resources to support sector-wide audience development of under-engaged audiences including older people.</p>	
Marital status	Opportunities to promote equal opportunities have been designed in to the policy as described above and will continue to be developed as other investment strands are designed and implemented.	
Sexual orientation	<p>Opportunities to promote equal opportunities have been designed in to the policy as described above and will continue to be developed as other investment strands are designed and implemented.</p> <p>In addition, it is recommended that the council considers</p>	

	providing additional support and resources to support sector-wide audience development relevant to LGBTQ+ audiences.	
Men and women generally	Opportunities to promote equal opportunities have been designed in to the policy as described above and will continue to be developed as other investment strands are designed and implemented.	
Disability	<p>Opportunities to promote equal opportunities have been designed in to the policy as described above and will continue to be developed as other investment strands are designed and implemented.</p> <p>In addition, it is recommended that:</p> <ul style="list-style-type: none"> • The council should work with other key policymakers in the city to agree and monitor key population indicators and programme performance measures relating to participation and attendance by disabled people. • The council should consider providing additional support and resources to support sector-wide audience development of under-engaged audiences including disabled people • Support for outdoor events promoters should include the promotion and implementation of the council’s Inclusive Events Guide. • Cultural festivals should be included in the accessibility audit. 	
Dependants	<p>Opportunities to promote equal opportunities have been designed in to the policy as described above and will continue to be developed as other investment strands are designed and implemented.</p> <p>In addition, it is recommended that:</p> <ul style="list-style-type: none"> • Additional support and resources should consider the audience development to support and engage carers. • Support for outdoor events promoters should include the dissemination of the council’s Inclusive events guide. • The council considers updating the Inclusive Events Guide to consider the needs of carers not just as “personal assistance”, but as consumers of culture in their own right. 	

10. To what extent is the policy likely to impact (positive or negatively) on good relations between people of different religious belief, political opinion or racial group? What is the level of impact?

Good relations category	Likely impact?	Level of impact? Minor/Major/None
Religious belief	<p>Most activity supported through the Cultural Framework was all or mainly cross-community. Festivals and events in particular have the ability to bring people together in shared celebration and increase community and civic pride.</p> <p>A City Imagining places particular importance on culture as a driver of social capital, and by building the “capacity of our citizens to allow people to express their own cultural identities” is likely to continue to increased understanding and tolerance of the culture and identities of others.</p>	Minor positive
Political opinion	<p>Most activity supported through the Cultural Framework was all or mainly cross-community. Festivals and events in particular have the ability to bring people together in shared celebration and increase community and civic pride.</p> <p>A City Imagining places particular importance on culture as a driver of social capital, and by building the “capacity of our citizens to allow people to express their own cultural identities” is likely to continue to increased understanding and tolerance of the culture and identities of others.</p>	Minor positive
Racial group	<p>Most activity supported through the Cultural Framework was all or mainly cross-community. Festivals and events in particular have the ability to bring people together in shared celebration and increase community and civic pride.</p> <p>A City Imagining places particular importance on culture as a driver of social capital, and by building the “capacity of our citizens to allow people to express their own cultural identities” is likely to continue to increased understanding and tolerance of the culture and identities of others.</p>	Minor positive

10. Are there opportunities to better promote good relations between people of different religious belief, political opinion or racial group?

Good relations category	If Yes, provide details	If No, provide reasons
Religious belief	<p>Opportunities to promote good relations have been designed in to the policy as described above and will continue to be developed as other investment strands are designed and implemented.</p> <p>Scoring criteria for MAGs and Open include assessment of contribution to the A City Belonging priority, including supporting “an inclusive city where everyone actively participates in cultural life [and has] the confidence, knowledge and skills to express their own beliefs, values, customs and identity – and understand those of others.”</p>	
Political opinion	<p>Opportunities to promote good relations have been designed in to the policy as described above and will continue to be developed as other investment strands are designed and implemented.</p> <p>Scoring criteria for MAGs and Open include assessment of contribution to the A City Belonging priority, including supporting “an inclusive city where everyone actively participates in cultural life [and has] the confidence, knowledge and skills to express their own beliefs, values, customs and identity – and understand those of others.”</p>	
Racial group	<p>Opportunities to promote good relations have been designed in to the policy as described above and will continue to be developed as other investment strands are designed and implemented.</p> <p>Scoring criteria for MAGs and Open include assessment of contribution to the A City Belonging priority, including supporting “an inclusive city where everyone actively participates in cultural life [and has] the confidence, knowledge and skills to express their own beliefs, values, customs and identity – and understand those of others.”</p>	

Section C

Belfast City Council also has legislative obligations to meet under the **Disability Discrimination Order** and Questions 12-13 relate to these two areas.

Consideration of Disability Duties

11. Does this proposed policy / decision provide an opportunity for the Council to better promote positive attitudes towards disabled people?

Explain your assessment in full

Yes. A City Imagining places particular importance on culture as a driver of social capital, creating bonds within and between different communities. It asserts that beneficiaries should be “active agents of change and co-creators” creating opportunities for disabled people to determine the terms of their own engagement and activity that positively and accurately reflects their own interests and identity. Scoring criteria for MAGs and Open include assessment of contribution to the A City Belonging priority, including supporting “an inclusive city where everyone actively participates in cultural life [and has] the confidence, knowledge and skills to express their own beliefs, values, customs and identity – and understand those of others.” It is recommended that the council consider providing additional support and resources to support sector-wide audience development of disabled audiences.

12. Does this proposed policy / decision provide an opportunity to actively increase the participation by disabled people in public life?

Explain your assessment in full

Yes. As outlined above, the Investment Model is likely to provide opportunities to increase participation by disabled people in public life, including through investment in disability and all-ability organisations and other organisations engaging disabled audiences.

14. Multiple Identities

Provide details of data on the impact of the policy with multiple identities

Specify relevant Section 75 categories concerned.

Where there is specific evidence of differential impact on people or groups with multiple identities, such as young males or single older people, this has been detailed above.

Generally, It is likely that people who fall in to multiple section 75 dimensions are at higher-risk of missing out because their needs are more likely to be complex and less likely to be considered or understood.

In a move away from CMAF and other Cultural Framework funding, A City Imagining and the Investment Model does not specify particular priority section 75 dimensions. Rather, applicants for funding are required to evidence how and why the people or groups they intend to work with are at risk of missing out. This allows cultural organisations to demonstrate need based on their own considerable experience and expertise working with different groups, allowing for groups with multiple complex identities that can otherwise be overlooked.

This is supported by research from Thrive, which recommends a more nuanced “focus on particular demographics in particular areas will be the best way to achieve overall growth in the city’s rates of engagement”; and supported by feedback from the A City Imagining engagement programme which recognised that individuals cannot be categorised into only one section 75 category.

15. Monitoring Arrangements

Section 75 places a requirement the Council to have equality monitoring arrangements in place in order to assess the impact of policies and services etc; and to help identify barriers to fair participation and to better promote equality of opportunity.

Outline what data you will collect in the future in order to monitor the impact of this policy / decision on equality, good relations and disability duties.

Equality	Good Relations	Disability Duties
Grant applicants will be asked to complete an equality monitoring questionnaire. This will establish whether there is any differential in terms of application.		
Grant recipients will be asked to complete equality monitoring questionnaires. This will determine if there is any differential in terms of grants awarded.		
Grant recipients will be asked to complete equality monitoring questionnaires. This will determine if there is any differential in terms of impact.		
Completion of equality monitoring questionnaires should be monitored, and the questionnaire should be reviewed and revised to improve completion rates if this remains low.		
It is recommended that the council should work with other key policymakers in the city to monitor key population indicators and programme performance measures, in particular participation and attendance by disabled people.		

A City Imagining monitoring and evaluation framework is being developed. This will consider equality impacts and appropriate evidence collection.

The A City Imagining EQIA monitoring will be reviewed annually and included in the annual review on progress to the Equality Commission. This review will be published on the council's website. It will include the Investment Model.

Section D

Formal Record of Screening Decision

Title of Proposed Policy / Decision being screened

A City Imagining Investment Model

I can confirm that the proposed policy / decision has been screened for –

X	equality of opportunity and good relations
X	disabilities duties

On the basis of the answers to the screening questions, I recommend that this policy / decision is – *(place an X in the appropriate box below)*

<input type="checkbox"/>	*Screened In – Necessary to conduct a full EQIA
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<input type="checkbox"/>	*Screened Out – No EQIA necessary (no impacts) Provide a brief note here to explain how this decision was reached:
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* **Screened Out** - Mitigating Actions (minor impacts)

- Provide a brief note here to explain how this decision was reached:

The opportunity to increase engagement in culture by section 75 dimensions most at risk of missing out is embedded in the parent strategy, A City Imagining, and its themes and priorities have been embedded in the Investment Model.

Based on the research and analysis above, the Investment Model has minor positive differential impacts and the following people and groups in particular are more likely to benefit from the programme:

- Children and young people
- Parents with dependent children
- People aged 16 to 34

- Explain what mitigating actions and / or policy changes will now be introduced:

- A number of proactive policy decisions have already been built in to the programme as detailed above. This includes prioritisation of people and communities current most likely to miss out; and requirement for applicants to comply with the DDA and set down how their organisation and activities are inclusive of disabled people.
- Section 75 monitoring has been included in applications for MAGs and should be included at application and monitoring stage for all grants. Completion rates be monitored, and the questionnaire should be reviewed and revised accordingly.
- The council should collate and consider data gathered through section 75 monitoring and use it to inform policy and practice at regular intervals.
- The council should work with other key funders and agencies in the city to streamline the collection of monitoring data. This is likely to reduce the administrative burden on both funders and recipients, improve the quality and frequency of responses, and provide more robust data.
- The council should work with other key policymakers in the city to monitor key population indicators and programme performance measures, in particular participation and attendance by disabled people.
- The council should consider providing additional support and resources to support sector-wide audience development of under-engaged audiences, in particular disabled people and older people; people and groups where there is evidence of additional barriers, such as LGBTQ+ and carers; and people with multiple identities.
- Support for outdoor events promoters should include the promotion and implementation of the council's Inclusive Events Guide.
- Cultural festivals should be included in the accessibility audit.
- The council should consider updating the Inclusive Events Guide to consider the needs of carers not just as "personal assistance", but as consumers of culture in their own right.
- It is recommended that more substantive screening of other Investment model investment strands be carried out at they are designed and implemented.

