

# **Screening flowchart and template** *(taken from Section 75 of the Northern Ireland Act 1998 – A Guide for public authorities April 2010 (Appendix 1)).*

## **Introduction**

**Part 1. Policy scoping** – asks public authorities to provide details about the policy, procedure, practice and/or decision being screened and what available evidence you have gathered to help make an assessment of the likely impact on equality of opportunity and good relations.

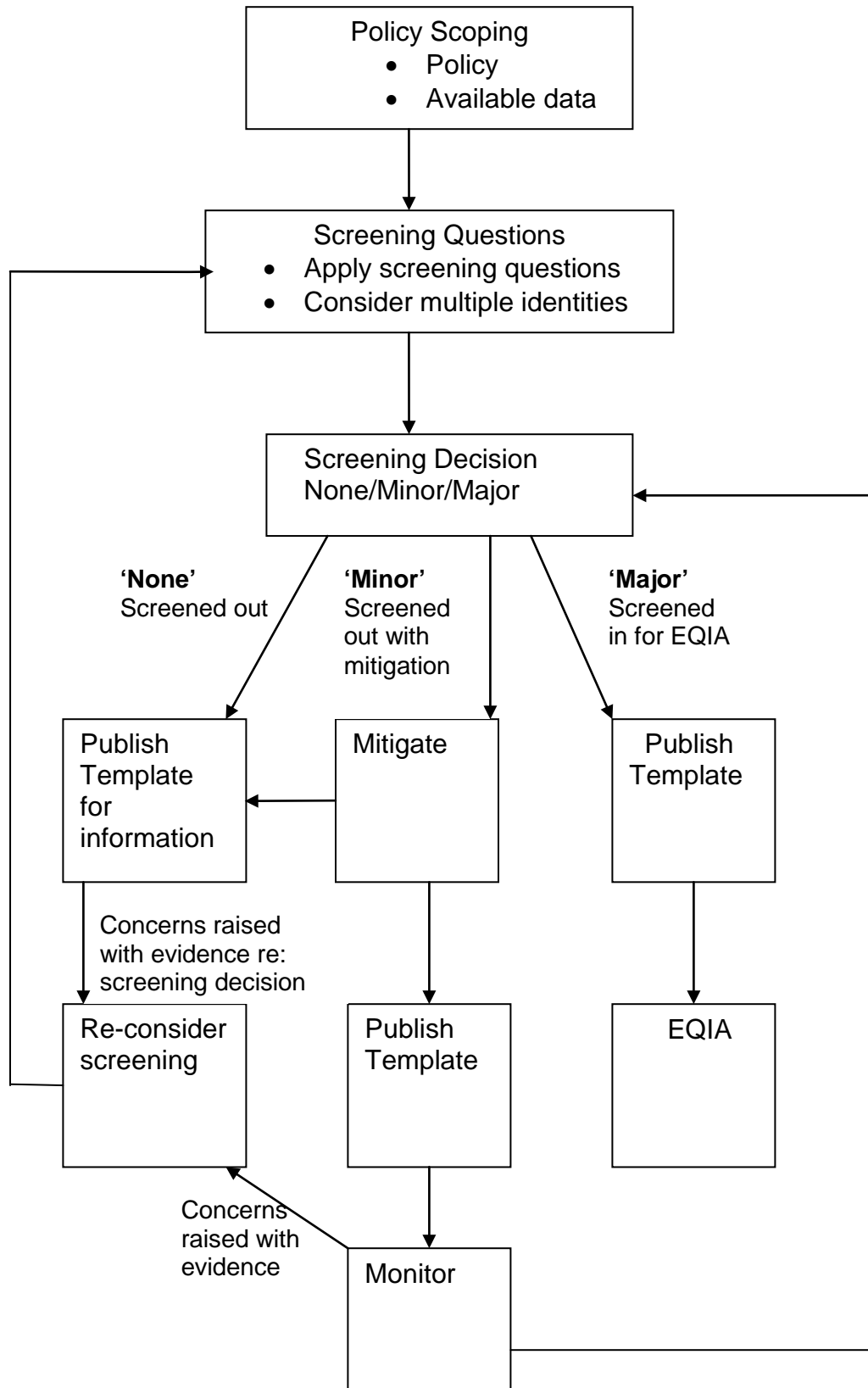
**Part 2. Screening questions** – asks about the extent of the likely impact of the policy on groups of people within each of the Section 75 categories. Details of the groups consulted and the level of assessment of the likely impact. This includes consideration of multiple identity and good relations issues.

**Part 3. Screening decision** – guides the public authority to reach a screening decision as to whether or not there is a need to carry out an equality impact assessment (EQIA), or to introduce measures to mitigate the likely impact, or the introduction of an alternative policy to better promote equality of opportunity and/or good relations.

**Part 4. Monitoring** – provides guidance to public authorities on monitoring for adverse impact and broader monitoring.

**Part 5. Approval and authorisation** – verifies the public authority's approval of a screening decision by a senior manager responsible for the policy.

A screening flowchart is provided overleaf.



## Part 1: Policy scoping

The first stage of the screening process involves scoping the policy under consideration. The purpose of policy scoping is to help prepare the background and context and set out the aims and objectives for the policy, being screened. At this stage, scoping the policy will help identify potential constraints as well as opportunities and will help the policy maker work through the screening process on a step by step basis.

Public authorities should remember that the Section 75 statutory duties apply to internal policies (relating to people who work for the authority), as well as external policies (relating to those who are, or could be, served by the authority).

### Information about the policy

Name of the policy

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

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Is this an existing, revised or a new policy?

New Policy

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What is it trying to achieve? (intended aims/outcomes)

The purpose of this plan is to provide clear, strategic direction. A framework for future development – working from a significant evidence base that helps us better understand the needs of artists, the sector and those who attend and participate in the arts. Our approach in developing it is to build upon what has already been achieved but also to identify what needs to be done.

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Are there any Section 75 categories which might be expected to benefit from the intended policy?

If so, explain how.

This strategy was developed in order to promote and develop the arts in Northern Ireland; to develop artists and arts organisations as well as to promote access to the arts in Northern Ireland. In relation to access, the five year plan takes a comprehensive, inclusive approach to ensure that all those in society can avail of the arts. However, the strategy also acknowledges that for some individuals/groups in society there may be issues that impede access. Therefore,

there are a number of targeted components in the strategy that address particular groups and/or issues.

### Who initiated or wrote the policy?

This strategy was developed in conjunction with a sub-group of the Arts Council board. The principal author of the document was the Director of Strategic Development.

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### Who owns and who implements the policy?

The policy belongs to the Arts Council of Northern Ireland and will be implemented across the whole organisation.

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## Implementation factors

Are there any factors which could contribute to/detract from the intended aim/outcome of the policy/decision?

If yes, are they

- financial
- legislative
- other, please specify \_\_\_\_\_ Local Government Reform

## Main stakeholders affected

Who are the internal and external stakeholders (actual or potential) that the policy will impact upon?

- staff
- service users
- other public sector organisations
- voluntary/community/trade unions
- other, please specify

## Other policies with a bearing on this policy

- what are they?

**OFMDFM** Programme for Government 2012-2015

**DCAL** Corporate Plan and Balanced Scorecard 2011-15

**Arts Council of Northern Ireland** Arts and Older People Strategy

**Arts Council of Northern Ireland** Intercultural Arts Strategy

**Arts Council of Northern Ireland** Youth Arts Strategy

**Arts Council of Northern Ireland** Music Review and Strategy

**Arts Council of Northern Ireland** Opera Strategy

**Arts Council of Northern Ireland** Community Arts Strategy

**Arts Council of Northern Ireland** Individual Artform Strategies (specified in detail in strategy document)

- who owns them?

**Outlined above**

## Available evidence

Evidence to help inform the screening process may take many forms. Public authorities should ensure that their screening decision is informed by relevant data.

What evidence/information (both qualitative and quantitative) have you gathered to inform this policy? Specify details for each of the Section 75 categories.

<b>Section 75 category</b>	<b>Details of evidence/information</b>
Religious belief	<p>The Arts Council recently revised its Equality Scheme. To inform the development of this document the Arts Council conducted an Audit of Inequalities to examine any inequalities which exist for service users and those affected by the output of the Arts Council. This Audit assisted the Arts Council in the development of the Five Year Strategic Plan. In relation to this specific category, the audit found that there was no significant differential in the attendance and participation. However, at a programme level, evidence indicates that in the first tranches of the Re-imaging Communities Programme there was a differential uptake on the basis of religious belief. The independent evaluation of the Re-Imaging Communities Programme found that based on community background 50% of the projects occurred in predominately Protestant areas, 19% in predominately Catholic areas and 32% in areas not considered to be single identity.</p>
Political opinion	<p>There is no evidence from any monitoring returns of a discernible impact with regards to political opinion. In addition, the Audit of Inequalities found that there was no significant differential in the attendance and participation rates of individuals on the basis of political opinion. However, at a programme level, evidence indicates that in the first tranches of the Re-imaging Communities Programme there was a differential uptake on the basis of political opinion. The independent evaluation of the Re-Imaging Communities Programme found that based on community background 50% of the projects occurred in predominately Protestant areas, 19% in predominately Catholic areas and 32% in areas not considered to be single identity.</p>

<p>Racial group</p>	<p>While Northern Ireland has a significantly smaller minority ethnic community than the rest of the UK, it has increasingly become a more diverse society since the accession of the A8 countries of Central and Eastern Europe in 2004. For example, the 2011 Census revealed that it was 1.8% of the population (32,400 people); more than double the population in 2001 (0.8 per cent). Research shows that there are a number of barriers that impede uptake and participation by minority ethnic people in the arts including language, social barriers and perceived irrelevance to own culture (Arts Council of Northern Ireland, 2005). Research shows that for first generation immigrants there is a cultural focus orientated towards their 'homeland' as they had left it as well as little or no contact on a cultural basis with the arts of the indigenous Northern Ireland community. In comparison, second generation (those born and raised in NI) were more likely to be engaged in activities similar to their peers with the indigenous community (Audiences NI, 2007). The Arts Council of Northern Ireland (ACNI) has since undertaken further research and taken action to address the barriers identified through the development of an Intercultural Arts Strategy which was launched in May 2012. In relation to employment it was found that in 2010/11 there were 61 staff members from an ethnic minority background employed by ACNI's 99 Regularly Funded Organisations (RFO). This represented less than 1% of the total staffing complement. Analysis of the constant sample over the three consecutive years since 2008/09 suggests a small, but growing representation of staff from ethnic minority backgrounds. However, as a proportion of the overall staffing complement, individuals from the ethnic minority community still remain at less than 1% of the total workforce.</p> <p>According to Equality Monitoring Returns for the period 2009/10 to 2011/12 Boards of ACNI funded organisations are on average 91% White, with persons designating as Other or Mixed Racial Background comprising around 2%.</p> <p>Results captured from the Support for the Individual Artist programme (SIAP) Monitoring Returns for 2009/10, 2010/11 and 2011/12, show that on average, 3% of applications come from artists from a minority ethnic background.</p> <p>In 2010/11, RFOs presented 3,447 participation based events, 6,471 performances and 416 exhibitions. Participation based events are those arts led activities that individuals can take part in, for example, workshops, seminars, talks and classes. The percentage breakdown of targeted activity for minority ethnic groups was as follows: exhibitions: 9%; Performances: 7%; Participation: 8%.</p> <p>Whilst this data does not demonstrate success in reaching the groups shown, it is useful to note the number of activities targeted as Section 75 groups. This has important implications for the form</p>
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	<p>the activity takes, the methods used to support access and the marketing methods employed.</p> <p>In the screening and EQIA of the Draft Youth Arts Strategy, ACNI identified a perceived lack of information available to young ethnic minority groups about awareness of what is on in the arts. Other common barriers include language, lack of understanding and cultural and social irrelevance.</p>
Age	<p>The Arts Council's recent Audit of Inequalities publication reveals the following in relation to this S75 category. A survey of school aged children, conducted by NISRA found that, in 2010, 91% of children aged between 11 and 16 attended the arts in the 12 months prior to the survey. If extrapolated to a general population level, this equates to around 210,000 individuals. Based on the 2012 General Population Survey (GPS), findings show that attendance and participation rates are highest for those in the age range 16-24 (95% and 49% respectively). It is also of interest that participation rates for those aged 35-49 are the lowest at 26%.</p> <p>RFO Survey returns show that in 2010/11, there were 96,088 young people who participated in activity co-ordinated by funded clients. In the same year, there were only 1,961 older people aged 80 and over, who were engaged by the same organisations. The highest number of participants is found within the age band 11 years or younger. This variability in participation by age is consistent with findings from the ACNI's GPS.</p> <p>The skewed participation levels favouring younger people can be explained by the significant proportion of youth arts organisations that receive regular funding from ACNI. These organisations engage with children aged between 0 and 24 in a range of professional, education and community based settings to develop personal confidences and enhance learning.</p> <p>However, young people tend to face more barriers to attending and/or participating in the arts. These barriers include cost and transport issues. Findings from the Young Persons Behaviour and Attitudes Survey (YPBAS) 2010 suggest that 'cost' and 'difficulty in finding the time' are the two main barriers identified by 26% and 24% respectively of those sampled. 'A lack of interest' (18%) and 'nothing on that I would like' (14%) were reasons mentioned by a significant proportion of those sampled. There was little variation in barriers identified by gender or age.</p> <p>Despite Northern Ireland having such a large population of young people, there is a lower proportion of artists in the age bands under 34 years (compared to all workers) and a higher proportion above 35 years, and particularly above 55 years (Living and Working Conditions of Artists 2010). It was also noted that professional artists tend to be older than all workers in the labour force.</p>

SIAP Monitoring Returns 2004/05 to 2008/09 show that 1 in 20 recipients were aged 16-24. In recent years, this has increased to its highest level of 16% in 2010/11.

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

Prior to the development of the AOP Strategy, ACNI conducted a baseline survey in 2005 which specifically questioned respondents about barriers to their participation and attendance in the arts. 31% of over 65 year olds believed that they were 'too old to be going' to an arts event, 18% believed that the arts were 'not for people like me', 17% cited 'health problems' and a further 16% 'don't drive'. A significant percentage (43%) of those surveyed stated that they were not interested in the arts; whilst others had chosen not to engage with the arts, and some had never had the opportunity to develop an interest. The 2009 GPS indicated lack of interest, poor health and a preference to spend time in other ways to be the greatest barriers for older people.

In the AOP Interim Evaluation 57% of respondents had attended an arts event within the last 12 months and 56% had participated in arts activities over the same period. When ACNI analysed the results by age, 65% of respondents aged 50-64 years had attended an arts event, compared to 55% of those aged over 65 years. This follows the trend that attendance at arts events declines with age as highlighted in the 2009 GPS.

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

According to the Living and Working Conditions of Artists 2010,

	<p>professional artists tend to be older than all workers in the labour force (DETI, Labour Force Survey, Q3, 2009). This reflects both a tendency to begin working professionally at a later age due to higher average levels of education (and despite many artists beginning their training at a young age) and artists being more likely to work past the normal retirement age. There is a lower proportion of artists in the age bands under 34 years (compared to all workers) and a higher proportion above 35 years, and particularly above 55 years.</p> <p>SIAP Monitoring Returns for 2009/10 show only 11% were aged between 50-65 and 2% 65+ with the majority of applicants (61%) aged between 26-49. In 2010/11, 63% of SIAP applicants were aged 26-49 and in 2011/12 and 2012/13 returns show that 66% of applicants were aged 26-49. The largest category of successful applicants was 26-49.</p>
<p><b>Marital status</b></p>	<p>ACNI collects and analyses data regarding arts engagement and marital status through the GPS. We do not consider there to be any major issues or inequalities for this Section 75 category in relation to attendance and participation in the arts or on allocation of funding.</p>
<p><b>Sexual orientation</b></p>	<p>The Arts Council's recent Audit of Inequalities revealed the following in relation to this S75 category. With regard to funding, SIAP monitoring returns show that the proportion of applications received from LGBT artists has increased from 3% in 2009/10 to 5% in 2011/12.</p> <p>According to Equality Monitoring Returns for the period 2009/10 to 2011/12 Boards of ACNI funded organisations just over half were unable to specify the sexual orientation of their Board members. However, of those who were able to specify around 99% were heterosexual and around 1% was lesbian, gay or bisexual.</p>
<p><b>Men and women generally</b></p>	<p>The Arts Council's recent Audit of Inequalities publication reveals the following in relation to this S75 category. With regard to attendance and participation, analysis of the 2012 GPS reveals that females are more likely to attend one or more arts events compared to males (83% v. 80%). This was also reflected in the 2009 GPS with 77 % females attending one or more arts events compared with 72% of males. This shows attendance at one or more arts events has increased for both men and women with the gap between the two having narrowed over 2009-2012.</p>

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

Furthermore, analysis of the participant surveys and feedback from artists as part of the AOP Programme Interim Evaluation found that few men have been attracted to AOP Programme activities. Therefore it is suggested that the AOP Programme attempts to address this imbalance during the final application phase.

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

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

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

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

<p>Disability</p>	<p>The Arts Council’s recent Audit of Inequalities publication reveals the following in relation to this S75 category. Improving access to and participation in the arts for persons with a disability is considered a priority by the ACNI. Some 14% of Northern Ireland artists have a long-term illness, a health problem or a disability that limits (to a greater or lesser extent) their daily activities or the work they can do. Research conducted into ‘Barriers to disabled people’s participation in and access to the arts in Northern Ireland’ identified a number of obstacles faced by persons with a disability. These included physical barriers such as ease of getting to and from a venue given transport restrictions (in urban and rural areas) and often the need to depend on a family member to help them get there. Financial constraints were also identified for example the cost of transport and parking. The use of concession pricing was perceived to be discriminatory by separating out disabled people. Social barriers were also highlighted such as signage, staff attitudes and access to venues. Barriers to information and general awareness of what is on were highlighted as impacting on individuals being able to identify suitable arts events to attend.</p> <p>Findings from the 2012 GPS show that persons with a disability are less likely to attend one or more arts events than those without a disability (59% compared with 87%). It also shows that only 25% of persons with a disability participated in one or more arts events compared to 31% of persons without a disability. These trends are consistent with findings from the 2009 GPS.</p> <p>Considering multiple identities, patterns of involvement in the arts and the views of disabled older people were gathered in the Arts Council’s 2007 Disability Baseline Survey. 28% of disabled older people aged 65 and over were interested in attending the arts; the artforms they attended most frequently included theatre and drama (17.8%), music (9.6%), film (6.6 %), (dance (5.6%), combined arts (4.1%), visual arts (3.6%), literature (3.6%) and crafts (3.0%). 11% of 65-74 year olds and 7% of 75-84 year olds interviewed expressed a desire to attend more events; while the biggest barrier to their attendance was ease of getting to and from a venue, followed by the cost of the event and a lack of awareness of events.</p> <p>In relation to the distribution of Arts Council funding, Equality Monitoring returns for SIAP over the period 2009/10 to 2011/12 show that applications from artists with a disability increased from 6% in 2009/10 to 10% in 2011/12.</p> <p>Arts Council RFOs also provide employment opportunities for disabled people. The 2010/11 RFO survey showed that 79</p>
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	<p>disabled people were employed by RFOs with the majority being employed in either the Combined Arts or Visual Arts sectors. According to the 2010/11 RFO survey, 17% of all RFOs activities were aimed at engaging people with disabilities. This breaks down into 23% of participation activities, 15% of exhibitions but more strikingly only 7% of performance activity. This is consistent with previous years.</p> <p>ACNI's Monitoring Return forms for the make-up of funded organisations' Boards over the period 2009/10 to 2012/13, reveal on average, 19% of Boards consist of persons with a disability.</p>
<p><b>Dependants</b></p>	<p>The EQIA of the draft Arts and Older People Strategy highlighted a previous finding which found that transport is a concern or a barrier for carers who wish to participate in arts activities.</p> <p>Other research shows that child-care costs among parents of young children can be a barrier in attending the arts (Scottish Arts Council, 2003).</p> <p>A greater number of artists without dependents received funding under the SIAP. SIAP Monitoring returns show that approximately 70% of applicants had no dependents. This is also reflected in successful candidates. These figures may partly be due to the older average age of artists compared to the wider labour force, as their children may no longer be aged under 18. However, it may also be that artists are less likely than other workers to have children, either due to a choice in this regard or to factors outlined in subsequent chapters such as the hours that artists work, their unstable work patterns and their relatively low incomes.</p>

## Needs, experiences and priorities

Taking into account the information referred to above, what are the different needs, experiences and priorities of each of the following categories, in relation to the particular policy/decision? Specify details for each of the Section 75 categories

<b>Section 75 category</b>	<b>Details of needs/experiences/priorities</b>
Religious belief	In the forthcoming Re-imaging Communities programme, ACNI will encourage applications from a broad range of communities across Northern Ireland and the border regions by disseminating information, promoting the programme and targeting gap areas where possible.
Political opinion	In the forthcoming Re-imaging Communities programme, ACNI will encourage applications from a broad range of communities across Northern Ireland and the border regions by disseminating information, promoting the programme and targeting gap areas where possible.
Racial group	The Arts Council will promote access and participation of minority ethnic communities in the arts by implementing the Intercultural Arts Strategy 2012 – 2017 and its associated Programme.
Age	The Arts Council will promote access and participation of children and young people in the arts by implementing the Youth Arts Strategy 2012 – 2016 and its associated Programme. ACNI will continue to implement the Arts and Older People Strategy 2010 – 2015 and its associated Programme.
Marital status	No specific needs/ experiences/ priorities identified at this stage, however, the Arts Council welcomes views in this area.
Sexual orientation	ACNI will continue to fund the use of creative approaches to sexual orientation awareness and sensitive consideration of LGBT issues. ACNI will also continue to provide opportunities for LGBT artists to access funding streams such as SIAP

<p>Men and women generally</p>	<p>ACNI will promote the benefits of men’s engagement in the arts (including children as well as younger and older men). In addition, if successful in securing funding for the continuation of the Arts and Older People Programme, the Arts Council will attempt to address the male/female imbalance in the previous uptake of this programme.</p>
<p>Disability</p>	<p>The Arts Council will implement the current Disability Action Plan to promote positive attitudes towards people with a disability and to improve their participation in public life. We will work with arts venues with a view to achieving the Arts and Disability Equality Charter status making venues more accessible. Through Arts and Disability funded organisations and programmes, deliver at least 3 training programmes annually on areas of accessibility to ACNI funded organisations. Evaluate recommendations outlined in ACNI’s ‘Barriers to Access and Participation in the Arts for Disabled People’ report (2007). The Promoting Access Group will meet on a bi-annual basis to monitor progress made since ACNI’s ‘Barriers to Access and Participation in the Arts for Disabled People’ report (2007). Will update the Disability Action Plan and review data relating to disability and its disaggregation. From this, develop an annual implementation plan with assigned responsibilities. Seek to increase the number of arts activities targeting people with a disability. Continue to provide opportunities for artists with a disability to access funding streams such as SIAP. Provide on-going support of the Arts and Disability Awards Ireland (ADAI) Scheme administered by the Arts and Disability Forum (ADF) and funded by both arts councils.</p>
<p>Dependants</p>	<p>The Arts Council will encourage funded organisations to participate in initiatives such as the ‘Buddy Scheme’. We will also promote the work of ACNI with bodies representing carers and those with dependents.</p>



## Part 2. Screening questions

### Introduction

In making a decision as to whether or not there is a need to carry out an equality impact assessment, the public authority should consider its answers to the questions 1-4 which are given on pages 66-68 of this Guide.

If the public authority's conclusion is **none** in respect of all of the Section 75 equality of opportunity and/or good relations categories, then the public authority may decide to screen the policy out. If a policy is 'screened out' as having no relevance to equality of opportunity or good relations, a public authority should give details of the reasons for the decision taken.

If the public authority's conclusion is **major** in respect of one or more of the Section 75 equality of opportunity and/or good relations categories, then consideration should be given to subjecting the policy to the equality impact assessment procedure.

If the public authority's conclusion is **minor** in respect of one or more of the Section 75 equality categories and/or good relations categories, then consideration should still be given to proceeding with an equality impact assessment, or to:

- measures to mitigate the adverse impact; or
- the introduction of an alternative policy to better promote equality of opportunity and/or good relations.

### In favour of a 'major' impact

- a) The policy is significant in terms of its strategic importance;
- b) Potential equality impacts are unknown, because, for example, there is insufficient data upon which to make an assessment or because they are complex, and it would be appropriate to conduct an equality impact assessment in order to better assess them;
- c) Potential equality and/or good relations impacts are likely to be adverse or are likely to be experienced disproportionately by groups of people including those who are marginalised or disadvantaged;
- d) Further assessment offers a valuable way to examine the evidence and develop recommendations in respect of a policy about which there are

concerns amongst affected individuals and representative groups, for example in respect of multiple identities;

- e) The policy is likely to be challenged by way of judicial review;
- f) The policy is significant in terms of expenditure.

### **In favour of 'minor' impact**

- a) The policy is not unlawfully discriminatory and any residual potential impacts on people are judged to be negligible;
- b) The policy, or certain proposals within it, are potentially unlawfully discriminatory, but this possibility can readily and easily be eliminated by making appropriate changes to the policy or by adopting appropriate mitigating measures;
- c) Any asymmetrical equality impacts caused by the policy are intentional because they are specifically designed to promote equality of opportunity for particular groups of disadvantaged people;
- d) By amending the policy there are better opportunities to better promote equality of opportunity and/or good relations.

### **In favour of none**

- a) The policy has no relevance to equality of opportunity or good relations.
- b) The policy is purely technical in nature and will have no bearing in terms of its likely impact on equality of opportunity or good relations for people within the equality and good relations categories.

Taking into account the evidence presented above, consider and comment on the likely impact on equality of opportunity and good relations for those affected by this policy, in any way, for each of the equality and good relations categories, by applying the screening questions given overleaf and indicate the level of impact on the group i.e. minor, major or none.

## Screening questions

1 What is the likely impact on equality of opportunity for those affected by this policy, for each of the Section 75 equality categories? minor/major/none		
Section 75 category	Details of policy impact	Level of impact? minor/major/none
Religious belief	In response to the needs/ experiences and priorities identified earlier, an outworking of the Five Year Strategic Plan will include initiatives such as the Re-imaging Communities Programme. In terms of the forthcoming Re-imaging Communities programme, ACNI will encourage applications from a broad range of communities across Northern Ireland and the border regions by disseminating information, promoting the programme and targeting gap areas where possible.	Minor
Political opinion	In response to the needs/ experiences and priorities identified earlier, an outworking of the Five Year Strategic Plan will include initiatives such as the Re-imaging Communities Programme. In terms of the forthcoming Re-imaging Communities programme, ACNI will encourage applications from a broad range of communities across Northern Ireland and the border regions by disseminating information, promoting the programme and targeting gap areas where possible.	Minor
Racial group	In response to the needs/ experiences and priorities identified earlier, the Five Year Strategic Plan identifies the Intercultural Arts Strategy and its associated programme as a means of increasing access and participation of minority ethnic communities in the arts.	Minor

Age	In response to the needs/ experiences and priorities identified earlier, the Five Year Strategic Plan identifies the Youth Arts Strategy and its associated programme as a means of increasing access and participation of children and young people in the arts. In addition, the Arts and Older People Strategy and associated programme is highlighted as a means of increasing access and participation of older people in the arts.	Minor
Marital status	None identified at this stage, ACNI welcomes views in this area.	None
Sexual orientation	Unknown at this stage, ACNI welcomes views in this area.	None
Men and women generally	Unknown at this stage, ACNI welcomes views in this area.	None
Disability	In response to the needs/ experiences and priorities identified earlier, the Five Year Strategic Plan highlights disability as a priority area. The Arts Council commits to seeking interventions which will enable more people with a disability to engage in the arts. Some of these interventions include the following: implement the current Disability Action Plan to promote positive attitudes towards people with a disability and to improve their participation in public life; work with arts venues with a view to achieving the Arts and Disability Equality Charter status making venues more accessible; through Arts and Disability funded organisations and programmes, deliver at least 3 training programmes annually on areas of accessibility to ACNI funded organisations; evaluate recommendations outlined in ACNI's	Major

	<p>'Barriers to Access and Participation in the Arts for Disabled People' report (2007). The Promoting Access Group will meet on a bi-annual basis to monitor progress made since ACNI's 'Barriers to Access and Participation in the Arts for Disabled People' report (2007); update the Disability Action Plan and review data relating to disability and its disaggregation; develop an annual implementation plan with assigned responsibilities; seek to increase the number of arts activities targeting people with a disability; continue to provide opportunities for artists with a disability to access funding streams such as SIAP; provide on-going support of the Arts and Disability Awards Ireland (ADAI) Scheme administered by the Arts and Disability Forum (ADF) and funded by both arts councils.</p>	
Dependants	Unknown at this stage, ACNI welcomes views in this area.	None

2 Are there opportunities to better promote equality of opportunity for people within the Section 75 equalities categories?		
Section 75 category	If <b>Yes</b> , provide details	If <b>No</b> , provide reasons
Religious belief	<p>Given the needs/ experiences/ priorities identified earlier, there are opportunities to better promote equality of opportunity for this Section 75 category. This will be supported by the following actions:</p> <ul style="list-style-type: none"> <li>- In the forthcoming Re-imaging Communities Programme, ACNI will encourage applications from a broad range of communities across Northern Ireland and the border regions by disseminating information, promoting the</li> </ul>	

	programme and targeting gap areas where possible.	
Political opinion	<p>Given the needs/ experiences/ priorities identified earlier, there are opportunities to better promote equality of opportunity for this Section 75 category. This will be supported by the following actions:</p> <p>-- In the forthcoming Re-imagining Communities Programme, ACNI will encourage applications from a broad range of communities across Northern Ireland and the border regions by disseminating information, promoting the programme and targeting gap areas where possible.</p>	
Racial group	<p>Given the needs/ experiences/ priorities identified earlier, there are opportunities to better promote equality of opportunity for this Section 75 category. This will be supported by the following actions:</p> <ul style="list-style-type: none"> <li>- Implement the Intercultural Arts Strategy and its associated programme as a means of increasing access and participation of minority ethnic communities in the arts.</li> </ul>	
Age	<p>Given the needs/ experiences/ priorities identified earlier, there are opportunities to better promote equality of opportunity for this Section 75 category. This will be supported by the following actions:</p> <ul style="list-style-type: none"> <li>- Implement the Youth Arts Strategy and its associated programme as a means of increasing access and participation of children and</li> </ul>	

	<p>young people in the arts.</p> <ul style="list-style-type: none"> <li>- Continue to implement the Arts and Older People Strategy and associated programme as a means of increasing access and participation of older people in the arts.</li> </ul>	
Marital status		<p>There is insufficient evidence to suggest whether there are opportunities to better promote equality of opportunity within this S75 category. However, the Arts Council welcomes views in this area.</p>
Sexual orientation	<p>In light of the quantitative and qualitative data emulating from the Audit of Inequalities, the Arts Council welcomes views on such issues in relation to the Five Year Strategic Plan.</p>	
Men and women generally	<p>In light of the quantitative and qualitative data emulating from the Audit of Inequalities, the Arts Council welcomes views on such issues in relation to the Five Year Strategic Plan.</p>	
Disability	<p>Given the needs/ experiences/ priorities identified earlier, there are opportunities to better promote equality of opportunity for this Section 75 category. This will be supported by the following actions which will enable more people with a disability to engage in the arts:</p> <ul style="list-style-type: none"> <li>- Implement the current Disability Action Plan to promote positive attitudes towards people with a</li> </ul>	

	<p>disability and to improve their participation in public life</p> <ul style="list-style-type: none"> <li>- Work with arts venues with a view to achieving the Arts and Disability Equality Charter status making venues more accessible</li> <li>- Through Arts and Disability funded organisations and programmes, deliver at least 3 training programmes annually on areas of accessibility to ACNI funded organisations</li> <li>- Evaluate recommendations outlined in ACNI's 'Barriers to Access and Participation in the Arts for Disabled People' report (2007). The Promoting Access Group will meet on a bi-annual basis to monitor progress made since this report was compiled.</li> <li>- Update the Disability Action Plan and review data relating to disability and its disaggregation</li> <li>- Develop an annual implementation plan with assigned responsibilities</li> <li>- Seek to increase the number of arts activities targeting people with a disability</li> <li>- Continue to provide opportunities for artists with a disability to access funding streams such as SIAP</li> <li>- Provide on-going support of the Arts and Disability Awards Ireland (ADAI) Scheme administered by the Arts and Disability Forum (ADF) and funded by both arts councils.</li> </ul>	
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Dependants		There is insufficient evidence to suggest whether there are opportunities to better promote equality of opportunity within this S75 category. However, the Arts Council welcomes views in this area.
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3 To what extent is the policy likely to impact on good relations between people of different religious belief, political opinion or racial group? minor/major/none		
Good relations category	Details of policy impact	Level of impact minor/major/none
Religious belief	The Arts Council, through the Five Year Strategic Plan, will continue to encourage good relations between people of different religious belief. The Arts Council's Intercultural Arts Strategy 2012-2017 will also help promote good relations within this Section 75 category.	Minor
Political opinion	The Arts Council, through the Five Year Strategic Plan, will continue to encourage good relations between people of different political opinion.	Minor
Racial group	The Arts Council, through the Five Year Strategic Plan, will continue to encourage good relations between people of different racial groups. The Arts Council's Intercultural Arts Strategy 2012-2017 has been specifically developed to help promote good relations amongst persons of different racial group.	Minor

4 Are there opportunities to better promote good relations between people of different religious belief, political opinion or racial group?		
Good relations category	If <b>Yes</b> , provide details	If <b>No</b> , provide reasons
Religious belief	The Arts Council will continue to support the delivery of cross community arts based programmes/ initiatives to help better promote good relations between persons of different religious belief.	
Political opinion	The Arts Council will continue to support the delivery of cross community arts based programmes/ initiatives to help better promote good relations between persons of different political opinion.	
Racial group	The Arts Council will continue to support the delivery of cross community arts based programmes/ initiatives to help better promote good relations between persons of different racial group. It is hoped that the Arts Council's Intercultural Arts Strategy 2012-2017 will help to promote good relations between people of different racial group.	

## **Additional considerations**

### **Multiple identity**

Generally speaking, people can fall into more than one Section 75 category. Taking this into consideration, are there any potential impacts of the policy/decision on people with multiple identities?

*(For example; disabled minority ethnic people; disabled women; young Protestant men; and young lesbians, gay and bisexual people).*

Provide details of data on the impact of the policy on people with multiple identities. Specify relevant Section 75 categories concerned.

ACNI recognises there will be multiple identity issues particularly across the Section 75 groups identified. We bear this in mind in all of our Section 75 work.

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

During the EQIA stage we will invite further comment in this area.

### **Part 3. Screening decision**

If the decision is not to conduct an equality impact assessment, please provide details of the reasons.

N/A

If the decision is not to conduct an equality impact assessment the public authority should consider if the policy should be mitigated or an alternative policy be introduced.

N/A

If the decision is to subject the policy to an equality impact assessment, please provide details of the reasons.

The decision has been made to subject the policy to an equality impact assessment (EQIA) given that for some Section 75 categories, potential equality impacts have been measured on quantitative and qualitative data gathered and analysed through the Audit of Inequalities.

Subjecting the policy to a full EQIA will also help provide a better assessment around the potential impacts of the policy, particularly in relation to the impact of this strategy on people with multiple identities.

The policy is also significant in terms of its strategic importance, both for the Arts Council and in light of the wider policy environment given the policies and strategies that are being implemented by other government departments.

All public authorities' equality schemes must state the authority's arrangements for assessing and consulting on the likely impact of policies adopted or proposed to be adopted by the authority on the promotion of equality of opportunity. The Commission recommends screening and equality impact assessment as the tools to be utilised for such assessments. Further advice on equality impact assessment may be found in a separate Commission publication: Practical Guidance on Equality Impact Assessment.

## Mitigation

When the public authority concludes that the likely impact is 'minor' and an equality impact assessment is not to be conducted, the public authority may consider mitigation to lessen the severity of any equality impact, or the introduction of an alternative policy to better promote equality of opportunity or good relations.

Can the policy/decision be amended or changed or an alternative policy introduced to better promote equality of opportunity and/or good relations?

If so, give the **reasons** to support your decision, together with the proposed changes/amendments or alternative policy.

**N/A**

## Timetabling and prioritising

Factors to be considered in timetabling and prioritising policies for equality impact assessment.

If the policy has been ‘**screened in**’ for equality impact assessment, then please answer the following questions to determine its priority for timetabling the equality impact assessment.

On a scale of 1-3, with 1 being the lowest priority and 3 being the highest, assess the policy in terms of its priority for equality impact assessment.

Priority criterion	Rating (1-3)
Effect on equality of opportunity and good relations	2
Social need	2
Effect on people’s daily lives	2
Relevance to a public authority’s functions	2

Note: The Total Rating Score should be used to prioritise the policy in rank order with other policies screened in for equality impact assessment. This list of priorities will assist the public authority in timetabling. Details of the Public Authority’s Equality Impact Assessment Timetable should be included in the quarterly Screening Report.

Is the policy affected by timetables established by other relevant public authorities?

N/A

If yes, please provide details

## Part 4. Monitoring

Public authorities should consider the guidance contained in the Commission's Monitoring Guidance for Use by Public Authorities (July 2007).

The Commission recommends that where the policy has been amended or an alternative policy introduced, the public authority should monitor more broadly than for adverse impact (See Benefits, P.9-10, paras 2.13 – 2.20 of the Monitoring Guidance).

Effective monitoring will help the public authority identify any future adverse impact arising from the policy which may lead the public authority to conduct an equality impact assessment, as well as help with future planning and policy development.

## Part 5 - Approval and authorisation

<b>Screened by:</b>	<b>Position/Job Title</b>	<b>Date</b>
Dr Jackie Witherow	Policy Development Officer	9 <sup>th</sup> January 2013
<b>Approved by:</b>		
Nick Livingston	Director of Strategic Development	11 <sup>th</sup> January 2013

Note: A copy of the Screening Template, for each policy screened should be 'signed off' and approved by a senior manager responsible for the policy, made easily accessible on the public authority's website as soon as possible following completion and made available on request.