

ARTS COUNCIL OF NORTHERN IRELAND



**Public Authority Statutory Equality and Good Relations Duties
Annual Progress Report 2016-17**

**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 2016 and March 2017

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 2016-17, 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 enhancement

The Equality Monitoring Working Group was set up in 2013 as part of the Arts Council's arrangements for assessing compliance with Section 75 duties associated with delivering its Equality Scheme.

Its function is to provide strategic leadership for the outworking of the Equality Scheme and Action plan by ensuring that equality and diversity is embedded across the organisation.

Chaired by the Chief Executive the group meets quarterly to review progress of the Equality Scheme and Action Plan (2013-2018). Its membership is drawn from a cross-section of the organisation and is represented by all grades and departments and the reporting function is provided by the Research and Policy Team.

The group's core functions are to:

- Contribute to the promotion of equality of opportunity and good relations
- Assist in the identification of issues that may cause disadvantage or discrimination
- Identify and develop initiatives aimed at finding solutions to issues identified as causing disadvantage and discrimination
- Assist with the communication and mainstreaming of equality related actions into Arts Council policy and practice
- Review the Council's performance and progress in complying with equality legislative requirement and good practice.
- Inform the design of relevant research undertaken to provide a sound evidence base for action or assessment of programme effectiveness.

It provides leadership within the organisation in areas such as the completion of a GAP report in May 2014 addressing shortcomings in gathering and evaluation of data within a number of core business areas. Now three years since the review the changes made have resulted in more gathering tailored information, relating to the categories detailed within Section 75, these include:

- Annual Funding Survey (AFS), formerly Regularly Funded Organisations (RFO)
- Support for Individual Artists' Programme (SIAP) in application for Grants
- Grants Management System (GIFTS)
- General Population Survey (GPS)

These data sources give ACNI information on the composition of the NI cultural workforce, Northern Ireland wide participation in the arts, and provides insight into the areas requiring improvement of access to funding. The use of these data sources tailors information gathered specifically to the arts sector and aids our understanding of the sector. This work has resulted in datasets providing a more thorough representation of participants in the arts across Northern Ireland.

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;
- 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.

Promoting Access Group

ACNI organises and chairs the Promoting Access Group; a quarterly forum of arts and disability rights organisations. It provides an opportunity for organisations to discuss access to the arts for those with a disability and to share best practice.

Disability Charter Mark

Arts and Disability Forum (ADF), an organisation funded by the Arts Council, delivers the Arts and Disability Charter on behalf of ACNI. This award involves arts venues working closely with ADF to have their venue audited for barriers to disabled access and makes suggestions to improve their facilities. On a venue reaching the standards laid out by ADF they are awarded the Charter Mark to indicate their investment and commitment to making the venue accessible. The scheme has similarities to the Equality Commission's 'Every Customer Counts' but is specifically about the arts.

Statistics on Disability and the Arts

As part of our Audit of Inequalities for 2016/17 all available sector specific information has been collated to show the engagement in the arts from those with a disability.

1.1.1. Statistics for engagement in the arts of those with a disability

ACNI and NISRA's Continuous Household Survey 2015/16 shows that adults with a disability (69%) are less likely to engage with the arts event than those without a disability (85%); with attendance of events mirroring this finding (64% and 83% respectively). The same findings are distributed across respondents independent of age.

In contrast to attendance, it was found that similar proportions of respondents with a disability and those without are likely to have participated in the arts (30% and 32% respectively) and in younger adults, between 19 and 49 there was no difference in participation between those with or without a disability.

NISRA and ACNI's General Population Survey 2014 found that:

- over the 13 year period the average attendance of those with a disability is 53.6% compared with an average of 81.1% of those without a disability;
- there was a general increase in attendance and participation of disabled respondents between 2004 and 2011, reaching a peak in 2011 of 64%;
- a significant change was observed in 2014 and attendance and participation in disabled respondents fell to 52.3%.

There is clearly a large variation in access to the arts between disabled and non-disabled members of the community. The major differences, where more disabled respondents feel there is a barrier, are:

- I might feel uncomfortable or out of place (10% vs 2.4%);
- Lack of transport (10.6% vs 2.8%); and
- Lack of facilities for disabled people (3.7% vs 0.3%).

Disability can be shown to have a strong correlation with a reduced engagement in the arts and is an area that ACNI is keen to explore reducing barriers, promoting best practice within organisations, and providing support to disabled artists.

1.2. Data Collection

1.2.1. Annual Funding Survey

The Arts Council is an official statistics provider and its Research and Policy team captures its own equality monitoring data through the 'Annual Funding Survey' (AFS). Clients in receipt of funding under the Annual Funding Programme, approximately 110 organisations, are required to complete an online survey at the end of each financial year, including the composition of their workforce across a number of Section 75 criteria. These organisations include employees, board members and volunteers; providing a robust picture of the arts sector in Northern Ireland. This survey collects:

- Ethnic Background of board members, artistic staff, managers, and other staff based on 12 categories;
- Staff members by age and gender; and
- The religious group of staff members.

1.2.2. Support for Individual Artists Programme (SIAP) Awards

ACNI also collects monitoring information for all applicants to its 'Support for Individual Artists Programme' (SIAP). Annually there are over 200 individual artist grants made, and almost as many unsuccessful applicants. Equality monitoring information is collected as an element of the application process. This provides a picture of the individual artist demographics in Northern Ireland and contributes towards ACNI's understanding of the sector. Equality monitoring information is collected across all nine Section 75 fields:

1. Disability
2. Gender
3. Dependents
4. Religion
5. Politics
6. Ethnicity
7. Marriage
8. Age
9. Sexual orientation

In 2015/16 there were over 6,500 contract staff, 952 permanent staff, and 5,826 volunteers with the cohort of the Arts Council's annually funded organisations. In 2015/16 there were 236 awards to individual artists through SIAP, and 225 unsuccessful artists. It is likely that there is overlap between many of the organisations as artists often work with different organisations across the sector. The combination of these two surveys draws on a pool of over 6,000 employees, board members, volunteers, or individual artists across the sector; it can be interrogated against a range of fields. By gathering this sector specific information a robust picture of the composition of the sector can be created and this can be used by the Arts Council to support the development of strategies, programmes, and projects.

1.2.3. General Population Survey and Continuous Household Omnibus Survey

The Arts Council runs a module of questions every two years in a General Population Survey (GPS) run by the Central Survey Unit of the Northern Ireland Statistics and Research Agency (NISRA). Resulting data gives a breakdown of participant characteristics. The Arts Council is also able to draw upon results from the Continuous Household Survey, an ongoing survey mechanism used by Government departments to gather population level insight into a range of areas including engagement in arts and culture.

1.2.4. Using the Information

Intelligence gathered through these surveys in 2016/17 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. An internal audit of inequality was conducted in 2016/17 allowing equality information to be tracked over the period of the 2013-2018 Equality Scheme to inform the planning of policy and the next Equality Scheme in 2018.

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. Three successive years of data has been collected creating a strong position to begin trend analysis.

1.2.5. Premium Payment Scheme

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 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, documented by Section 75 group, and 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 has since been rolled out across all funding programmes.

A full review of the premium payment scheme which was due to be carried out in 2016/17, has been deferred to 2017/18, owing to work and resource pressures within the organisation. A case study approach will be taken to gather the information necessary for the review and this review will be conducted with a much larger body of information.

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.

By 2015/16 the Arts and Older People Programme had made 117 grant awards and reached 19,000 participants with a renewed focus on older men, carers, and those living in poverty.

Other areas covered by the programme are training of artists, training of carers, an evaluation and a month-long festival showcasing projects and independent programme evaluation.

Steps have been taken to internalise the evaluation processes associated with this programme, the collection of participant, organisation and artist data, together with its analysis and interpretation.

1.3.1. Statistics for engagement in the arts for older people

ACNI and NISRA's General Population Survey 2016 shows that although the engagement, attendance and participation of older people in the arts is much lower than any other age category there has been an upwards trend over the last 12 years. There has been a 15% rise in engagement, over 10% increase in attendance, and a 5% rise in participation. There was a drop in all engagement during 2014 to 54.7% however 2016 data shows that the engagement of this age group is recovering, rising to 59.3%.

Annually funded organisations tailor a portion of their programme towards reaching an older audience. In 2015/16 12% of the annually funded organisations' programmes were aimed at older people.

Of all subsections of age the hardest to reach were men, 65+. Looking at the 12 year trends engagement in the arts from over 65 males has increased by nearly 20% from 37% to 55%; peaking at 60% in 2011.

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. The Intercultural Arts programme (2013-2015) was a dedicated grant programme created as part of this strategy. Intercultural engagement has now been mainstreamed in other grant programmes, and these have occurred within the current reporting period.

In the sixth funding round of the Intercultural Arts Programme which took place in May 2016, 5 grant awards were made, equating to a total allocation of £69,140 grant awards.

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.

1.4.1. Examples of the projects delivered are detailed below:

Obon on the Foyle, a Japanese Festival based in Derry/Londonderry, received funding towards its participatory outreach programme. This included a new dance/music commission in the tradition of Bon Odori with internationally acclaimed musician Sarah Murphy. The project engaged participants from diverse cultural, religious, and language traditions including rural schools and community groups. Other programme elements included Manga and dance projects with the creation of a 'Little Tokyo' in The Playtrail, play and educational facility, in Derry with 750 participants and audience.

The **Rainbow Health** project also received funding through ACNI's Intercultural Arts programme towards 'Multiple Journeys of Belonging', an immersive theatre project working with Rainbow's Gay Ethnic Group (GEG). Participants took part in workshops exploring culture, identity and belonging. The project will work in partnership with the Theatre of Pluck, Writer Shannon Sickels Yee and the Sonic Arts Research Centre (Queen's University Belfast).

The final immersive theatre production will take the format of an immersive piece of travelling theatre. Audiences will be guided by an audio recording travelling around locations with performed installations. Performances will take place as part of East-side Arts Festival, Outburst Festival and will then tour to Foyle, Dungannon and Newry, accompanied by post-production workshops on culture and identity, overall participant/audience number 450.

While some legacy projects are still running from the Intercultural Arts Programme, the main source of support to intercultural arts projects is through the ACNI's Annual Funding Programme (AFP) and Lottery funding programmes. **Artsekta** is one of NI's sector leaders in Intercultural arts; their annual outreach programme is at the cutting edge of Intercultural Arts practice and includes a dedicated accredited training and mentoring programme supporting the professional development of artists. The annual outreach programme includes a school based cultural awareness programme with elements of Inter-cultural story-telling, creative writing and visual arts projects.

Roots Orchestra, run by Artsekta, was a highly successful project led by Neil Martin resulting in the Connections Concert with musicians from Bangladesh, Bulgaria, China, India and Ireland with children from the choirs of Holy Cross Boys' Primary School, Ardoyne and Campbell College Junior School.

Writing Home, an intercultural story-telling project was facilitated by Artsekta and Lemn Sissay, allows stories to be shared between local indigenous communities, immigrants and refugees. The project worked with children from VOYPIC (The Voice of Young People in Care) and the Yeats/Tagore a school/community based project to build bridges between communities, cultures and generations.

Artsekta continues to provide professional development opportunities for established and emerging artists through training and mentoring. Other organisational programme activity included Nine Nights: an outdoor spectacular production celebrating ancient Indian folklore, myths and the annual Mela festival. Overall participant/audience number: 9,740

Terra Nova productions is Northern Ireland'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 fifth year) includes workshops, master-classes and plays which focus on first and second generation immigrant communities through immersive theatre and an interactive audience experience. The Arrivals 3 'Mi Mondo' production staged during 2016/17, highlighted current immigration policy and family migration. The organisation developed and staged the 'Belfast Tempest' a major intercultural theatre production performed in Titanic Quarter's T13 in Belfast. Overall engagement numbers: 4,817.

ACNI continues to implement recommendations from 'Opening Doors: An Arts-led Approach to Building Social Capital' an external report commissioned by the Arts Council of Northern Ireland to evaluate ACNI's Intercultural Arts Programme 2012-2015. Recommendations include mainstreaming intercultural policy and practice, further advocacy for the benefits of intercultural arts practice and dedicated funding for an intercultural arts support programme. ACNI has created an associated Action Plan to implement these recommendations. The first phase of the intercultural arts support programme was successfully delivered through the Community Arts Partnership's Programme for Intercultural Arts Support (PICAS) programme. During 2016/17 this included delivery of 2 Intercultural training days (including one for ACNI staff, Heads of Department and Artform Officers), an advanced training residential, 3 funding clinics, participation in the Stronger Together Conference, production of 'Between Ourselves' an Intercultural Reader and continued support to artists and organisations seeking funding.

While the Intercultural Arts funding programme had previously included a dedicated grant scheme for individual minority ethnic artists, support has now been mainstreamed into ACNI's general support for individual artists.

1.5. Young People Health and Wellbeing Arts Programme (Articulate Programme)

In 2011, the Arts Council embarked production of a strategy for Youth Arts in Northern Ireland. 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 mental health awareness; targeting young people at risk.

In January 2017 the Programme was launched with a total of fund of £600,000 over a three year period. The funding was secured from Public Health Agency and Arts Council National Lottery money. ARTiculate is mainly a grant giving programme with an evaluation element to capture its impact upon participants.

The aim of the programme is 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.

The Arts Council, in collaboration with a third party consultant has designed an evaluation framework to measure the programme's impact. This has involved a dedicated focus group with a representative sample of young people to develop appropriately sensitive forms. All work carried out as part of this project will adhere to 'best practice' standards in working with vulnerable young people. The principles of informed consent, confidentiality and anonymity govern all work with this group. This approach is consistent with arrangements for consultation as set out in Chapter 3 of the Equality Scheme.

1.6. Strategic Information

The Arts Council's Equality Action Plan 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 107 arts and culture organisations.

1. In 2016/17 there were 109 BME employees reported as working within the 107 annually funded organisations. This makes up 2% of the workforce. These figures are comparable with last year.
2. There were 160 disabled employees working within ACNI's client organisations in 2016/17, a total of 3% of the workforce. This is comparable to 3.6% of the workforce in 2015/16.
3. Of the total workforce in 2016/17 4,510 respondent's religious beliefs were not recorded; so no analysis can be conducted for this Section 75 group.

The Arts Council continues to raise awareness of the opportunities for all artists to access funding through the Support for Individual Artist Programme (SIAP). In 2016/17 there were a total of 563 applications, of which 307 were awarded grants. This is an increase in both number of applicants and number of successful awards from 2015/16 (461 and 236 respectively). In 2016/17 the value of the awards made to independent artists increased to £709k from £622k in 2015/16.

1. Around 10% of all successful SIAP applicants and successful awardees identify themselves as disabled.
2. In 2016/17 there were 17 applications from BME artists and 4 successful awards made. This has changed from 2015/16 when 14 applications were made and 10 were successful from BME artists.
3. There are consistently more successful female applicants than male applicants; 170 successful awards to female artists compared with 126 successful awards to male artists. This has been the case since 2010-11.
4. Religion is hard to determine as the largest number of applicants and successful awardees respond that they have no religious belief. The low numbers of non-Christian

religions make analysis impossible and the numbers of those responding with 'other' or simply not responding at all compromises any analysis between Christian denominations.

5. Similar observations of non-response or response of 'other' make any political analysis impossible.
6. Age across the application and award of grants has been stable over the last number of years, with the greatest number being from the category 26 - 49.
7. Unmarried (58%, awardees, 2016/17) and married (33%, awardees, 2016/17) individuals make up majority of applications and awards and the cross section of marital status of applicants and awardees has remained stable.
8. The distribution of applications and awards to the LGBT community has been stable with an average of 7% of all successful awardees and 8% of all applicants.

1.7. Client Projects

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 2016/17.

Arts and Disability Forum

Arts and Disability Forum organise the Bounce! Arts Festival is a three-day programme organised by the Arts and Disability Forum. The festival presents new work by deaf and disabled artists; both local and international. 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

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

Waterside Theatre

Telling Tales is a drama based project engaging older people living throughout the Derry City and Strabane District Council area. Older people experiencing multiple deprivation attend weekly workshops. The project brings together participants from communities of different religious background, each living with long term illness.

Three new pieces of theatre were developed through the project, with live theatre events and performances for invited audiences. The project will be externally evaluated to determine benefits to health and wellbeing.

Streetwise

Streetwise Community Circus aims to make circus skills accessible to people throughout Northern Ireland. Their disability workshop programme operated in Ballymena, Carrickfergus, Antrim, Downpatrick, and Cookstown. Each centre received 20 workshops and ends in a public performance.

These projects fed into the Aurora Project; which ran for 8-9 weeks in 5 locations, offering circus skills to older people, and adults with learning difficulties or mental health issues. In 2015 a comprehensive review of the Aurora Project was published and is available on its website¹.

Wheelworks

WheelWorks is a youth arts organisation that works with young people across Northern Ireland, forging new creative and inclusive spaces that empower and inspire young people to express what matters to them.

Wheelworks Multiple Realities Programme delivers digital art forms (virtual reality, digital music, digital art, film and animation) fused with traditional visual and performing arts. It is targeted predominantly at young people of different sexual orientation, ethnicity or disability.

In 2016/17 8 groups of new and previously engaged participants aged 7 – 18 from across Northern Ireland, including ethnic minority communities, disabled young people, young refugees and asylum seekers, rurally isolated groups, LGBT young people and young people from areas of multiple deprivation were engaged.

Sole Purpose

Sole Purpose Production aims to produce new theatre that contributes to social change, explores the dynamics of human relationships and promotes good relations. It explores issues surrounding young people and mental health, sexuality and sexual identity and seeks to diversify its audience to work with ethnic minorities. In May 2016, in partnership with The Rainbow Project, Sole Purpose created and performed 10 invisible theatre performances in 10 different locations throughout Derry City and Strabane District Council. Invisible Theatre was used to make the intervention as realistic as possible; using the arts to explore current real life experiences for LGBT so that spontaneous responses were provoked.

¹ <http://www.sccni.co.uk/assets/circus-aurora-report-nov-2015-lofi.pdf>

Partisan

Partisan worked with groups of young men in Belfast and Lurgan using applied theatre to targeted groups, addressing peer pressure and sectarianism expressed by many young men. Through this project, Partisan explored how young people from socially and economically deprived communities can be brought towards a creative engagement with the concept of a shared future by encouraging participants to identify and articulate their similarities and differences.

Arts Care

Examples of its work include dance residencies for older people and those with dementia and adults with learning difficulties (orbit) and men with acquired brain injuries (Kompany Maine). Arts Care is also developing a new contemporary dance and disability company, Inclusion Dance.

- 2** Please provide **examples** of outcomes and/or the impact of **equality action plans/** measures in 2016-17 (*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.

3 Has the **application of the Equality Scheme** commitments resulted in any **changes** to policy, practice, procedures and/or service delivery areas during the 2016-17 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 2016-17 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 are also reflected in Personal Performance Agreements.

5 Were the Section 75 statutory duties integrated within performance plans during the 2016-17 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 are reflected in Personal Performance Agreements where relevant.

In the 2016-17 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

- No, these are already mainstreamed through the organisation's ongoing corporate plan
- No, the organisation's planning cycle does not coincide with this 2016-17 report
- Not applicable

Please provide any details and examples:

During the 2016/17 reporting period, ACNI Business Planning actions were aligned to three key policy / strategy areas contained within the 5 year strategy 'Ambitions for the Arts': Champion the Arts, Promoting Access to the Arts, and Creating resilience. Integration of equality outcomes were mainly contained within Promoting Access to the Arts; through annual funding to arts organisations facilitating more engagement in the arts, and tackling barriers for section 75 groups; such as Age, Ethnicity, and Disability.

Equality action plans/measures

7 Within the 2016-17 reporting period, please indicate the **number** of:

Actions completed: Actions ongoing: Actions to commence:

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 2016-17 reporting period (*points not identified in an appended plan*):

As requested, the figures provided in 7 relates to actions delivered in 2016/17 only. Actions described as 'ongoing' relate to those being delivered over multiple years with a 2016/17 output.

9 In reviewing progress on the equality action plan/action measures during the 2016-17 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 2016-17 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:

ACNI organise and chair the Promoting Access Group; a peripatetic quarterly meeting between arts and public sector organisations. This meeting provides an opportunity for organisations to discuss access to the arts for those with a disability and to share best practice.

- 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.

13 Were any awareness-raising activities for consultees undertaken, on the commitments in the Equality Scheme, during the 2016-17 reporting period? *(tick one box only)*

Yes No Not applicable

Please provide any details and examples:

14 Was the consultation list reviewed during the 2016-17 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 2016-17:

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:

Please provide any details and examples:

N/A

- 22** Please provide any details or examples of where the monitoring of policies, during the 2016-17 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 the 2016/17 period, 24 LGBT artists were funded through SIAP, an increase of 14% on the previous year.

An audit of inequality has been conducted in 2016/17 allowing equality information to be tracked over the period of the 2013-2018 Equality Scheme to inform the planning of the next Scheme in 2018. This has highlighted trends in arts engagement and although causation with ACNI policies cannot be determined, changes in the sector have been able to be compared to prioritise future policies.

In 2016/17, £73,782 was awarded to disabled artists through SIAP. This represented an increase on the previous year (£68,770) and the highest annual sum awarded to disabled artists since the data was first recorded in 2005/06; comprising of 10% of the total funding distributed under the award.

Artform	% of total successful applications 2016/17	2016/17 Value (£)	2016/17 Number
Craft	0.3%	£3,816	1
Dance	1.0%	£16,340	3
Literature	1.6%	£7,090	5
Music	0.7%	£5,150	2
Visual Arts	5.9%	£41,386	18
Total Disabled SIAP	9.5%	£73,782	29
Total SIAP	100%	£708,619	306

Collection of data through the ACNI module of NISRA's General Population Survey has shown that there has been a 15% rise in engagement in the arts by over 65s over the last 12 years. Collection of the Annual Funding Survey shows there was a 1.65% rise in employment of over 65s between 2014/15 and 2015/16.

- 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

- 24** Please report on the activities from the training plan/programme (section 5.4 of the Model Equality Scheme) undertaken during 2016-17, and the extent to which they met the training objectives in the Equality Scheme.

Training delivered in 2016/17 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 new chair was recruited to the Board in the 2016/17 period and two members reached the end of their term. Board equality training was last carried out on 7th September 2016 for two Board members and there are 3 Board members who are currently awaiting Equality Training.

Finally, all staff have received equality training or have been made aware of equality issues during their induction.

- 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 2016-17, 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 2016-17?

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 (2017-18) reporting period? *(please tick any that apply)*

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

PART B

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	National	Development of the Disability Action Plan (DAP) 2015-2018
Regional ^{iv}	Implementation of the Promoting Access Group; a best practice group made up of a range of stakeholders across Northern Ireland.	Regional	Visible commitment to sharing of best practice and promotion of access issues amongst key organisations.
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.	Local	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.

PART B

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

	Training Action Measures	Outputs	Outcome / Impact
1			
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 Team 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	<p>Positive imagery of disabled people, disabled artists and marginalized young people engaging in arts activity.</p> <p>Organisations, projects and artists profiled include:</p> <p>Shannon Yee, Disabled Artists; Seacourt Print Workshop's 'Interhuman' programme; Arts & Disability Forum's iDA funding scheme; Sole Purpose Productions; Young People and Wellbeing Arts Programme launch video ; Dove House.</p> <p>Total media releases issued: 21</p>

PART B

			<ul style="list-style-type: none"> • Total releases published online: 21 • Total photo calls carried out: 3 • Total press clippings generated: 43
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 pro forma to reflect current disability duties	Updated screening pro forma	Reflects consideration of the impact of ACNI policies on disabled people
2	Convening the Promoting Access Group; gathering stakeholders from a number of different sectors.	Quarterly meetings of the group held at arts venues throughout NI.	The sharing of best practice creates links between organisations and increases the opportunities to allow participation in arts activities by those with a disability.

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	Outputs	Outcomes / Impact

PART B

	measures)		
	Funding of Arts & Disability Equality Charter	<p>Charter support for access in the year included: Disability Equality Training for 50 people for Fermanagh and Omagh Council to include staff of Strule Arts Centre, Omagh and Arts & Culturlann Staff in Ardhowen. Charter provided equipment, advice and promoted assisted performances: Bounce! Arts Festival (in the Lyric) - 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. Additions to Charter engagement include: 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> <p>Upgraded/ Renewals in period: Burnavon, Cookstown; Grand Opera House; Waterfront Hall (new award to</p>	Improved access and customer experience for audience members with a disability.

PART B

		be sought for extension); Theatre at the Mill, Newtownabbey.	
2	ACNI funds work that helps arts venues improve disability access	<p>The Arts and Disability Equality Charter</p> <p>1 venue achieved Equality Charter plaque and 1 venue achieved equality charter excellence plaque in 2017.</p> <p>7 venues in Derry are working towards charter status in 2018.</p>	Arts and Disability Equality Charter supported 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.	<p>iDA Grants Scheme administered by Arts & Disability Forum assisted 14 disabled and deaf artists in NI to develop their practice and/or produce new work of quality and originality; ADF provided pre application advice to circa 19 disabled and deaf artists; ADF gave developmental feedback to 8 unsuccessful applicants; ADF gave developmental support to successful applicants.</p> <p>Arts & Disability Directory</p>	Increased access to funding programmes and new opportunities for deaf/disabled artists
4	Provision of Premium Payment for projects requiring additional assistance for costs associated with delivery of their project for people with particular needs as defined under the Northern Ireland Act 1998, Section	Financial support for sign-language interpreters, captioning, companions and transport requirements.	Improved access

PART B

	75		
5	Support core costs for Arts & Disability organisations	Annual Funding (core costs) provided to Arts & Disability Forum, Drake Music, Open Arts.	Improved access to funding programmes

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 disabled people	<p>Increase in the number of images of people with disabilities accessing and participating in the arts published on ACNI website and ACNI publications.</p> <p>Achieved in 2016/17: iDA awardees profiled.</p> <p>Video profiling of Arts & Disability projects undertaken: Shannon Yee; Seacourt Print Workshop's 'Interhuman', Arts & Disability Forum, Sole Purpose Productions' 'Blinkered'; Young</p>	<p>Greater levels of inclusivity to the arts for people with a disability in Northern Ireland.</p>	<p>Not fully achieved as ongoing action to 2018</p>

PART B

		People and Wellbeing Arts Programme launch; Dove House		
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.	Achieved in 2016/17: Quarterly meetings Not fully achieved as ongoing action to 2018
3	Encouraging participation by disabled people in public life	Appropriate representation on governance groups within Arts Council and funded client organisations	Establish baselines using data from the AFS survey; discuss board recruitment process with the Department for Communities.	Achieved in 2016/17: 3 rd year of data collected from AFS creating baseline of number of disabled board members, managers, artists and other staff. 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	Achieved in 2016/17: Two Funding Clinics established with the Arts & Disability Forum. Meeting with Acorn Foundation to promote

PART B

			<p>disabled artists being granted funding from SIAP and the Artists Career Enhancement Scheme (ACES) programmes.</p>	<p>opportunities for young disabled artists.</p> <p>From 2014-2017 there has been an increase in the number of disabled applicants and successful applicants to SIAP:</p> <ul style="list-style-type: none"> • Applicants 46 in 2015/16 to 56 in 2016/17. • Successful applicants 27 in 2015/16 to 30 in 2016/17 <p>Not fully achieved as ongoing action to 2018</p>
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4. Please outline what action measures **have not been achieved** and the reasons why.

	Action Measures not met	Reasons
1		
2		

PART B

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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
1			

PART B

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

^{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.