

ARTS COUNCIL OF NORTHERN IRELAND



Public Authority Statutory Equality and Good Relations Duties Annual Progress Report 2015-16


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Documents published relating to our Equality Scheme can be found at:

<http://www.artscouncil-ni.org/research-and-development/equality>

Signature:


Bob Collins, Chair, Arts Council of Northern Ireland

This report has been prepared using a template circulated by the Equality Commission.

It presents our progress in fulfilling our statutory equality and good relations duties, and implementing Equality Scheme commitments and Disability Action Plans.

This report reflects progress made between April 2015 and March 2016

PART A – Section 75 of the Northern Ireland Act 1998 and Equality Scheme

Section 1: Equality and good relations outcomes, impacts and good practice

- 1** In 2015-16, please provide **examples** of key policy/service delivery developments made by the public authority in this reporting period to better promote equality of opportunity and good relations; and the outcomes and improvements achieved.

Please relate these to the implementation of your statutory equality and good relations duties and Equality Scheme where appropriate.

1. Policy update and data collection enhancements

In addition to aligning its functions with the Programme for Government (PfG) and other government policy objectives, the Arts Council is committed to maintaining its Section 75 duties through all of its programmes, policies and activities. . This is reflected in the quarterly reports to the Board on equality matters and regular consideration of equality issues in its policy and practice.

The continuing engagement with the Culture Arts and Leisure Committee's work on arts and working class communities and the response to the Minister's consultation on a strategy for the arts are examples of clear articulation of the Council's policy position that the arts are for everyone. The key principle is to secure equality of opportunity in terms of access to the arts with everyone being able to make their choices from the same range of options. This is a central theme of the Section 75 provisions and is demonstrated in the Council's approach.

1.1 Disability Action Plan

The Arts Council's Disability Action Plan (2015-18) outlines the organisation's commitment to promoting positive attitudes towards people with disabilities and encourages participation in all aspects of the arts.

Setting out a range of action points, the Disability Action Plan aims to ensure that people with a disability have the same opportunities to avail of continued investment in the arts, including the employment of persons with a disability in the arts sector. The plan builds on measures already taken by the Arts Council to promote inclusion and access, including funding the core costs for several Arts and Disability organisations, supporting artists through the Individual Disabled/Deaf Artists grants programme and ensuring quality of access to the arts through the Arts & Disability Equality Charter.

The Arts Council has detailed a series of actions to be implemented over the next three years. These include:

Increase the number of arts activities targeting people with a disability;

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Providing increased opportunities for disabled artists to access funding streams such as the Support for Individual Artists Programme;

Increasing the number of disabled people engaged in all aspects of the arts;

Promoting accessible and inclusive arts venues and programming; and

Adopting new and inclusive methods for improving Arts Council communication to disabled/deaf people

The Arts Council's Disability Action Plan (2015-18) is attached with specific progress updates provided in red text in right hand side column.

1.2 Data Collection: Annual Funding Survey and the Premium Payment Scheme

Clients in receipt of funding under the Annual Funding Programme are required to complete an on-line survey at the end of each financial year detailing income and expenditure, their organisation profile and equality monitoring data. The survey collects the following additional information on funded organisations and their activity:

The ethnic background of board members, artistic staff, managers and other staff based on 12 categories;

The number of staff members who consider themselves to have a disability;

Staff members and volunteers by age and gender; and

The religious groups of staff members.

Intelligence gathered through the survey in 2015/16 has allowed the Arts Council to monitor the composition of its funded clients under the nine Section 75 groups, enabling it to promote best practice in staff recruitment and training.

Additional classifications in the data collected, relating to the performances, exhibitions and participatory work of clients has allowed the Arts Council to quantify the extent of client engagement with people with disabilities, people from ethnic minorities, people from the LGBT community, older people and younger people. A second year of this data has been collected in 2015/16 to build upon the baseline data gathered in 2014/15 period.

ACNI recognises that certain groups within society face barriers to attending and participating in the arts. The Premium Payment Scheme is an award (introduced in 2003) for successful applicants who require financial support in meeting the costs associated with delivery of their project for people with particular needs as defined under the Northern Ireland Act 1998, Section 75.

To improve the quality of data collected under this scheme the Arts Council has asked applicants to estimate the number of people who are likely to benefit by Section 75

Group and to specify what the payment will be used for. A new template was designed in March 2015 and was piloted with Small Grants Programme applicants. It was rolled out across all funding programmes during the 2015/16 period. A review of the effectiveness of the scheme will be undertaken in 2016/17.

1.3 Arts and Older People Programme

Launched in June 2010, the Arts Council's Arts & Older People Programme (AOPP) pilot was developed to increase opportunities for older people to engage with the arts by providing funding to arts-based projects addressing the related social justice issues of poverty, isolation and loneliness, as well as promoting positive mental health. The evaluation carried out during the past six years has informed the strategic direction of the programme. Recent funding secured from the Public Health Agency, The Baring Foundation and Arts Council Lottery means that the work can be extended to provide opportunities for older people to access and participate in the arts, particularly in dealing with social justice issues.

Recognised as a key action in the ACNI Equality Scheme (2013 to 2018), the programme has engaged with an estimated 9,000 participants through 98 funded projects. It is being delivered to provide equality of access to arts activities which stimulate curiosity, build confidence, skills and facilitate creative expression. A critical element is to ensure that wellbeing benefits are maintained through further opportunities to connect and engage.

The programme aims to increase funding opportunities for arts based groups to address age related themes of isolation and loneliness, social inclusion, poverty, health issues (including dementia, mental health and wellbeing) and strengthening the voice of older people. Projects have been taking part in supported accommodation and residential care which has improved access to the arts through connecting the older people to community life and other groups. Intergenerational projects have enabled children and older people to engage through the medium of the arts.

1.4 Intercultural Arts Programme

The Arts Council is committed to promoting engagement in the arts by minority ethnic communities through its Intercultural Arts Strategy 2012 –2017. A core programme deliverable associated with this strategy is the Intercultural Arts Programme (2013 to 2015).

While no specific grant awards were made in the period 1 April 2015 to 31 March 2016, the final two funding rounds encompass activity in this period.

In the fourth funding round in May 2014, 7 grant awards and 2 Support for Individual Artists Awards were made, equating to a total allocation of £36,550 (Grant awards: £27,199 and Artist awards £6,320). The fifth funding round in September 2014 included

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5 grant awards, 4 awards made to individual artists and 1 Artist in the Community Award, equating to a total allocation of £34,938 (Grant awards £34,391 and Artist awards £1,959).

A key aim of ACNI's Intercultural Strategy is to support the Minority Ethnic Arts infrastructure and promote exchanges between different cultural groups in society. The Belfast Friendship group received funding in the fourth grant round for 'Putting Ourselves in the Picture'. This photo-textile project drew together individuals from disparate groups in society, a diverse range of backgrounds (including Asylum seekers, refugees, migrant workers, retired persons, pre-schoolers, interns and volunteers) 31 nationalities and ages 3-70yrs.

Obon on The Foyle Japanese Festival based in Derry/Londonderry received funding to deliver an outreach programme which formed part of their Festival which took place in June 2015. This included cultural exchanges through a Taiko Drumming project between two rural schools in Claudy, a choir project which forged new collaborations between Japanese translators and musicians and Manga and dance projects which brought together many different artists and groups. This included an overall number of participant/audience numbers of 700.

ACNI also fund the Programme for Intercultural Support (PICAS) which is delivered by the Community Arts Partnership through ACNI's Lottery funding programme of £23,972. The programme aims to provide advice and support the development of the minority ethnic arts infrastructure, individual artists and low capacity groups. During 2015/16 it delivered 2 training days; 3 funding clinics (in Belfast, Derry and Armagh); 25 one-to-one surgeries (to support arts & community organisations, artists and collectives seeking funding from the Intercultural Arts Grant); and a Promotion of Intercultural Grant Presentation at the Stronger Together Conference and Seminar, all of which engaged approximately 110 participants.

CAP also produced "Between Ourselves, an Intercultural Reader – exploring interculturalism through intercommunity creative practice" a book intended as a source of information and a practical resource for artists, arts managers, educators, policy makers, community organisations and individuals and groups interested in intercultural theories and practice.

As well as a dedicated Intercultural arts programme, ACNI funds organisations through its AFP and Lottery funding programmes to deliver intercultural arts programmes on an annual basis. Artsekta is one of NI's sector leaders in Intercultural arts; their annual Cultural Coach programme delivers a bespoke outreach programme at the cutting edge

of Intercultural Arts practice and supporting the professional development of artists. Specific programmes cater for children and young people, older people and emerging and established artists included artists from BME communities across NI and focusing in particular on rural areas.

Terra Nova productions is NI's only intercultural theatre company. The company programmes productions, community engagement through workshops and master-classes and aims to support the next generation of intercultural artists living in NI. Terra Nova 'Arrivals' project (now in its fourth year) includes workshops, master-classes and plays which focused on first and second generation immigrant communities through immersive theatre and an interactive audience experience. The Arrivals 3 'Mi Mondo' production staged during 2015 highlighted current immigration policy and family migration.

ACNI commissioned external consultants to conduct an evaluation of the Arts Council of Northern Ireland Intercultural Arts Programme 2012-2015 'Opening Doors: An Arts-led Approach to Building Social Capital' was completed in June 2015. Recommendations included mainstreaming intercultural policy and practice by developing a Phase 2 CAP programme to support the continuation of the PICAS programme and further advocacy for the benefits of intercultural arts practice. ACNI has created an associated Action Plan to implement these recommendations.

1.5 Building Peace through the Arts (BPttA)

Building Peace through the Arts represents one of the main programmes the Arts Council has developed to promote good relations and tackle prejudice. It is predicated on the belief that the arts can help deepen our understanding around persistent social issues of race, religion and identity - challenging existing stereotypes and redefining generally accepted, yet narrow perceptions.

The BPttA faced a number of delivery challenges throughout its 3 year duration to March 2016. The programme was launched in February 2013, amounting to a five month delay and it had originally been anticipated that all project activity would finish by June 2015. An extension was granted to July 2015.

Administrative delays in commencement and rigid expenditure deadlines led to significant pressures for the BPttA Team, funding recipients and artists. Not only in relation to the restricted timeframes to deliver community consultations and to produce and install large-scale public art, but also in terms of investment. However, the Arts Council worked to secure Lottery funding to assist the completion of NI based projects.

Programme delivery has also been impacted by the merging of Local Government under the Review of Public Administration in April 2015. Uncertainties over the new Council planning procedures led to significant problems in negotiating land ownership and

approval for the installations. Furthermore, the necessary artist-facilitator and artist procurement guidelines and complexities associated with delivery meant that Stage One was much longer than initially anticipated.

Fifty-four projects were undertaken in Stage One community engagement processes and a further 32 projects completed and launched public art. Given the delays in commencement and protracted Stage One timelines, the end of July 2015 SEUPB expenditure deadline was an extremely challenging. Despite this, the Arts Council successfully met the lower end of the initial 80-100 project activity target. Although, in a change to original plans whereby a mix of small and large-scale projects was planned, all of the Stage Two commissions were “larger” projects and the sites chosen for placing the artwork were chosen to maximise visibility and impact (although some had a lower budget depending upon the available site space). This approach was adopted to ensure that areas benefitted from substantial public artwork – distinguishing it from other reimagining initiatives and providing legacy landmarks in participating communities.

In the majority of instances the original targets have been exceeded – particularly with regard to the number of people engaged and opportunities to become involved in activities. With overall programme costs at £2m and approximately 12,000 people involved, cost per head is gauged to be around £167. However, this does not reflect the real impact of the BPtTA as 32 communities have benefited from a unique artwork which reflects their past and future aspirations for their neighbourhood. Therefore the reach and legacy extends far beyond the direct participants to residents and visitors.

1.6 Public Health Agency, Young People & Wellbeing Arts Programme (2014- 2017)

In 2011, the Arts Council embarked on the research, development and production of a strategy for Youth Arts in Northern Ireland for the period 2013 to 2017. A recommendation within the Youth Arts Strategy was to develop a programme aimed at our most disadvantaged and hard to reach young people, with a priority on a mental health awareness project targeting young people at risk.

In November 2015, a successful business case (worth £300,000 with match funding from ACNI) was made to the Public Health Agency (PHA) for an Arts and Emotional Wellbeing of Young People programme. The aim of this was to develop a 3-year grant/award scheme to work with the 5 local strategic suicide prevention implementation groups to design and introduce programmes for young people focusing on building resilience and providing support mechanisms to promote positive mental health and emotional well-being.

1.7 Client Projects

The Arts Council’s Equality Action Plan 2015/16 outlines a commitment to fund the use of creative approaches to raise awareness of and address issues facing Section 75 groups. It achieves this primarily through its core funding of approximately 110 arts and

culture organisations through the Annual Funding Programme (AFP).

The Arts Council also continues to raise awareness of the opportunities for all artists to access funding through the Support for Individual Artist Programme (SIAP).

It is important to note that while ACNI funds numerous programmes with a specific Section 75 focus - children, older people, disability, intercultural, etc. These engagements are not representative of the entire range of the organisation's activities in these areas. All clients are required to reflect Section 75 considerations and these sections of the public in the planning and execution of their activities.

Furthermore, although geography is not addressed under Section 75, it is one that is borne in mind by the Arts Council as a real barrier to equality of opportunity. The Council actively encourages applications from across Northern Ireland and has taken concrete steps to give effect to this objective. The legacy programme in Derry/Londonderry is a case in point, along with the Local Government Challenge Fund which is a major initiative to secure the widest possible access to the arts throughout Northern Ireland.

The following examples illustrate the range and diversity of activity delivered by core funded clients in these areas during the financial year 2015/16.

The Bounce! Arts Festival is a three-day festival organised by the Arts and Disability Forum. The festival presents new work by deaf and disabled artists, featuring Northern Ireland and international work from visual artists, animators, writers, musicians, performance artists and theatre and dance companies. It is designed to reflect the depth and range of diversity in Northern Ireland society, encouraging people to challenge their own perceptions of disabled people through the medium of art and culture.

Kids in Control, a professional theatre company that works with children and young people of all abilities and backgrounds has showcased each year at the Bounce! Festival. 'Blue Chevy' addresses key issues in disability arts provision and the lack of high quality professionally led integrative theatre practice for disabled performers and theatre practitioners.

On 23rd March 2016, a Belfast-based youth arts organisation called Wheelworks launched a new fully accessible state-of-the-art mobile arts vehicle, **ArtCart**, with Junior Ministers, Emma Pengelly (DUP) and Jennifer McCann (Sinn Féin). Supported by funding from the Department of Culture, Arts and Leisure and the Arts Council of Northern Ireland, the new **ArtCart** provides mobile arts activity to disadvantaged children and young people across Northern Ireland, who may otherwise have limited opportunity to access high quality, participatory arts projects. The **ArtCart** initiative was originally established in 2000, but an increasingly tech-savvy youth and developments in media and technology, meant that the existing vehicle was outdated and an enhanced version was required.

The impressive new **ArtCart** now features an increased range of creative offerings based on current hi-tech media and technology. The highly-customised and innovative vehicle

enables young people to get involved in a wealth of creative arts, with guidance from professional artists, including: animation, music-making using apps, design crafts, master photography skills, gaming and programming, dance, writing and drama programmes and much more. The **ArtCart** also converts to a stage and performance area, allowing a larger number to enjoy the activities. The extra space allows young people to comfortably explore a range of multi-media activities such as digital imaging, graphic design, rap, sound recording and electronic music making. The aim of it is to give young people a voice to explore issues that matter to them and their community, building their confidence whilst acquiring new skills as well as simply having fun in a safe space.

The Waterside Theatre delivered theatre events, children's festivals and community art projects within its 2015/16 artistic programme to provide quality artistic experience at an affordable price. The theatre's programme was been designed to be accessible to all sections of the community to ensure they are catered for irrespective of gender, race, political view, physical ability or sexuality.

Specifically the Waterside Theatre, in partnership with the Western Health and Social Care Trust, facilitated the CUcan project. This was an arts led programme dedicated to engaging disabled young people. It offered arts led activity for disabled young people, including a 2 week summer arts programme which engaged 60 participants.

In 2015/16, Play Resource based its artistic programme on engaging children, young people and older people, with a focus on those who were marginalised or were from disadvantaged communities to promote learning and development.

Age and Creativity helped to bring the arts directly into day centres, sheltered housing and community centres and provided outcomes to help combat loneliness, depression and isolation. It brought an opportunity to engage in creative activities that had a positive impact upon mental health and well-being. Age and Creativity, through the Arts and Older People Programme, worked in 6 different day centres with 120 participants.

Belfast Community Circus is the leading circus arts and street theatre organisation in Northern Ireland, delivering participatory circus, professional performance, training and professional development. Belfast Community Circus in partnership with Belfast Met delivered a learning disabled circus project for 15 special educational needs students at the Circus School, culminating in a 25 minute showcase performance. The Belfast Met group also provided Street Theatre performances during the 2015 Festival of Fools.

Outburst is the NI sector leader in queer arts with an established and respected international reputation. Outburst Arts Queer Festival in 2015 delivered 35 events during its ten day festival in venues across Belfast engaging 1,214 participants and audiences of 4,240. This included new theatre work presented by Outburst (including Shannon Yee's **Trouble** and Stacey Gregg's **Scorch** which went on to win Best New Play at the 2016 Irish theatre Awards), new theatre from Youth Action and international performance participation with **House** (New York) and **The Sissy's Progress** (Brazil).

Sole Purpose Productions, a local professional theatre company focused on highlighting social issues will present a theatre production, Blinkered, which will explore the issue of

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mental health, suicide and its impact on the family. The play was staged in The Derry Playhouse in March 2016 followed by a schools tour in the North-West region. The play has also been funded by the north/south touring scheme of ACNI and An Chomhairle Ealoin supporting a wider tour to venues in NI and ROI.

Partisan Productions 'East Belfast Boy' premiered at Eastside Arts Festival in August 2015. The play explored what life is like for a young Loyalist. The play took inspiration from the lives of young men from inner East Belfast, showcasing their issues, fears and hopes to a wider audience- part stand-up comedy routine and part interactive lecture. Partisan worked closely over many months with Ballymac Friendship Trust on teasing out the stories of young people from inner East Belfast, including a night around the bonfire on the Beersbridge Road

Artscare is the sector leader for arts and health in NI. As well as delivering annual artist in residency programmes across all a five health and social care trusts, the organisation is at the forefront of disability dance in NI with resident dance companies Black Widow (older people and dementia) and Orbit (adult learning disability), Kompany Maine (men with acquired brain injury) as well as developing new contemporary Dance and Disability Company' Inclusion Dance'. The organisation also piloted a mental health resettlement programme with adults with BHSCT Knockbracken.

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- 2** Please provide **examples** of outcomes and/or the impact of **equality action plans/** measures in 2015-16 (*or append the plan with progress/examples identified*).

The Arts Council's Equality Scheme Action Plan (2013-18) is attached with specific progress updates provided in red text in right hand side column.

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3 Has the **application of the Equality Scheme** commitments resulted in any **changes** to policy, practice, procedures and/or service delivery areas during the 2015-16 reporting period? *(tick one box only)*

Yes No (go to Q.4) Not applicable (go to Q.4)

Please provide any details and examples:

N/A

3a With regard to the change(s) made to policies, practices or procedures and/or service delivery areas, what **difference was made, or will be made, for individuals**, i.e. the impact on those according to Section 75 category?

Please provide any details and examples:

N/A

3b What aspect of the Equality Scheme prompted or led to the change(s)? *(tick all that apply)*

As a result of the organisation's screening of a policy *(please give details):*

N/A

As a result of what was identified through the EQIA and consultation exercise *(please give details):*

N/A

As a result of analysis from monitoring the impact *(please give details):*

N/A

As a result of changes to access to information and services *(please specify and give details):*

N/A

Other *(please specify and give details):*

N/A

Section 2: Progress on Equality Scheme commitments and action plans/measures

Arrangements for assessing compliance (Model Equality Scheme Chapter 2)

4 Were the Section 75 statutory duties integrated within job descriptions during the 2015-16 reporting period? *(tick one box only)*

- Yes, organisation wide
- Yes, some departments/jobs
- No, this is not an Equality Scheme commitment
- No, this is scheduled for later in the Equality Scheme, or has already been done
- Not applicable

Please provide any details and examples:

An appreciation of equality of opportunity issues as they relate to access to the arts and employment is always an essential criterion on any relevant job specifications advertised. Responsibilities also reflected in Personal Performance Agreements.

5 Were the Section 75 statutory duties integrated within performance plans during the 2015-16 reporting period? *(tick one box only)*

- Yes, organisation wide
- Yes, some departments/jobs
- No, this is not an Equality Scheme commitment
- No, this is scheduled for later in the Equality Scheme, or has already been done
- Not applicable

Please provide any details and examples:

Responsibilities reflected in Personal Performance Agreements where relevant

In the 2015-16 reporting period were **objectives/ targets/ performance measures** relating to the Section 75 statutory duties **integrated** into corporate plans, strategic planning and/or operational business plans? *(tick all that apply)*

- Yes, through the work to prepare or develop the new corporate plan
- Yes, through organisation wide annual business planning
- Yes, in some departments/jobs

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- No, these are already mainstreamed through the organisation's ongoing corporate plan
- No, the organisation's planning cycle does not coincide with this 2015-16 report
- Not applicable

Please provide any details and examples:

During the 2015/16 reporting period, relevant actions were aligned against three key external performance matrices relevant to equality, demonstrating strategic alignment to key government objectives. These were: addressing poverty and social exclusion (DCAL); building a united community (DCAL); and promoting equality of opportunity and good relations (Programme for Government / OFMDFM).

Equality action plans/measures

7 Within the 2015-16 reporting period, please indicate the **number** of:

Actions completed:	6	Actions ongoing:	29	Actions to commence:	1
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Please provide any details and examples (*in addition to question 2*):

N/A

8 Please give details of changes or amendments made to the equality action plan/measures during the 2015-16 reporting period (*points not identified in an appended plan*):

As requested, the figures provided in 7 relates to actions delivered in 2015/16 only. Actions described as 'ongoing' relate to those being delivered over multiple years with a 2015/16 output.

The action to commence is in relation to rolling out a second Re-Imaging Programme. ACNI are currently liaising with SEUPB to establish the focus of the new project and preparation of an application is being developed. It is hoped that the project consortium will determine programme targets in 2017/18.

9 In reviewing progress on the equality action plan/action measures during the 2015-16 reporting period, the following have been identified: (*tick all that apply*)

- Continuing action(s), to progress the next stage addressing the known inequality
- Action(s) to address the known inequality in a different way
- Action(s) to address newly identified inequalities/recently prioritised inequalities

- Measures to address a prioritised inequality have been completed

Arrangements for consulting (Model Equality Scheme Chapter 3)

- 10** Following the initial notification of consultations, a targeted approach was taken – and consultation with those for whom the issue was of particular relevance: *(tick one box only)*

- All the time Sometimes Never

- 11** Please provide any **details and examples of good practice** in consultation during the 2015-16 reporting period, on matters relevant (e.g. the development of a policy that has been screened in) to the need to promote equality of opportunity and/or the desirability of promoting good relations:

- 12** In the 2015-16 reporting period, given the consultation methods offered, which consultation methods were **most frequently used by consultees**: *(tick all that apply)*

- Face to face meetings
- Focus groups
- Written documents with the opportunity to comment in writing
- Questionnaires
- Information/notification by email with an opportunity to opt in/out of the consultation
- Internet discussions
- Telephone consultations
- Other *(please specify)*:

Please provide any details or examples of the uptake of these methods of consultation in relation to the consultees' membership of particular Section 75 categories:

Consultees favour verbal responses to consultations either through face-to-face meetings or via telephone consultations. Organisations are always encouraged to respond in writing to formalise points raised where possible. Meeting with organisations assists in raising the awareness of Arts Council work and strengthen relationships with new / existing stakeholders.

The majority of responses are received from a range of organisations including umbrella arts organisations, specialist theatre production groups and disability charities.

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13 Were any awareness-raising activities for consultees undertaken, on the commitments in the Equality Scheme, during the 2015-16 reporting period? (*tick one box only*)

- Yes No Not applicable

Please provide any details and examples:

14 Was the consultation list reviewed during the 2015-16 reporting period? (*tick one box only*)

- Yes No Not applicable – no commitment to review

Arrangements for assessing and consulting on the likely impact of policies (Model Equality Scheme Chapter 4)

N/A

15 Please provide the **number** of policies screened during the year (*as recorded in screening reports*):

0

16 Please provide the **number of assessments** that were consulted upon during 2015-16:

0	Policy consultations conducted with screening assessment presented.
0	Policy consultations conducted with an equality impact assessment (EQIA) presented.
0	Consultations for an EQIA alone.

17 Please provide details of the **main consultations** conducted on an assessment (as described above) or other matters relevant to the Section 75 duties:

Disability Action Plan; and Equality Scheme Action Plan

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18 Were any screening decisions (or equivalent initial assessments of relevance) reviewed following concerns raised by consultees? *(tick one box only)*

- Yes
 No concerns were raised
 No
 Not applicable

Please provide any details and examples:

N/A

Arrangements for publishing the results of assessments (Model Equality Scheme Chapter 4)

19 Following decisions on a policy, were the results of any EQIAs published during the 2015-16 reporting period? *(tick one box only)*

- Yes
 No
 Not applicable

Please provide any details and examples:

N/A

Arrangements for monitoring and publishing the results of monitoring (Model Equality Scheme Chapter 4)

20 From the Equality Scheme monitoring arrangements, was there an audit of existing information systems during the 2015-16 reporting period? *(tick one box only)*

- Yes
 No, already taken place
 No, scheduled to take place at a later date
 Not applicable

Please provide any details:

The Arts Council commissioned The Strategic Investment Board (SIB) to undertake a review of its Annual Funding Programme (AFP) in May 2016. It is expected to reach completion by March 2017.

21 In analysing monitoring information gathered, was any action taken to change/review any policies? *(tick one box only)*

- Yes
 No
 Not applicable

Please provide any details and examples:

N/A

22 Please provide any details or examples of where the monitoring of policies, during the

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2015-16 reporting period, has shown changes to differential/adverse impacts previously assessed:

Artform Officers continue to promote funding opportunities through funding clinics and artist networks for under represented groups through the Support for Individual Artist Programme. In 2015/16, the Arts Council (through Community Arts Partnership) targeted minority ethnic artists and established two funding clinics for deaf and disabled artists through the Arts & Disability Forum. In the 2015/16 period, 21 LGBT artists were funded through SIAP, an increase of 43% on the previous year.

Dedicated funding clinics aimed at increasing the number of disabled artists receiving support under the Support for Individual Artist Programme (SIAP) were successful in raising awareness.

In 2015/16, £68,770 was awarded to disabled artists through SIAP. This represented the largest annual sum awarded to disabled artists since the data was first recorded in 2005/06 and comprised 11% of total funding distributed under the programme.

Twelve of the 27 disabled artists receiving an award in 2016/17 had not been funded previously.

- 23** Please provide any details or examples of monitoring that has contributed to the availability of equality and good relations information/data for service delivery planning or policy development:

N/A

Staff Training (Model Equality Scheme Chapter 5)

- 24** Please report on the activities from the training plan/programme (section 5.4 of the Model Equality Scheme) undertaken during 2015-16, and the extent to which they met the training objectives in the Equality Scheme.

Training delivered in 2015/16 fully met obligations set out in the Equality Action Plan. All new members of staff recruited during the reporting period were made aware of ACNIs Equal Opportunities Policy as part of the induction process, including new Board members.

A total of four new Board members were recruited in 2015/16 period. These members are expected to receive Section 75 Induction Training on 7th September 2016.

Finally, all staff undertook Disability Awareness training in December 2015.

- 25** Please provide any examples of relevant training shown to have worked well, in that participants have achieved the necessary skills and knowledge to achieve the stated objectives:

N/A

Public Access to Information and Services (Model Equality Scheme Chapter 6)

26 Please list **any examples** of where monitoring during 2015-16, across all functions, has resulted in action and improvement in relation **to access to information and services**:

N/A

Complaints (Model Equality Scheme Chapter 8)

27 How many complaints **in relation to the Equality Scheme** have been received during 2015-16?

Insert number here:

0

Please provide any details of each complaint raised and outcome:

No complaints were received during this period.

Section 3: Looking Forward

28 Please indicate when the Equality Scheme is due for review:

March 2018

29 Are there areas of the Equality Scheme arrangements (screening/consultation/training) your organisation anticipates will be focused upon in the next reporting period? *(please provide details)*

(1) Section 75 consultee contacts database will be updated to reflect changes in administration at the local authority level. This exercise was last completed in 2012.

(2) Emphasis will be placed on ensuring compliance with ACNI's equality screening obligation for the next period. This will involve preparing an EQIA timetable and ensuring completion of policy/scoping assessments.

(3) Dedicated programme monitoring systems will continue to be reviewed to ensure they are compliant with Section 75 needs.

30 In relation to the advice and services that the Commission offers, what **equality and good relations priorities** are anticipated over the next (2016-17) reporting period? *(please tick any that apply)*

Employment

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- Goods, facilities and services
- Legislative changes
- Organisational changes/ new functions
- Nothing specific, more of the same
- Other (please state):

PART B - Section 49A of the Disability Discrimination Act 1995 (as amended) and Disability Action Plans

1. Number of action measures for this reporting period that have been:

8

Fully achieved

4

Partially achieved

0

Not achieved

2. Please outline below details on all actions that have been fully achieved in the reporting period.

2 (a) Please highlight what **public life measures** have been achieved to encourage disabled people to participate in public life at National, Regional and Local levels:

Level	Public Life Action Measures	Outputs ⁱ	Outcomes / Impact ⁱⁱ
National ⁱⁱⁱ	Development of the Disability Action Plan (DAP) 2015-2018	Development of DAP 2015-2018. Developed in conjunction with organisations representing disabled people.	ACNI meeting its statutory obligations. Strengthened relations with organisations representing disabled people.
Regional ^{iv}	-	-	-
Local ^v	Ensure that our clients and other organisations promote positive attitudes towards disabled people by adopting principles, conditions and policies that meet the duties outlined in legislation.	Implemented as a 'Condition of Grant' for groups to adopt principles of the duty.	Visible commitment to disability awareness under the 2006 Disability Discrimination (NI) Order.

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2(b) What **training action measures** were achieved in this reporting period?

	Training Action Measures	Outputs	Outcome / Impact
1	"Disability Positive" Training Session and Accreditation by Employers for Disability	Improved awareness and understanding of disability issues	Half day Disability Awareness course and a multiple choice based assessment, with a pass mark of 75%. Voluntary process to achieve accreditation to be "Disability Positive". All staff completed training with 29 choosing to complete and achieve full accreditation.
2			

2(c) What Positive attitudes **action measures** in the area of **Communications** were achieved in this reporting period?

	Communications Action Measures	Outputs	Outcome / Impact
1	ACNI Communications Department create awareness of how Arts Council funding supports organisations working with section 75 groups including disability	Press releases, PR photography, content marketing on digital platforms	Positive imagery of disabled people, disabled artists and marginalized young people engaging in arts activity. Organisations, projects and artists profiled include: Wheelworks Art Cart, Arts & Disability Forum, Outburst Festival, The MAC arts Award for young

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			<p>people in Care, Arts Ekta, Obon Japanese Festival, Community Relations & Cultural Awareness Week and Helen Hall Blind Dance Artist.</p> <ul style="list-style-type: none"> • Total media releases issued, 13 • Total releases published online, 13 • Total photo calls carried out, 5 • Total press clippings generated, 63 <p>The 'Introduction to the Arts Council of Northern Ireland' video produced in British Sign Language (BSL)</p>
2	Arts & Disability Equality Charter Assessment Area and Indicator	Venues undertaking Charter Status required to review (1) Information Provision (2) Publicising Access (3) Interpersonal Communication and (4) Audience Communication	<p>Venues achieving Equality Charter Status meet this criterion.</p> <p>Venues undertaking Equality Charter Status supported in meeting this criteria.</p>

2 (d) What action measures were achieved to 'encourage others' to promote the two duties:

	Encourage others Action Measures	Outputs	Outcome / Impact
1	Continue to review ACNI Section 75 screening proforma to reflect current disability duties	Updated screening proforma	Reflects consideration of the impact of ACNI policies on disabled people.
2			

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2 (e) Please outline **any additional action measures** that were fully achieved other than those listed in the tables above:

	Action Measures fully implemented (other than Training and specific public life measures)	Outputs	Outcomes / Impact
1	Funding of Arts & Disability Equality Charter		<p>Charter support for access and attitudes in the year included:</p> <p>Disability Equality Training for 50 people for Fermanagh and Omagh Council to include staff of Strule Arts Centre, Omagh and Arts & Culturla Staff in Ardhowen.</p> <p>Charter provided equipment, advice and promoted assisted performances:</p> <ul style="list-style-type: none"> • Bounce! Arts Festival (in the Lyric) was audio described. BSL'd and captioned. Unique in being only festival made so accessible.. • Audio described multi- arts showcase for Open Arts • Testing of loop systems including the Grand Opera House. <ul style="list-style-type: none"> ▪ Additions to Charter engagement include;

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			<ul style="list-style-type: none"> ▪ Down Arts Centre, Downpatrick; ▪ Wheelworks, Belfast; ▪ An Carn/ An Coire, Maghera; ▪ Ardhowen, Fermanagh; ▪ Centre for Contemporary Art, L'Derry; ▪ Guildhall, L'Derry; ▪ Sollus Centre, Bready ▪ Culturlann, L'Derry ▪ Sion Mills Stables, Sion Mills. <p>Upgraded/ Renewals in period;</p> <p>Burnavon, Cookstown;</p> <p>Grand Opera House</p> <p>Waterfront Hall (new award to be sought for extension)</p> <p>Theatre at the Mill, Newtownabbey</p>
2	ACNI funds work that helps arts venues improve disability access	The Arts and Disability Equality Charter	Arts and Disability Equality Charter supports arts organisations and venues to provide improved disability access across a number of areas.
3	ACNI funds the Individual Deaf and Disabled Awards (iDA) grants scheme for individual deaf and disabled artists.	iDA Grants Scheme administered by Arts & Disability Forum - £25,000 allocated from ACNI funds	iDA Grants Scheme assisted 14 disabled and deaf artists in NI to develop their practice and/or produce new work of quality and originality;

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	Along with An Chomhairle Ealaíon, the Arts Council website hosts the Arts & Disability Directory.	Arts & Disability Directory	<p>ADF provided pre application advice to circa 19 disabled and deaf artists;</p> <p>ADF gave developmental feedback to 8 unsuccessful applicants;</p> <p>ADF gave developmental support to successful applicants.</p>
4	Provision of Premium Payment Scheme for projects requiring additional costs associated with delivery of their project for people with particular needs as defined under the Northern Ireland Act 1998, Section 75	Financial support for sign-language interpreters, captioning, companions and transport requirements.	Improving access
5	Support core costs for Arts & Disability organisations	Annual Funding (core costs) provided to Arts & Disability Forum, Drake Music, Open Arts.	Improving access

3. Please outline what action measures have been **partly achieved** as follows:

	Action Measures partly achieved	Milestones / Outputs	Outcomes/Impacts	Reasons not fully achieved
1	Promote positive attitudes towards	Increase in the number of images of people with	Greater levels of inclusivity to the arts for	Achieved in 2015/16:

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	disabled people	disabilities accessing and participating in the arts published on ACNI website and ACNI publications.	people with a disability in Northern Ireland.	<p>iDA awardees profiled.</p> <p>Profiling of Arts & Disability projects undertaken by;</p> <ul style="list-style-type: none"> • Streetwise Community Circus • Stage Beyond • Open Arts • Arts & Disability Forum • Drake Music • Kids in Control. <p>Not fully achieved as ongoing action to 2018</p>
2	Encouraging participation by disabled people in public life	Quarterly meetings of internal Equality Monitoring Working Group with cross-cutting representation to monitor Action Plan delivery.	Manage delivery of measures detailed in the Arts Council's Equality Scheme and Action Plan 2013-2018.	<p>Achieved in 2015/16:</p> <p>Quarterly meetings</p> <p>Not fully achieved as ongoing action to 2018</p>
3	Encouraging participation by disabled people in public life	Appropriate representation on governance groups within	Establish baselines using data from the AFS survey; discuss board recruitment	<p>Achieved in 2015/16:</p> <p>2nd year of data collected</p>

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		Arts Council and funded client organisations	process with the Department of Culture, Arts and Leisure.	from AFS Not fully achieved as ongoing action to 2018
4	Encourage participation by disabled people in public life	Raise awareness of the opportunities for artists with a disability to access funding streams. Monitor applications for SIAP funding from artists with a disability.	Increase in awareness of the funding opportunities available to artists with a disability. Increase in the number of disabled artists being granted funding from SIAP and the Artists Career Enhancement Scheme (ACES) programmes.	Achieved in 2015/16: Two Funding Clinics established with the Arts & Disability Forum. Meeting with Acorn Foundation to promote opportunities for young disabled artists. Not fully achieved as ongoing action to 2018

4. Please outline what action measures **have not been achieved** and the reasons why.

	Action Measures not met	Reasons
1		

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2		

5. What **monitoring tools** have been put in place to evaluate the degree to which actions have been effective / develop new opportunities for action?

(a) Qualitative

Mid-term and end of year grants reports – monitor progress against grants

(b) Quantitative

General Population (GPS) and Annual Funding Survey (AFS)

Clients Satisfaction Survey Data will be used to measure its overall success in the delivery of services in the future. Also, the review of ACNI’s primary funding programme in 2016/17 will potentially identify new opportunities for action.

6. As a result of monitoring progress against actions has your organisation either:

- made any **revisions** to your plan during the reporting period or
- taken any **additional steps** to meet the disability duties which were **not outlined in your original** disability action plan / any other changes?

No

If yes please outline below:

	Revised/Additional Action Measures	Performance Indicator	Timescale
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1			
2			
3			
4			
5			

7. Do you intend to make any further **revisions to your plan** in light of your organisation’s annual review of the plan? If so, please outline proposed changes?

No

ⁱ **Outputs** – defined as act of producing, amount of something produced over a period, processes undertaken to implement the action measure e.g. Undertook 10 training sessions with 100 people at customer service level.

ⁱⁱ **Outcome / Impact** – what specifically and tangibly has changed in making progress towards the duties? What impact can directly be attributed to taking this action? Indicate the results of undertaking this action e.g. Evaluation indicating a tangible shift in attitudes before and after training.

ⁱⁱⁱ **National** : Situations where people can influence policy at a high impact level e.g. Public Appointments

^{iv} **Regional**: Situations where people can influence policy decision making at a middle impact level

^v **Local** : Situations where people can influence policy decision making at lower impact level e.g. one off consultations, local fora.