



Intercultural Arts Strategy

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Executive Summary

Introduction

This intercultural arts strategy has been prepared in recognition of the priorities set out in the Arts Council of Northern Ireland's (ACNI) five year strategy, Creative Connections for the period from 2007-2012. Under Theme 3 (Growing Audiences and Increasing Participation) the strategy sets out how the Arts Council will seek to foster the expression of cultural pluralism; build dialogue and promote understanding, through interchanges within and between communities and their cultures.

The Arts Council has developed a number of artform and specialist policies. These policies address how each of the four themes within the five year strategy are implemented through the work of the Arts Council. Though not confined to the Community Arts practice, the Community Arts Policy articulates aspects of multiculturalism:

“Northern Ireland society faces the challenge of creating a shared future based on respect, tolerance, peace and equality. Community Arts plays an important role in understanding the variety of our own identities, celebrating the multiculturalism that exists in Northern Ireland.”

It is within this broad context that the Arts Council has developed a wider, cross cutting Intercultural Arts strategy and dedicated Action Plan.

Background Context

Northern Ireland has a significantly smaller minority ethnic community than the rest of the UK. The last Census (2001) revealed that it was less than one per cent (14,272 people) of the population, compared to nine per cent in England, and two per cent in Wales and Scotland. However, since the accession of the A8 countries of Central and Eastern Europe in 2004, Northern Ireland has increasingly become a more diverse society. A census of population is normally taken every 10 years. The next Census will be undertaken in March 2011, however, the population analysis from that will not be available until the summer of 2012. As the current census material is quite dated, this section draws on a number of other data sources as a means to quantify this sub-group particularly since the rise of immigration in 2004, e.g. NISRA's long term immigration estimates, NI Work Registration Scheme Registrations and National Insurance Number Applications. When the results of the 2011 Census are released this strategy will be updated to reflect the new data.

Policy Context

Section three outlines existing legislation, policies, and programmes within the context of Northern Ireland on the advocacy, protection and support of minority ethnic communities within society. Within Northern Ireland the Racial Equality Strategy (2005-2010) provides the framework for Government to create a society that is free of racism and where all can enjoy equality of opportunity and equal protection. The Racial Equality Strategy sets out six aims for Government in tackling racial inequalities and racism in society: Elimination of Racial Inequality; Equal Protection; Equality of Service Provision; Participation; Dialogue and Capacity Building. Government's draft Programme for Cohesion, Sharing and Integration (2010) proposes to lift these six aims and revisit them after the launch of the CSI programme. The aim of CSI is to build a strong community where everyone, regardless of race, colour, religious or political opinion, age, gender, disability or sexual orientation can live, work and socialise in a context of fairness, equality, rights, responsibilities and respect.

This section also demonstrates how other regions are currently addressing race issues in society today. It is clear that some Governments are further ahead than others; this is mainly due to differing legislative structures and priorities. However, there are a number of strategic commonalities across the Government agendas. These include:

- the promotion of racial equality and fairness
- developing good race relations
- tackling racial discrimination
- promoting diversity and tolerance

Arts Council of Northern Ireland

Section four considers the Arts Council's commitment to addressing the needs of minority ethnic communities in Northern Ireland by improving access and participation to the arts.¹ Theme 3 (growing audiences and increasing participation) within the current five year strategic plan addresses the changing demographics of the population in Northern Ireland when it states:

“Increasing numbers of people from around the world are choosing Northern Ireland as a place to live and work. Arts activity has the power to both express the richness and diversity of contemporary society and confront the challenges raised by prejudice. The Arts Council of Northern Ireland through its funding will continue to actively foster the expression of cultural pluralism, build dialogue and promote mutual understanding, through interchanges within and between communities and their cultures.”

¹ In accordance with Theme 3, Objectives 3.1 and 3.2 (ACNI's 5 year Strategic Plan and Corporate Plan).

The narrative draws on key data and research relating to the arts and minority ethnic communities in Northern Ireland and further afield, and considers barriers encountered by minority ethnic communities in accessing and participating in the arts. Such an analysis helps to inform how the emerging strategy will tackle such barriers, encourage partnership working, build upon the Arts Council's history of funding as well as supporting work with minority ethnic communities. The analysis of primary qualitative data gathered through consultations with key stakeholders² (one-to-one meetings; a sectoral meeting of providers and arts organisations; a questionnaire developed and distributed amongst ASOP clients³ as well as a focus group meeting with ethnic artists) is also considered. The consultation process ran from September 2010 – February 2011.

Key issues raised amongst consultees include:

- Barriers hindering minority ethnic communities from accessing and participating in the arts in Northern Ireland: language, financial issues, lack of awareness, generational factors, apathy and access problems.
- The need for development within the sector in terms of capacity building and training.
- Raising awareness of the existing funding and network opportunities for minority ethnic arts in Northern Ireland.
- The importance of integrating areas such as intercultural engagement, developing good relations, increasing awareness of diversity, tackling racism and developing community cohesion into the strategic direction of the strategy.
- The need for financial resources to develop work within the sector.

SWOT Analysis

Section five summarises the current internal and external strengths, weaknesses, opportunities and threats to the successful implementation of this intercultural arts strategy. This is followed by a consideration of possible solutions to the identified threats/risks that will be addressed within the engagement strategy.

Engagement Strategy

The principal aim of the engagement strategy is to create as many avenues for minority ethnic communities to access and participate in the arts in Northern Ireland and further afield. Section six sets out how the Arts Council proposes to meet the creative and social needs of minority ethnic communities through a set of strategic themes, objectives with related performance indicators. The strategic themes of this intercultural arts strategy centre upon the artistic and social issues identified through the Arts Council's research

² Key stakeholders included Government departments, statutory bodies, academics, politicians, community/voluntary sector as well as arts organisations and artists.

³ ASOP clients receive funding support from the Arts Council's Annual Support for Organisations Programme.

and consultation within the sector. The six strategic themes include: Intercultural Engagement; Developing the Minority Ethnic Arts infrastructure; using the arts to develop Community Cohesion; using the arts to increase awareness of Diversity, and developing programmes that use the arts to develop Good Relations and as a vehicle to tackle Racism.

Performance Monitoring and Evaluation

Section seven details how the Arts Council will monitor and evaluate the performance and implementation of the strategy. This includes both formal annual reports as well as less formal methods such as updates on a dedicated page on ACNI's website. Annual stocktakes will help inform each year's annual Action Plan as well as determining if/how the strategy needs to be altered due to changing internal/external circumstances. The Arts Council will also evaluate all projects/programmes throughout the duration of this strategy. Such evaluations will contribute to the body of evidence that currently exist on minority ethnic arts in Northern Ireland.

Communications Strategy

Recognising the importance of this work, it is desirable to embed a communications strategy to ensure that the outcomes of the strategy receive high profile media attention. A communications strategy will include: showcasing of minority ethnic projects, building the profile of minority ethnic issues, conveying the key messages of minority ethnic communities as well as supporting advocacy by strengthening and providing a voice for minority ethnic communities.

Concluding Remarks

This intercultural arts strategy has been developed during a period of financial uncertainty when the Arts Council is facing significant pressures upon its resources. In consideration of this constraint, the strategy outlines how the Arts Council might fund a dedicated programme, for example, by application to Trusts and Foundations and/or working in tandem with other agencies (e.g. PSNI). In addition to this, the strategy sets out how the Arts Council will utilise the current mechanisms to encourage greater access and participation for minority ethnic communities in the arts, e.g. raising awareness of current funding streams (ASOP and SIAP) applicable for such work, thus making efficient use of existing funding mechanisms.

1. Introduction

1.1 This strategy has been prepared in recognition of the priorities set out in the Arts Council of Northern Ireland's (ACNI) five year strategy, Creative Connections for the period from 2007-2012. Under Theme 3 (Growing Audiences and Increasing Participation) the strategy sets out how the Arts Council will seek to foster the expression of cultural pluralism; build dialogue and promote understanding, through interchanges within and between communities and their cultures (see Table 1).

1.2 The five year strategy addresses the importance of targeting specific groups within the population to ensure that opportunities exist amongst under-represented groups to access and participate in the arts. The groups identified include ethnic minorities, children and young people, people living in disadvantage, people living with disabilities and older people.

1.3 In developing the five year strategy the Arts Council has taken into account the broader context provided by the Northern Ireland Executive's Programme for Government which aims to:

- grow a dynamic, innovative economy
- promote tolerance, inclusion and health and well-being
- protect and enhance the environment and natural resources
- invest to build the infrastructure in Northern Ireland
- deliver modern high quality and efficient public services

The Department of Culture, Arts and Leisure Corporate objectives have also been considered. These are:

- enable as many people as possible to experience and appreciate the excellence of our cultural assets
- promote creativity and innovation and lifelong learning
- encourage respect for and celebration of diversity
- ensure the sustainable management of our cultural infrastructure
- develop and deliver quality cultural products and services
- reform and modernise service delivery

1.4 Table 1 outlines the four central themes of the Arts Council's five year strategy and the objectives aligned to each:

Table 1: Creative Connections, ACNI's five year strategic themes and objectives

Themes	Objectives
Theme 1: Art at the Heart – promoting the value of the arts	<ul style="list-style-type: none"> - Improve recognition of the contribution artists and arts organisations make to society - Influence government regarding the contribution the arts make to the achievement of a range of policy objectives - gain broad acceptance of the need for increased funding for the arts in Northern Ireland - achieve international recognition for the arts from Northern Ireland
Theme 2: Strengthening the Arts	<ul style="list-style-type: none"> - improve the wellbeing of individual artists - strengthen and develop arts organisations - strengthen and develop the arts infrastructure
Theme 3: Growing Audiences and Increasing Participation	<ul style="list-style-type: none"> - expand the range of opportunities for people to enjoy the arts - expand the range of opportunities for people to take part in the arts - encourage more young people to experience the arts
Theme 4: Improving Arts Council performance	<ul style="list-style-type: none"> - become a more client focused organisation - develop structured processes to achieve business objectives - develop personnel in line with business strategy - strengthen governance and accountability

1.5 The Arts Council has developed a number of artform and specialist policies (2007-2012). These policies address how each of the above themes are implemented through the work of funded organisations working within the artform area. For example, within the Community Arts policy it states that:

“Northern Ireland society faces the challenge of creating a shared future based on respect, tolerance, peace and equality. Community Arts plays an important role in understanding the variety of our own identities, celebrating the multiculturalism that exists in Northern Ireland.”

It is within this broad context that the Arts Council has developed this Intercultural Arts strategy.

2. Background Context

2.1 Northern Ireland has a significantly smaller minority ethnic community than the rest of the UK. The last Census (2001) revealed that it was less than one per cent (14,272 people) of the population, comparing to nine per cent in England, and two per cent in Wales and Scotland. Table 2 provides a breakdown of ethnic groups in Northern Ireland.

Table 2: Breakdown of the Population in Northern Ireland by ethnic group

Ethnic Group	Northern Ireland Population Breakdown
Total Population	1,685,260
White	1,670,988
Irish Traveller	1,710
Mixed	3,320
Indian	1,569
Pakistani	668
Bangladeshi	251
Other Asian	190
Black Caribbean	256
Black African	491
Other Black	381
Chinese	4,145
Other Ethnic group	1,291

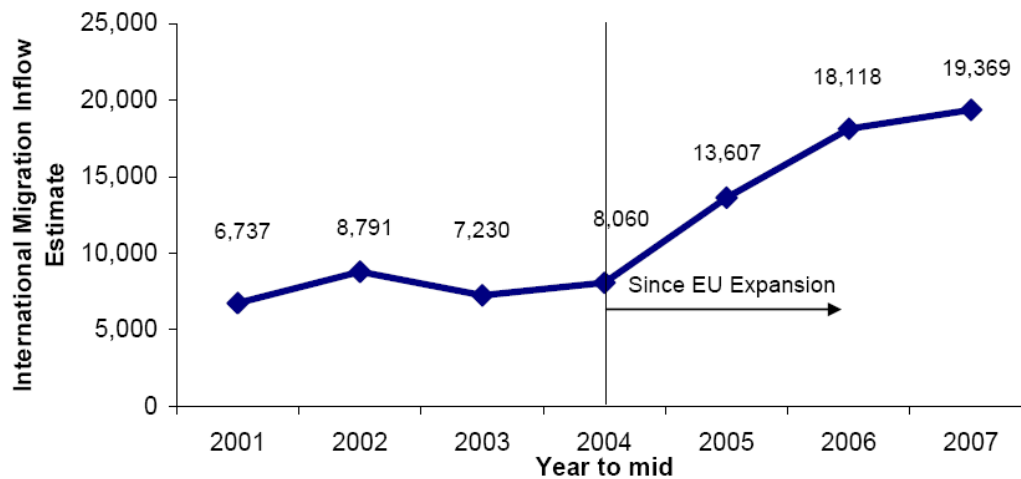
Source: Northern Ireland 2001 Census of Population, Northern Ireland Statistics and Research Agency (NISRA)

The 2001 Census shows that more than four fifths of the minority ethnic population in Northern Ireland falls within the age range of 0-14 years (30%) and 20-59 years (54%). Those aged 65 and over account for only 4%.⁴

Over the last decade the minority ethnic population has risen steady in Northern Ireland. A major contribution to this rise has been immigration from the accession of the A8 countries of Central and Eastern Europe in 2004 (Czech Republic, Estonia, Hungary, Latvia, Lithuania, Poland, Slovakia and Slovenia). This is particularly evident in 2007 when the total estimate of immigration to Northern Ireland was just under 19,400 people. This number rose significantly over the previous five years (in 2003 it was 7,200 people). Figure 1 details the immigration estimates to Northern Ireland since 2001 and demonstrates the growth since 2004 of those who have come to Northern Ireland to work, live and build their lives here.

⁴ See Appendix 1 for a breakdown of the Northern Ireland population by age range and ethnic group.

Figure 1: Estimate of long term international immigration to Northern Ireland, 2001-2007



Source: Northern Ireland Statistics and Research Agency

Since the previous Census is now quite dated (2001), it is important to turn to other sources as a means of quantifying this sub-group. Data can be drawn from other sources such as National Insurance Number applications as well as registrations to the NI Work Registration Scheme (WRS). Table 3 indicates that there were a total of 36,525 people registered under the NI Work Registration Scheme (WRS) between May 2004 – March 2009. The WRS is used to register migrant workers from the A8 countries that acceded to the European Union in May 2004. Interestingly, these figures show that the number of registrations to this scheme rose between May 2004 - March 2007; however, since 2008 there is an evident decrease in registrations probably due to the economic downturn. In fact, these figures dropped further with just 3,090 registrations between April 2009- March 2010.⁵ NISRA's 2009 report on the downward trend in international migration to Northern Ireland and a consequent fall in net migration helps explain this decline. For example, in 2009 migration added 2,100 net residents to the Northern Ireland population. This is lower than the 2007-08 figure which calculated an annual migration of 5,700 net residents to Northern Ireland.

⁵ NI WRS Figures for April 2009- March 2010 were broken down by Local Government Districts rather than by nationality.

Table 3: NI Work Registration Scheme (WRS) Registrations by Nationality (May 2004-March 2009)

Nationality	NI WRS Count (May 2004-March 2005)	NI WRS Count (April 2005-March 2006)	NI WRS Count (April 2006-March 2007)	NI WRS Count (April 2007-March 2008)	NI WRS Count (April 2008-March 2009)	Total
Czech Republic	390	390	305	290	150	1,525
Estonia	20	40	15	5	-	80
Hungary	80	110	210	245	210	855
Latvia	430	470	360	235	255	1,750
Lithuania	1,545	1,735	1,485	1,100	765	6,630
Poland	2,150	4,980	5,660	5,053	2,775	20,618
Slovakia	875	1,315	1,230	985	665	5,070
Slovenia	5	-	-	-	-	5
Total	5,495	9,045	9,270	7,900	4,815	36,525

Source: Home Office: Immigration and Nationality Directorate (May 2009)

While Table 4 indicates that between 2003 and January 2006 a total of 45,560 migrants applied for National Insurance Numbers.⁶ However, Jarman (2006) notes that this data “is an incomplete guide to the total migrant population as it only accounts for those people seeking to take up work, they do not monitor total immigration figures.” For example, it does not include:

- Adults who do not seek work and do not apply for a National Insurance number;
- Children under the age of 16; and
- Adults who are undocumented or unauthorised to work.

⁶ The Department of Social Development stated that figures beyond January 2006 have not been captured due to the data not being robust.

Table 4: National Insurance Number Applications for top ten countries April 2003-January 2006

	2003-2004	2004-2005	2005-Jan 2006	Total
Poland	229	3,594	8,197	12,020
Lithuania	91	2,036	2,860	4,987
Portugal	1,482	1,292	831	3,605
Slovakia	37	1,130	2,302	3,469
India	701	1,041	744	2,486
Philippines	549	501	474	1,524
Latvia	42	558	758	1,358
Czech Republic	20	570	748	1,338
China	405	486	426	1,317
Ukraine	218	367	282	867
Northern Ireland Total	6,849	16,440	22,271	45,560

Source: DSD Operations Directorate Support

Community Background

It is also important to consider that minority ethnics are just as heterogeneous as any other sub-group in society, for example, there are various ethnic and faith groups currently living in Northern Ireland (See Table 5 for a breakdown of the Northern Ireland population by community background).⁷ Furthermore, within single ethnic and faith groups there can be differences in culture, language and religious practice. Therefore, this strategy will consider the needs of both ethnic and faith groups living in Northern Ireland.

Table 5: Community Background in Northern Ireland

Community Background	Northern Ireland Population Breakdown
All persons	1,685,264
Catholic	737,412
Protestant and Other Christian (including Christian related)	895,377
Other religions and philosophies	6,566
None	45,909

Source: Northern Ireland 2001 Census of Population, Northern Ireland Statistics and Research Agency (NISRA)

While this strategy is directed toward minority ethnic communities, it is essential to recognise the indigenous communities, as they are hosts to the migrant communities in Northern Ireland. The reduction of sectarian violence over the last two decades coupled with economic prosperity has contributed to increasing minority ethnic immigration. For some within the indigenous community, the introduction of minority ethnic communities (often into deeply segregated areas) has led to feelings of mistrust. In fact, some

⁷ See Appendix 2 for a breakdown of Community Background by age in Northern Ireland.

commentators have suggested that racism in Northern Ireland is the ‘new sectarianism.’ This position is supported in terms of the increasing number of racially motivated attacks which have resulted in negative publicity at a global level (see Appendix 3 for a breakdown of the number of racial incidents and crimes in Northern Ireland since 2004). Therefore, it is crucial that this strategy considers ways in which the arts can contribute to developing intercultural engagement, good relations and community cohesion on both an inter and intra level. In recognition of the diverse demographic breakdown of society today, it is necessary to develop a strategy with the aim of improving access and participation in the arts as well as addressing the social challenges minority ethnics face on a daily basis.

2.2 Terminology

For the purpose of this strategy the following definitions are used:

Minority Ethnic

There is no legal definition of national minority (ethnic) in international law. Only in Europe is this exact definition provided by the European Charter for Regional or Minority Languages and by Recommendation 1201 (1993) of the Parliamentary Assembly of the Council of Europe. However, national minority can be theoretically (not legally) defined as a group of people within a given national state:

1. which is numerically smaller than the rest of population of the state or a part of the state
2. which is not in a dominant position
3. which has culture, language, religion, race etc. distinct from that of the rest of the population
4. whose members have a will to preserve their specificity
5. whose members are citizens of the state where they have the status of a minority.
6. which have a long-term presence in the territory where it has lived.

Interculturalism

Interculturalism promotes exchanges between different cultural groups within a society. By exposing people to different cultures, an understanding of the ‘other’ can be achieved. Such a philosophy helps to promote dialogue where comparisons for commonalities between one culture and another can be achieved.

Multiculturalism

Multiculturalism promotes multiple ethnic cultures specific to the demographic make-up of a specific place, this can range from a business, neighborhood and/or city. This approach ensures that all cultures and individuals are equal and should be treated equally within society.

3. Policy Context

This section outlines existing legislation, policies, and programmes within the context of Northern Ireland on the advocacy, protection and support of minority ethnic communities within society.

3.1 Northern Ireland Executive's Programme for Government

Building a Better Future (the Programme for Government) describes an overarching aim of building “a peaceful, fair and prosperous society in Northern Ireland, with respect for the rule of law and where everyone can enjoy a better quality of life now and in years to come.” The Executive sets out how it plans to achieve this through a number of strategic priorities.

Of the five strategic priorities within PfG the two most relevant to this document include:

- **Growing a Dynamic, Innovative Economy:** this priority is the central focus of PfG as the Executive believes that in growing the economy you help to “enhance quality of life, reduce poverty and disadvantage, increase wealth, health and wellbeing and build stronger, more sustainable and empowered communities.”
- **Promote Tolerance, Inclusion and Health and Well-Being:** this priority sets out how to enhance the lives amongst the most vulnerable in society by addressing “poverty, disadvantage and exclusion.”

To implement the PfG priorities, 23 Public Service Agreements (PSA's) were developed. Those that specifically address minority ethnic communities include **PSA 3: Increasing Employment**, **PSA 7: Making Peoples' Lives Better** and **PSA 9: Promoting Access to Culture, Arts and Leisure** (see Table 6).

Table 6: PfG PSA's that address minority ethnics in Northern Ireland

PSA	Objective	Actions	Targets	Department
3: Increasing Employment	1: Tackle the skills barriers to employment and employability	Development and implementation of a regional strategy to widen participation in Higher Education by groups who are currently under-represented, in particular students from disadvantaged backgrounds, minority ethnic communities and students with learning difficulties and disabilities.	Increase the proportion of FE enrolments from the more deprived Northern Ireland regions, as defined by the Northern Ireland multiple deprivation measures, from 22% in 2005/06 to 24% in 2010/11. By 2011, make progress, year on year, towards fair access to higher education	DE/DEL
7: Making Peoples' Lives Better	2: Take forward co-ordinated strategic action to promote social inclusion for: - Lone parents - People with physical/sensory disability - Older people - New and established Minority Ethnic Communities	To set baseline indicators and monitor and report progress.	The Social Inclusion Steering Group to agree by July 2008, outcomes expected from taking forward the recommendations in the Strategy.	OFMDFM

PSA	Objective	Actions	Targets	Department
	5: Promote equality and the enforcement of rights	<p>Implement the racial equality strategy</p> <p>Implement a programme of cohesion and integration for a shared and better future for all</p>		OFMDFM
9: Promoting Access to Culture, Arts and Leisure	1: Enable as many people as possible to improve their quality of life by experiencing, participating and accessing the excellence of our cultural assets.	<p>Promote the Arts Council of Northern Ireland Corporate Plan 2007-2010</p> <p>Maintain develop and promote angling facilities</p>	<p>By 2011 to increase by 2 percentage points the proportion of the NI population who attend arts events.</p> <p>By 2011 to increase by two percentage points the proportion of the NI population who participate in arts events.</p> <p>Increase sales in permits for public angling estate across minority groups and tourists by 2% each year to 2011.</p>	DCAL

Racial Equality Unit

OFMDFM has lead responsibility for equality issues across Government. A number of strategies have been developed across 18 equality areas, one of which centres on race.¹ Within OFMDFM, the Racial Equality Unit under the Equality Directorate co-ordinates race-related work.

The Racial Equality Unit is tasked to:

- prepare and implement an action plan for the Racial Equality Strategy;
- develop and implement the Government's response to racism and racial incidents in respect of transferred matters;
- manage a funding scheme to support minority ethnic groups and projects which promote good relations between people from different ethnic backgrounds;
- chair and provide secretariat to the Northern Ireland Racial Equality Forum, the thematic group on Travellers issues and the thematic group on combating racism and racial incidents;
- promote awareness of race and minority ethnic issues across all Northern Ireland departments and advise Ministers on how policy and programmes might impact on people from minority ethnic backgrounds;
- advise Ministers and their departments on how they can take account of issues relating to people from minority ethnic backgrounds in their work: including identifying and disseminating best practice and challenging where necessary;
- communicate with the minority ethnic voluntary sector in Northern Ireland, other departments and Whitehall; and
- co-ordinate Northern Ireland responses and inputs on race equality and good race relations issues to national and supra-national bodies (OFMDFM).

Racial Equality Strategy 2005 – 2010

The *Racial Equality Strategy 2005-2010* provides the framework which Government uses to create a society that is free of racism and where all can enjoy equality of opportunity and equal protection. This strategy sets out six Government aims in tackling racial inequalities and eradicating racism from society:

- **Elimination of Racial Inequality** - To eliminate racism, racial inequality and unlawful racial discrimination and promote equality of opportunity in all aspects of life, including public life, for people of different ethnic backgrounds in Northern Ireland;
- **Equal Protection** – To combat racism and provide effective protection and redress against racism and racist crime;
- **Equality of Service Provision** – To ensure equality of opportunity for minority ethnic people in accessing and benefiting from all public services;

¹ The 18 equality areas within OFMDFM include Age, Central Anti-Poverty, Children and Young People, Community Relations, Disability, Equality Commission, Equality Scheme, Fair Employment, Gender Equality Human Rights, North Belfast Community Action Unit, Racial Equality and Good Relations, Equality Research, Sex Discrimination and Equal Pay, Section 75, Single Identity Bill and Victims.

- **Participation** - To increase participation and a sense of “belonging” of people from minority ethnic backgrounds in public, political, economic, social and cultural life;
- **Dialogue** – To promote dialogue between, and mutual understanding of, different faiths and cultural backgrounds, both long standing within Northern Ireland and recent arrivals to these shores, guided by overarching human rights norms;
- **Capacity Building** - To build capacity within minority ethnic communities to develop a vibrant and sustainable minority ethnic sector at both local and regional level and to help minority ethnic people to fulfil the Government’s aim of a shared future for Northern Ireland (OFMDFM, 2006).

In 2006, the first annual action plan to implement the strategy was published. The action plan was developed in partnership between Government’s Equality Unit and the Racial Equality Forum. See Appendix 4 and 5 for those components of the action plan that specifically relate to the Department of Arts, Culture and Leisure and the Arts Council of Northern Ireland. The Inter-culturalism and Connecting Culture programmes cited in Appendix 4 and 5 will be discussed in more detail in section 4.3 (Examples of ACNI funded work) of this document.

The *Racial Equality Strategy* complements *A Shared Future*² as it sets out how to promote good race relations between and within communities in Northern Ireland – both old and new. OFMDFM subsequently established a ‘Good Relations Indicators Working Group’³ to establish a set of good relations indicators relevant to both *A Shared Future* and the *Racial Equality Strategy*, as there was “the need to monitor the impact of the policy and strategic framework of good relations over a long term basis.”

Since 2001 OFMDFM’s **Minority Ethnic Development Fund** provides local community organisations with resources for frontline services in building and developing integrated local communities. The central aim of this programme is to assist minority ethnic organisations to promote good relations between people of different ethnic backgrounds.

Draft Programme for Cohesion, Sharing and Integration

In July 2010 the Office of the First Minister and Deputy First Minister (OFMDFM) published a draft *Programme for Cohesion, Sharing and Integration* for public consultation. The overarching goal of the programme is to build a strong community where everyone, regardless of **race**, **colour**, religious or political opinion, age, gender, disability or sexual orientation can live, work and socialise in a context of fairness, equality, rights, responsibilities and respect. This document makes specific reference to the Racial Equality Strategy (2005-2010) and states that the “Programme is not intended to supersede or replace the Racial Equality Strategy for Northern Ireland 2005-2010”. The document proposes to lift the six shared aims of the outgoing strategy and to revisit them after the launch of the CSI programme.

² A Shared Future: Policy and Strategic Framework for Good Relations in Northern Ireland published in 2005 sets out the vision to create a shared and inclusive society free from sectarianism and racism.

³ This group consists of representatives from relevant Departments, other organisations and external stakeholders.

3.2 Northern Ireland Legislation

There are three key pieces of legislation relevant to race:

- **The Race Relations (NI) Order 1997⁴** outlaws discrimination on grounds of colour, race, nationality or ethnic or national origin, in terms of employment; goods, facilities and services; education; and housing management and disposal of premises. The Irish Traveller community is specifically identified in the Order as a racial group against which racial discrimination is unlawful.
- **Race Relations Order (Amendment) Regulations (Northern Ireland) 2003** – The Race Relations (NI) Order was amended by the Race Relations Order (Amendment) Regulations (Northern Ireland) in 2003 to implement requirements of the EU Race Directive 2003/43/EC. These amendments provided people with greater protection from unlawful racial discrimination and harassment on the grounds of race, ethnic or national origins.
- One of the nine categories under **Section 75 of the Northern Ireland Act 1998** addresses race. Public authorities are required to have due regard to the need to promote equality of opportunity, of which one is racial group. Public authorities are also obliged to promote good relations between persons of different religious belief, political opinion or **racial group**.

3.3 Department of Culture, Arts and Leisure Corporate Plan

While the Department of Culture, Arts and Leisure (DCAL) does not specifically address minority ethnic communities within its Corporate and Business Plan 2008 – 2011, it confirms its commitment to “encourage respect for and celebration of diversity” through one of its Corporate objectives. DCAL supports this through the promotion of “equality of opportunity and good community relations, protecting human rights and ensuring that resources are targeted at those in greatest need.”

Under the Arts and Creativity section, one of the Strategic and Business Objectives is to “*enable as many people as possible to improve their quality of life by experiencing, participating and accessing the excellence of our cultural assets.*” The target of this objective is to increase by 2 percentage points the proportion of the population who attend/participate arts events in Northern Ireland (see Table 7).

⁴ The Race Relations (NI) Order 1997 follows closely to the 1976 Race Relations Act in Great Britain.

Table 7: PSA 9 promoting access to culture, arts and leisure

PSA 9 Promoting Access to Culture, Arts and Leisure			
Objective 1	Actions	Targets	Department
Enable as many people as possible to improve their quality of life by experiencing, participating and accessing the excellence of our cultural assets.	Promote the Arts Council for Northern Ireland Corporate Plan 2007-10.	By 2011 to increase by 2 percentage points the proportion of the NI population who attend arts events. By 2011 to increase by two percentage points the proportion of the NI population who participate in arts events.	DCAL
	Maintain develop and promote angling facilities	Increase sales in permits for public angling estate across minority groups and tourists by 2% each year to 2011.	

This discussion has shown that in Northern Ireland race-related matters is rooted within equality in terms of eliminating racism; equality of protection; equality of service provision; participation; dialogue and capacity building. In addition, as race legislative and tackling racism is relatively new to Northern Ireland it is important to consider the UK context as well as Ireland and Europe.

3.4 UK, Republic of Ireland and European Context on Race-related Policy

In the United Kingdom the first legislation to address racial discrimination was The Race Relations Act 1965; however, this Act did not extend to Northern Ireland and excluded shops and private boarding houses. The Act outlawed discrimination on the “grounds of colour, race, or ethnic or national origins” in public places. This Act led to the creation of The Race Relations Board (in 1966), to consider complaints under the Act. The reason for the introduction of this Act centred on the influx of migrants after World War II when “casual ‘colour prejudice’ was part of daily life” at that time (The Museum of London, 2011), evidenced through incidents such as the London Notting Hill riots in 1958 and the Bristol Bus Boycott in 1963. This Act was strengthened with The Race Relations Act 1968, when the legislation was extended to include employment and housing. It was subsequently replaced by The Race

Relations Act 1976, which saw the creation of the Commission for Racial Equality. In 2001 The Race Relations (Amendment) Act 2000 came into effect. This Act amended the Race Relations Act 1976 to impose a general duty⁵, and a series of specific duties⁶, on specified public bodies in Britain.

Wales

In Wales, issues relating to race fall under the Welsh Assembly's equality and diversity work. The Welsh Assembly's first Racial Equality Scheme (2002-2005) was published in 2002. This scheme sets out the Assembly's policies for promoting race equality; tackling racial discrimination and promoting good race relations in Wales. The Assembly's vision for race equality is: "To be recognised as the exemplar public authority in Wales in developing long-term positive change to eliminate unlawful racial discrimination, promote race equality and promote good race relations."

Scotland

The Scottish Executive first published its Race Equality Scheme in 2002. This Scheme sets out the arrangements for meeting Government's statutory duty to promote race equality. This second scheme covered 2005-2008, while the third scheme covers 2008-2011.

In 2005 the Executive produced a paper outlining the way forward on race equality following a comprehensive review. The rationale for this review was to ensure the Government was taking the best approach in improving the lives of the diverse communities within Scotland and that resources were being used effectively and efficiently.

Four policy areas during this review process were identified as priorities for future work and action, namely, gypsies/travelers; asylum seekers and refugees; race

⁵ The general duty requires that, in carrying out its functions, public authorities should have due regard to the need to eliminate unlawful racial discrimination, promote equality of opportunity, and promote good relations between persons of different racial groups.

⁶ A series of specific duties has also been created which require public authorities to establish a proactive approach to race equality. This includes preparation of a Race Equality Scheme, which should set out the arrangements for:

- listing all functions, policies and proposed policies assessed as relevant to the general duty;
- assessing and consulting on the likely impact of proposed policies on the promotion of race equality;
- monitoring policies for adverse impact on the promotion of race equality;
- publishing the results of assessments, consultation and monitoring;
- ensuring that the public have access to information and services provided by the Assembly;
- training staff in connection with the general and specific duties; and
- reviewing the assessment of functions, policies and proposed policies every 3 years.

equality in rural areas; and participation in the labour market, including issues around in-migration and migrant labour. These four priorities went on to feature within the new Scottish Government's Race Equality Statement (2008-2011) in 2008, as they were seen as the most effective way to address issues around race equality within Scotland at that time⁷. These priorities also fed into the development of the Race Equality Scheme for 2008-2011.

England

In England the Government department that takes lead responsibility for race equality is the Department for Communities and Local Government (CLG). The Department's first Race Equality Scheme was published in 2003 as a two year programme; followed by a review in April 2004 which led to the development of the 2005-2008 Scheme.

In 2009 CLG launched a new £6m Tackling Race Inequalities Fund. The purpose of the support is to help successful third sector organisations expand the race equality related work they do and achieve their existing goals to a greater extent. As well as providing strategic funding, CLG works with grant recipients to help them influence public policy more effectively. The Department and its Managing Agents – the Community Development Foundation (CDF) work with successful applicants to build their capacity and longer term sustainability.

In 2010 CLG published a strategy setting out how Government will tackle race inequalities and how it fits in with the wider agenda on equalities and fairness.

Republic of Ireland

In the Republic of Ireland, issues relating to race are dealt with by the Department of Community, Equality and Gaeltacht Affairs. Unlike the rest of the United Kingdom, Ireland does not have legislation specifically addressing race, such as a Race Equality Act. Equality legislation in the Republic covers all aspects of racism.

This Department is committed to initiating and supporting programmes that develop a more caring and tolerant society, where equality of opportunity is promoted and advanced. The Department develops this work by addressing issues of equality, discrimination, tolerance and diversity in terms of gender, employment, racism, disability and any other areas requiring attention.

Obligations in these areas arise not only from Government commitment to, but also its membership of international bodies such as the EU, the Council of Europe, the UN & the International Labour Organisation.

In 2007 the Office of the Minister of State for Integration (OMI) was established. A Minister of State with responsibility for the development of policy in relation to the integration of legally resident migrants was also appointed. OMI has a cross-

⁷ One of the measures outlined in this statement included the Race, Religion and Refugee Integration Funding Stream 2008-2011. This £5.6m funding stream allocates monies to projects around Scotland Link and the Government's Race Equality Scheme (2008-2011).

Departmental mandate to develop, drive and co-ordinate integration policy across other Government Departments, agencies and services.

The European Union

The European Union currently prohibits discrimination on the grounds of race, religion or belief, disability, age, or sexual orientation in employment. The EU extends the protection from discrimination on the ground of race alone to the areas of social protection, social advantages, and access to goods and services. The EU Race Equality Directive (2000/43/EC) implements the principle of equal treatment between persons irrespective of racial or ethnic origin. This is one of a number of Directives in the area of anti-discrimination established since the Treaty of Amsterdam in 1999.

In addition, under the 1951 UN Refugees Convention, the UK and other signatories are obliged to consider any application for asylum made by a person who claims to be fleeing persecution by the state.

Summary Comments

This policy section has demonstrated how other regions are currently addressing race issues in society today. It is clear that some Governments are further ahead than others; this is mainly due to differing legislative structures and priorities. However, there are a number of strategic commonalities across the Government agendas. These include:

- the promotion of racial equality and fairness
- developing good race relations
- tackling racial discrimination
- promoting diversity and tolerance

4. Arts Council of Northern Ireland

4.1 Five Year Strategic Plan, Creative Connections (2007-2012)

The Arts Council is committed to addressing the needs of minority ethnics in Northern Ireland through improving access and participation to the arts.⁸ Theme 3 (growing audiences and increasing participation) within the current five year strategic plan addresses the changing demographics of the population in Northern Ireland when it states:

“Increasing numbers of people from around the world are choosing Northern Ireland as a place to live and work. Arts activity has the power to both express the richness and diversity of contemporary society and confront the challenges raised by prejudice. The Arts Council of Northern Ireland through its funding will continue to actively foster the expression of cultural pluralism, build dialogue and promote mutual understanding, through interchanges within and between communities and their cultures.”

An action within the 2008-2009 Business Plan stated that the Arts Council would investigate potential partnerships for migrant and ethnic communities programmes (e.g. OFMDFM). Within that financial year the Ethnic Arts Forum was established. Following this, the 2010-2011 Business Plan states that the Arts Council will formulate a development strategy in order to enhance the diversity of the arts audience in Northern Ireland.

Northern Ireland is a culturally diverse region and the arts can play an important role for those who wish to express their cultural background. The power of the arts has been harnessed to tackle inequality and social exclusion through interventions developed and delivered with Arts Council support. Arts, therefore, can challenge prejudice and promote understanding of difference. ‘Diversity’ is one of the core values set out in the Arts Council’s strategy, through it the Council aims to provide equal opportunities for all sections of society to access and participate in the arts in Northern Ireland. Diversity and social inclusion are integrated into the Arts Council’s funding programmes. Furthermore, the five year strategy, Creative Connections reflects this commitment as Theme 3: Growing Audiences aims to increase the number and diversity of people participating in the arts.

⁸ In accordance with Theme 3, Objectives 3.1 and 3.2 (ACNI’s 5 year Strategic Plan and Corporate Plan).

4.2 Data and Research on the arts and minority ethnics

This section presents key data and research relating to the arts and minority ethnic communities in Northern Ireland and further afield.

4.2.1 Arts Council of Northern Ireland

By collecting data through various surveys as well as conducting research, the Arts Council broadens its understanding of issues concerning the current level of uptake of the arts by those from minority ethnic communities. Funded arts organisations are required to submit monitoring information concerning their activities and the level of take-up by various groups within society. The principal survey tools are the RFO and the GPS. However, while both RFO and GPS reports levels of attendance and participation generally, attendance by minority ethnics in the arts cannot be readily disaggregated nor can non-attendance be easily determined. Therefore, levels of representation/engagement with minority ethnic communities cannot be established. The lack of comprehensive information on engagement patterns limits the extent to which resources can be targeted to support the needs of minority ethnic groups. For example, policy makers, practitioners, venue managers, and those working in arts marketing may require up-to-date information to ensure the sector is engaging with this section of the community.

In recognition of this underlying information deficit, the Arts Council submitted a proposal in 2009 to the Equality and Social Need Steering Group (ESNSG) within OFMDFM to undertake primary research amongst the minority ethnic population in Northern Ireland.⁹ The objectives of this study were to:

- Establish current type of involvement in the arts sector by ethnic minority groups (audiences and participants) and across agreed artforms;
- Determine the level of awareness amongst arts organisations and venues regarding the needs of ethnic minority groups;
- Establish why ethnic minority groups do not participate in the arts – e.g. language barriers, attitudinal issues and /or access to information;
- Identify current mechanisms used to engage ethnic minority groups with the arts and levels of provision at a local government level;
- Identify cultural specific needs and encouraging greater levels of integration and engagement with the wider community.

The proposal was unsuccessful due to limited funding being available; however, through the development of this strategy and hopefully through discussions with the DCAL Research and Statistics Branch, work in this area will develop over the next few years. This is evident through DCAL's Social and Economic Research and Survey Programme 2011-2015¹⁰, which outlines its commitment to establish

⁹ It was proposed that this research would be undertaken with the support of the DCAL Research and Statistics Branch.

¹⁰ This programme includes research across all of the DCAL business areas and is categorised under the Department's five key priorities of economy, education, health, social inclusion and the environment.

participation levels in and access to the culture and sport by ethnic minority groups in Northern Ireland. DCAL's research objective is:

“...to undertake important primary research amongst the ethnic minority population in Northern Ireland to establish participation levels in and access to the culture and sport by ethnic minority groups (including long term migrant¹¹ populations.”

While it is not possible to precisely gauge the likely reasons for engagement/non-engagement without the data, it is possible to extrapolate generic factors from other barriers research. The Arts Council recognises the importance of identifying and tackling such barriers within this strategy. For example, the Arts Council's *Research into the actual and perceived barriers to publicly funded arts in Northern Ireland* (2005) identifies a number of barriers that impede take-up and participation by minority ethnics in the arts. These include:

- Lack of time
- Lack of money/cost
- Location
- Lack of transport
- Lack of information/awareness of availability
- Language – events and staff
- Social barriers
- Feeling out of place
- Irrelevance to own culture
- Not interactive enough

At the time of writing, there was a lack of statistical evidence in relation to minority ethnic communities in Northern Ireland. As a result, the Community Relations Council (CRC) was consulted to validate the barriers identified through the literature review and to discuss how those factors relate generally to minority ethnic communities. Discussions confirmed that in general many of the barriers highlighted in the literature review were relevant. CRC also emphasized that many of the barriers faced by minority ethnics were exactly the same as those faced by the general population. In addition, CRC suggested that in order to address some of the barriers to the arts there is a need:

¹¹ In the context of this study, the population relates to a 'long-term migrant', defined as someone who changes their residence for a year or more (Recommendations on Statistics on International Migration, United Nations, 1988).

- for greater understanding of minority ethnic cultures by the arts sector (and wider community) in Northern Ireland;
- for more opportunities to participate in and attend the arts for minority ethnic cultures;
- to include minority ethnic culture as part of events that are taking place; and
- to ensure our cultural venues are welcoming to all cultures.

However, CRC also stated that many arts organisations are already actively working with minority ethnic communities to encourage participation in and attendance at arts events. Many activities are already taking place in local communities and being organised by the community and voluntary sector. Examples of Arts Council funded work with arts organisations, ethnic artists and minority ethnic communities is discussed in detail in section 4.3 of this document.

In 2007 Audiences NI produced a research document that identified ‘barriers to access’ to the arts and to intercultural arts engagement as experienced by the two largest ethnic groups resident in Northern Ireland – the Chinese and Indian communities. A number of barriers were identified for both the Chinese and Indian communities, see Table 8.

Table 8: Barriers to attending the arts for the Indian and Chinese communities in Northern Ireland

Barriers to attending the arts for the Indian community	Barriers to attending the arts for the Chinese community
Cost	Time – most people work 6 days a week (not Mondays) and most work in the evenings
Location	Lack of family-orientated arts activities and time-tabling
Degree of communication/PR/Advertising	Language
Nature of Content	Content (must be relevant to Chinese community)
Feeling that ‘it’s not for me’	General lack of interest and exposure to western arts
Educational background	Cost not regarded as a significant issue

The above table illustrates that there are specific barriers that are more relevant to one community than the other. The report also comments on certain commonalities that exist between the two communities, for example, generational issues. For first generation immigrants there is a cultural focus orientated toward their ‘homeland’ as they had left it, therefore, there is little or no contact on a cultural basis with the arts of the indigenous NI community. For second generation immigrants, those born and raised in Northern Ireland, there were opportunities to engage with the arts which equipped them for future engagement should they choose. Therefore, the second generation are more likely to be engaged in activities similar to their peers within the indigenous community, e.g. cinema and music. However, as the report states:

“For older members of the community, engagement with ‘Western’ arts delivered within the context of intercultural presentations (but firmly under the

control of their peers and within a Chinese context) was an opportunity to enjoy and share; ‘Western’ arts delivered in a ‘Western’ context was probably not for them.”

Such issues are important to consider when developing actions to increase access and participation in the arts amongst minority ethnic communities as well as with the indigenous communities in Northern Ireland, particularly as both face similar barriers when engaging in the arts.

Regularly Funded Organisations (RFO) Survey

The RFO is a survey carried out amongst the arts organisations that the Arts Council funds. It reports on various dimensions of each organisation’s work, including the number of activities they offer within each financial year. Data drawn from the RFO survey shows that the percentage of activities¹² targeted at minority ethnic groups is relatively low in comparison to other groups. For example, a larger percentage of activity was targeted at young people, deprived groups and people with disabilities and to a lesser extent with victims, offenders and minority ethnic groups. Targeting in this context is a conscious action taken by arts organisations to encourage a particular group in society to engage in an arts activity. The methods employed can differ from one organisation to another and can include the posting of information in newspapers/e-newsletters; leaflet drops, poster campaigns, disseminating information through community leaders and/or representative organisations. The results of the survey shows that there is a gap between what arts organisations aim to do, in terms of encouraging the arts for all in society, and what they are actually doing (see Table 9). This is particularly evident in the case of minority ethnics where the level of specific targeting has fallen over the last years (from 7% to 3%). Therefore, arts organisations need to target such groups to ensure that all in society are made aware of the various opportunities in accessing and participating in arts activities in Northern Ireland.

¹² Activities include participation, exhibition and performance. In terms of participation this form relates to arts based activity that individuals take part in e.g. workshops, seminars, talks, classes, outreach work.

Table 9: Percentage of RFO activity targeted at specific groups

	2006/07	2007/08	2008/09	2009/10	Total
	%	%	%	%	%
Young People	31	35	25	24	115
Older People	23	10	8	6	47
Deprived Groups	14	22	14	11	61
Rural Groups	14	14	7	5	40
Minority Ethnic Groups	7	7	3	3	20
Offenders	2	2	1	1	6
People with Disabilities	19	13	10	10	52
Victims	3	1	1	1	6
No specific groups	20	18	16	14	68
Base (number of events)	5,410	6,710	9,575	9,311	

Note: Multiple responses permitted per activity, hence the percentage total can exceed 100%

Source: ACNI, Survey of Regularly Funded Organisations

General Population Survey (GPS)

The General Population Survey (GPS) is a survey carried out by the Northern Ireland Statistics and Research Agency (NISRA) on behalf of the Arts Council. The GPS has now been conducted on three occasions, i.e. 2004, 2007 and 2009.¹³ The main topics covered in this survey include:

- Attendance i.e. arts events that respondents say that have attended in the last 12 months and also the previous four months;
- Participation in arts-related activities in the previous 12 months;
- Viewing and listening to arts events through various media, included TV, radio, the internet, etc;
- Public attitudes towards arts and cultural activities.

While the GPS provides a large-scale assessment of the region's attendance and participation in the arts, statistics are not broken down by minority ethnic grouping as they do not represent a significant proportion of the population to show in the sample. Nevertheless, two questions under public attitudes towards arts and cultural activities are of relevance. The first asks if: the arts from different cultures contribute a lot to society? The data over the six years of this survey has remained remarkably consistent at around 80% approval rating, that is where those surveyed either agreed or strongly agreed with the proposition (see Table 10). The consistency of responses to this question over a six year period provides a level of confidence in the accuracy

¹³ NISRA conducts the General Population Survey as part of its regular NI Omnibus Survey.

of results and demonstrates the importance of developing arts amongst and between new communities as well as the indigenous communities in Northern Ireland.

Table 10: Contribution to society of arts from different cultures (GPS question: The arts from different cultures contribute a lot to society?)

	2004	2007	2009
	%	%	%
Strongly Agree	25	24	22
Agree	55	54	59
Neither Agree nor Disagree	15	16	14
Disagree	4	3	3
Strongly Disagree	0	0	0
Don't Know	1	2	1
Base	1,293	1,211	1,126

Source: ACNI, General Population Survey

The second question of relevance asks respondents if they feel that: Arts and culture is open to everyone in Northern Ireland regardless of differences in religion, ethnic origin or social class? Similarly, the response to this question remains consistent over the six years of the survey with circa 80% of respondents stating that they either strongly agree, or agree with the proposition (see Table 11). However, as this question references religion, ethnic origin and social class it is unclear if each respondent replied with all, or one, of these dimensions in mind. However, while a high percentage of respondents believe that arts and culture is open to everyone in Northern Ireland, the low level of targeting of minority ethnic communities by arts organisations apparently conflicts with this notion of inclusivity endorsed through the GPS survey.

Table 11: Openness of arts and culture to people of different religions, ethnic origins or social classes (GPS question: Arts and culture is open to everyone in Northern Ireland regardless of differences in religion, ethnic origin or social class?)

	2004	2007	2009
	%	%	%
Strongly Agree	18	22	19
Agree	62	61	65
Neither Agree nor Disagree	9	9	9
Disagree	8	5	5
Strongly Disagree	1	0	1
Don't Know	0	2	2
Base	1,293	1,211	1,126

Source: ACNI, General Population Survey

Equality Monitoring Forms

Every individual and group/organisation that applies to the Arts Council for funding has to complete an equality monitoring form which accompanies their application form.¹⁴ The purpose of this form is for the Arts Council to gather statistical information on who benefits from the funding relevant to the nine categories of persons identified in Section 75.¹⁵ Dependent on the type of funding sought, the applicant is asked to provide information relating to themselves, to other people who may benefit from the work and/or the composition of board/management committee.

The results captured from the equality monitoring forms of the Support for the Individual Artist Programme (SIAP)¹⁶ are shown in Table 12. The breakdown of successful applicants to this programme by ethnicity shows that of those who were

¹⁴ The information provided in equality monitoring forms does not form part of any assessment process, but used by the Arts Council solely for statistical gathering purposes.

¹⁵ Under Section 75 of the Northern Ireland Act 1998, the Arts Council must have due regard as to equality of opportunity within and between the nine categories of persons.

These groups are:

Between persons of different religious belief, political opinion, racial group, age, marital status or sexual orientation

Between men and women generally

Between persons with a disability and persons without; and

Between persons with dependents and persons, without

And, without prejudice to its obligations above, to also have regard to the desirability of promoting good relations between persons of different religious belief, political opinion or racial group.

¹⁶ SIAP provides funding for artists to develop their work and practice. Support is provided for project assistance, travel grants and international residencies. Applications are assessed against criteria that require evidence of: artistic quality; contribution to the arts; innovation; challenge and a clear articulation of how the support will enhance their skills and career.

successful between 2005-2010, 96% were white with only 4% coming from a minority ethnic background. This disparity of funding awards merits further investigation to gain a more meaningful understanding of the issues/barriers that may exist.

Table 12: Ethnicity responses from SIAP Equality Monitoring forms

Ethnicity	% of sample	Base
Black African	0	1
Indian	0	3
Irish Traveller	1	6
Mixed Ethnic	1	10
Other	2	20
Other Asian	0	2
White	96	983
Total	100	1025

Based on successful applicants only (1089); excludes non-responses and relates to period between 2005-2010.

4.4.2 External Data and Research

Turning to other regions in the UK, a substantial amount of research has already been carried out on the barriers that are experienced by ethnic minorities in attending the arts (ACNI 2005).

‘Arts – What’s in a Word? Ethnic minorities and the Arts’ (Jermyn and Desai, 2000) was commissioned by Arts Council England and examined attendance and participation levels, perceptions and barriers to the arts among ethnic minorities in England. Several factors were identified as limiting arts attendance, these included:

- lack of time and money – not wanting to ‘waste’ money on something they perceived they would not enjoy;
- availability or location;
- lack of information, which especially affected people who socialized only in their own community or who spoke little or no English;
- language, which was a barrier for those who spoke little or no English;
- social barriers, which were especially important for younger people and women. Pakistani women in particular could experience, and were concerned about, community disapproval;
- feeling out of place, which was a particular concern for many young people, those from working class backgrounds and Black people;
- lack of understanding: people felt they would need specialist knowledge to understand and appreciate the arts;
- irrelevance, which related particularly to classical music, opera, ballet and much theatre; and
- the audience experience: social interaction and participation were felt to be missing.

‘Focus on cultural diversity: the arts in England, attendance, participation and attitudes’ (ACE, 2003) provided the first national information on how the culturally diverse population in England engages with the arts and culture. Similar to the survey carried out by ACE with the general population (ACE, 2004), a question was asked on what prevented interviewees attending more arts events. The most common reasons were ‘lack of time’ (51 per cent), cost (37 per cent) and lack of transport (13 per cent). Some differences in the perceived barriers to increased attendance were noted between different ethnic groups. Mixed ethnicity and Asian or British Asians were more likely than others to say that lack of time was a barrier to attendance; people of mixed ethnicity or from the Chinese and other ethnic groups were the most likely to cite cost as a barrier. Pakistani, Bangladeshi and Black African respondents were most likely to say that concerns about feeling ‘uncomfortable or out of place’ prevented them attending.

‘Sharing the Spotlight – Increased Access and Participation in the Arts by Scotland’s Minority Ethnic Communities’ (Scottish Arts Council, 2003) was the first major study on issues relating to access and participation in the arts by Scotland’s minority ethnic communities. The study consisted of focus groups with ethnic minority groups and the Scottish Arts Council, and interviews with representatives from minority ethnic organisations, local authorities, mainstream arts agencies and artists from a minority background. The research identified barriers to participation

and attendance faced by Scotland's minority ethnic communities. The barriers relating to attendance included several factors which were generally applicable to the mainstream population. These include costs of admission to events, proximity to venues, transport costs, timing of events and the need to provide child-care among parents of young children. Some barriers that were applicable to the general population were more frequently heightened among the minority ethnic communities. These barriers included:

- the lack of relevance and previous exposure to certain art-forms, such as ballet and opera;
- conservative views and discomfort with the use of 'swear' words and scenes of a sexual nature;
- language differences which inhibited access to mainstream arts for and among some older people and which inhibited access to young people to minority ethnic arts; and
- certain cultural attitudes relating to the role of minority ethnic women which may influence their ability to access certain art forms.

Opening Doors: Developing Black and Asian Audiences (AMA, 2001) was a seminar held by the Arts Marketing Association for professionals engaged in developing programmes for culturally diverse audiences. The seminar reported the results of qualitative studies that had been carried out into barriers to attending 'mainstream venues'. A considerable number of barriers were outlined and these are summarised below.

- **Product and Programme**
 - lack of relevant product; programming does not appear to feature any African, Caribbean, South Asian product/performers;
 - mainstream programme perceived as 'white', 'elitist' and 'middleclass' – 'not for us';
 - attending a particular art form would be an unfamiliar risk/fear of not understanding;
 - lack of interest in classical Western culture;
 - own concept of 'arts' differs from mainstream (e.g. may include weddings, carnival);
 - unfamiliarity/uncomfortable with procedures (e.g. perception of sitting in silence during a performance, productions starting promptly as 'the white way');
 - event/experience is not interactive enough.
- **Venues**
 - safety concerns regarding some environments (e.g. fear of racist attacks in some areas);
 - venue does not appear to have a culturally diverse message/image/audience;
 - signage only provided in English;
 - lack of awareness of availability;
 - no visible African, Caribbean, Asian staff.

- **Other Audience Members**
 - event does not allow for social interaction;
 - no-one from peer group to attend with;
 - fear of being 'the only one'/expectations of racism.
- **Price**
 - culture and finance;
 - negative value perceptions in relation to product perceived as 'boring' or 'risky'
- **Promotion**
 - promotion is/appears to be targeted at older, white, middle-class attenders;
 - lack of awareness of availability: publicity not visible in local area or in culture-specific media;
 - lack of familiar endorsement of product.
- **People (staff)**
 - no Black or Asian staff visible in the building;
 - no staff speak any South Asian languages, or cannot pronounce names correctly;
 - poor staff customer care/cultural awareness skills; and
 - box office staff do not appear to take Black and Asian programming seriously.

The New Audiences Programme ran between 1998 and 2003 with a total budget of £20 million. Its purpose was to encourage as many people as possible to participate in and benefit from the arts in England. An evaluation report on the New Audiences Programme (Johnson et al 2004) identified priority areas in which audience development work had been carried out amongst general audiences, the disabled, minority ethnics, rural, young people and older people. Examples of best practice specifically related to minority ethnic include:

- partnership working enables mainstream and community organisations to build capacity through the exchange of expertise and experience;
- successful partnerships require long-term commitment, firm leadership from senior management, time/resources, a willingness to challenge preconceptions, strategic planning, clarity about partners' aims, a skills audit/training, support from mentors, advisors or co-ordinators and a dedicated project champion; and
- it is crucial that the links between communities and organisations are able to be maintained beyond the employment of one key individual.

4.2.3 Academic Literature

There are a number of academic articles on the issue of attendance amongst minority ethnic communities in the arts. Research conducted by Kolb (2002) investigated the low level of arts attendance by minority ethnics in North America. This study proposes that the lower rates of attendance amongst this sub-group “may not be the result of differences in levels of education or income, but are the result of these groups having their own values and tastes that affect the benefits that they desire from attendance” (Kolb 2002: 179). By analyzing a range of quantitative and qualitative data, Kolb determines that “not all artforms are attended equally by all ethnic groups” and that the social aspects of arts events are the determining motivator for attendance. In investigating African Americans and classical music, this study reveals that it may not be the particular artform that is deterring this particular ethnic group from attending such concerts but rather “the manner of its presentation or the packaging and promoting of the event” (2002: 180).

Hirschkop (1989) and Frith (1996) believe that the presentation and packaging of classical concerts are more likened to European culture and values in terms of musical and emotional control. Maultsby (2000) suggests that not all cultures approach the making of and listening to music in the same way as Europeans; for instance, the African tradition takes a more participatory approach in which the audience and music makers are seen on a more equal footing.

In order to address such issues in attendance amongst minority ethnics, Kolb states that the marketing of the arts “may need to target individually packaged events to specific ethnic market segments. These packaged events must provide multiple benefits to meet the attender’s social needs while also providing artistic content” (Kolb 2002: 180). This supports Levine and Campbell’s (1972) discussion of ethnocentrism in relation to arts marketing:

“ ‘Ethnocentrism’ in an arts context can arise if an individual chooses to attend exhibitions that only reflect his or her national and cultural background (and accords these exhibitions a superior status) while avoiding exhibitions that focus on the art of other cultural groups (even to the extent of looking upon these with contempt).”

Therefore, from a consumer perspective, individuals are more inclined to be motivated by ‘homegrown’ products. As a result, Kottasz and Bennett (2006: 313) comment that arts managers need to recognize the impact on ethnocentrism has on “visitor numbers and the types of people that are likely to attend an [arts] exhibition,” as this will help to identify the barriers that may exclude various audiences, such as minority ethnics.

Kennedy and Hall’s (2006) discuss the importance of attracting and retaining arts consumers in studying multiculturalism in Australia and the sustainability of culture through the arts. They state that this is important for arts organisations to address the needs of a diverse population on two levels; firstly, from a financial viability and self-supporting perspective; and secondly, the contribution they make in sustaining cultural practices and traditions through encouraging arts participation. The benefits of the arts is further outlined when they state that: “The contribution of arts

participation to social wellbeing and sustained development is not just about facilitating an understanding of other cultures, but it also allows individuals to examine their own cultural values and how they fit into the wider understanding of culture in a society” (Kennedy and Hall 2006: 22). Such issues are not only important in celebrating and encouraging diversity within multicultural societies but also if intercultural work within the arts sector is to be developed.

4.3 Examples of ACNI Funded Work

The Arts Council has developed links through funding awards to a number of organisations which support and work with minority ethnic communities. In the past ten years the Indian Community Centre, Chinese Welfare Association, An Munia Tober, The Mandarin Speakers Association and ArtsEkta have all successfully been awarded funding from the Arts Council.

The Arts Council currently funds projects which foster cultural pluralism, promote mutual understanding and develop relations within and between communities and their cultures.

The Re-imagining Communities Programme has funded groups from the Indian, Chinese and Traveler communities to take forward projects that develop community relations between themselves and wider society. One of the four priorities within the Small Grants Programme addresses cultural diversity and the Arts Council has encouraged minority ethnic communities availing of arts funding programmes by denoting this as one of the programme's criteria. The Arts Council has been represented on the Minority Ethnic Artists Forum since 2008, an informal consortium of arts organisations and artists which have a common role in supporting and delivering culturally diverse arts activities in Northern Ireland.

In summary, Arts Council funding has supported work with minority ethnic communities in the following ways:

- **Promoting Inter-culturalism Programme**

The Community Relations Council and the Arts Council of Northern Ireland delivered a programme to aid cultural diversity projects in 2005/06 (see Appendix 4 for link to the Racial Equality Strategy Action Plan). In total 16 projects were awarded to a mix of local community/voluntary groups and arts organisations including Indian Community Centre, St. Columb's Park House, Border Arts and Public Achievement. The latter used their award to conduct a small research project into the barriers that exist for young people from minority ethnic communities in accessing the arts.

The aim of this funding programme was intended to:

- promote greater awareness and understanding of the contribution that black and minority communities' arts and cultural expression make to the wider society;
- to provide opportunities for black and minority ethnic communities to work with local communities on arts and cultural projects which promote inter-cultural understanding;
- to encourage collaborative working, through arts and cultural activity, between black and minority ethnic communities and local communities;
- to promote models of good practice for cultural diversity work in Northern Ireland, including the building of networks of trust and co-operation and developing relationships with other arts organizations.

- **Lottery Projects Programme**

This programme is open to all constituted community, voluntary and arts groups who deliver time bound and specific arts projects in Northern Ireland. The following are examples of work with minority ethnic communities:

- **Connecting Cultures:** drama based project that brought together new and emerging communities to share and celebrate diversity (see Appendix 5 for link to the Racial Equality Strategy action plan);
- **Culture Coach:** ArtsEkta's outreach programme developed to promote new cultures and identities through the traditional arts and crafts associated to specific communities;
- **An Munia Tober:** children's arts programme aimed at engaging young people from the Traveller community,
- **Mandarin Speakers Association:** supporting the development and promotion of the arts from within the Mandarin Speaking community in Northern Ireland.

- A number of groups have been supported through the **Re-imagining Communities Programme**, including An Munia Tober and the Chinese Welfare Association. In addition, a number of indigenous groups were awarded funding for work that focused on integrating ethnic communities as well as promoting racial tolerance.

- **Annual Support for Organisations Programme**

The ASOP fund is open to all arts organisations who deliver year round arts programming. The following are examples of projects that engage minority ethnic communities and the issues that are dealt with through the medium of the arts:

- **Wheelworks:** Multiple Realities Programme & Respect Programme, dealing with marginalised and emerging communities;
- **Spanner in the Works:** community theatre project that tackles the issue of racism in Northern Ireland;
- **Replay "New Kid" Productions:** exploring the trials of moving to a new country;
- **Youth Action:** Suitcase Theatre, a Polish and Romanian communities project;
- **Tinderbox:** Bombay to Belfast production dealing with issues of immigration and the impact on families and their traditional values;
- **Partisan Production:** Inclusive Neighbourhoods Project, the company is currently working on a range of ad-hoc projects involving minority ethnic individuals/groups and asylum seekers;
- **Dance United NI:** Over the Halfpenny Bridge, an evening of celebration, encompassing a wide range of artforms and ethnic cultures involving children and elderly people in cross-community/cross-generational activities.

- **STart UP Programme**
A discretionary fund aimed at groups who have not accessed Arts Council funding in the past. An example of a group funded by this programme is the Belfast Friendship Club, who provided taster workshops in textiles and performing arts for adults and young people from the Roma community and those seeking asylum in Northern Ireland.
- **Support for Individual Artists**
SIAP Travel awards and general arts awards have been made to a number of ethnic artists to enable them to develop their skills and embark on new projects such as: travelling to India to learn from a master musician as well as purchasing specialist equipment to enhance professional practice.
- The lottery funded **Small Grants Programme** has supported a number of projects, these include:

Belfast Mela

This award was towards the 'World Stage' performances and the opening circus/carnival activity for the Belfast Mela 2010. This event has now become a two day occasion and includes arts activities which focus on the Indian culture, while also celebrating multiculturalism. The award supported international dance and music performers for the main stage: Kawa Music - circus, dance and puppetry; Jaipur Kawa Brass Band - merger of classical and Hindustani music; Eternal Toal - professional drummer group; Desi Bravehearts - Scottish based dance group - Bollywood fusion dance; *Jassi Sidhu* –singer; Ulfah Collective -Devotional Music - 'Muslim Sister Act'; Foundation for performing India Arts - stilt dancing production for festivals.

Indian Community Centre

This project involved international level performance artists taking part in the Festival of India (18th April, St George's Market) and the Diwali Celebration (14th November at Indian Community Centre). Two of the performance groups who showcased were - Virsa Punjab, one of the largest traditional bhangra and dhol groups in east London; and Kala Sangam, a London based group showcasing a fusion of classical Indian folk and classical dance styles from south Asia.

Tides Training Consultancy

This project involved a programme of theatre workshops for family groups who come from conflict areas; inclusive of the indigenous community, ethnic minorities and refugees. This summer programme involved scriptwriting as well as rhythm and sound work.

Ballymena Interethnic Forum (Ongoing Project)

The aim of this project is to engage diverse community partners in the development of a commissioned piece of public art to be prominently displayed on the front entrance of the Braid Arts Centre. A programme of workshops on the theme of interweaving communities engages participants in storytelling, painting and drawing, dance and printmaking. The participants are developing new skills and expressing their ideas on interweaving communities through various artforms.

Chinese Language School (Ongoing Project)

Artist Chen Jing Lin is leading a 10 week course in Chinese painting for children and their families. This project will culminate in an exhibition of the participant's work.

4.4 ACNI Sector Consultation

To inform the development of this strategy: one-to-one meetings were held with relevant stakeholders; a minority ethnic arts sectoral meeting was conducted; a questionnaire developed and distributed amongst ASOP clients¹⁷ as well as a focus group meeting with ethnic artists. The consultation period ran from September 2010 – February 2011.

4.4.1 One to One Stakeholder Meetings

A number of one-to-one meetings took place with relevant stakeholders from a range of Government departments, statutory bodies, academics, politicians, community/voluntary sector to arts organisations and artists. Table 13 provides a breakdown of the individuals involved in this consultation process.

Table 13: One to One Stakeholder Consultees

Name of Consultee	Organisation
1. Inspector Jeremy Adams	Community Safety Branch/Hate Crime Unit
2. Nisha Tandon	ArtsEkta
3. Anna Lo	Alliance Party
4. Bonnie Soroke	Educationalist
5. Heather Floyd, Conor Shields, Nisha Tandon and Julianne McCormick	MEAF
6. Hazel Francey	Good Relations Belfast City Council
7. Paul Noonan and Kevin Oakes	Equality Commission
8. Ken Fraser	Head of Race Equality Unit, OFMDFM
9. Chris Palmer	AudiencesNI
10. Denise Wright and Stephanie Mitchell	South Belfast Roundtable on Racism
11. Samantha McGahon	Visual Artist
12. Ivy Ridge	Ballymena Inter-Ethnic Forum
13. Katy Radford	QUB academic
14. Orla Bateson and Philip Spotswood	DCAL
15. Deirdre McBride	Community Relations Council
16. Charo Lanao-Madden	Centre for Global Education, BMEF Network and Stronger Together
17. Patrick Yu	Northern Council for Ethnic Minorities

¹⁷ ASOP clients receive funding support from the Arts Council's Annual Support for Organisations Programme.

There were a number of key points which arose during the one-to-one stakeholder meetings. The points made by the interviewees are summarised under the dominant themes which emerged through this consultation process:

Barriers

Consultees commented on a range of barriers which they felt hindered minority ethnic communities from accessing and participating in the arts in Northern Ireland. These barriers included language, financial issues, lack of awareness, generational factors, apathy and access problems.

Language was highlighted not only in terms of the problem of ethnic artists filling in application forms, but also in the lack of promotional material in multilingual formats. Financial issues centred on the cost in attending events as well as the resourcing of arts organisations. For many consultees there was a lack of awareness, particularly regarding information on arts activities and events not reaching new communities as well as the indigenous communities in Northern Ireland. One consultee stressed the importance of signposting and suggested the development of the Arts Council's webpage and/or postings in various e-newsletters.

Generational factors were also considered as being important as a number of consultees stated that older people in particular were not accessing and participating in the arts, yet second and third generation minority ethnic groups are more likely to participate. This illustrates the importance in encouraging various generations within minority ethnic communities to access and participate in the arts as there is a risk of losing traditions and skills. One consultee suggested the development of intergenerational work.

All consultees concurred that apathy was not a major barrier to engagement for minority ethnic communities.

Examples of gender and cultural practice were highlighted as more relevant issues. For example, one consultee stated that males across a number of ethnic groups are not very interested in the arts. Another commented that while women may be more interested and open to participate in the arts, they may not have the time due to carer and educator responsibilities. Thus, it is important to consider that in some cultural contexts, women may not be able to take part in certain activities, for example Muslim women. This suggests that a more flexible approach may be required by arts organisations to accommodate the needs of different user groups.

While a range of factors was identified by consultees, work pressures often hinders participation, particularly for younger people as they do not have time to participate. It was recommended that engagement needs to be flexible in terms of acknowledging availability and timing issues for those wishing to access and participate in the arts. A number of consultees also commented that a lack of access to the arts by minority ethnic communities may be attitudinal, for instance, not feeling comfortable attending events at Belfast's Opera House.

Development within the Sector

Many consultees indicated the need for training and mentoring within the sector, particularly for minority ethnic artists. It was felt that existing training for the sector does not meet the needs of minority ethnic artists and minority ethnic leaders/communities, for instance, building capacity in relation to accessing funding, developing CV's, writing contracts and governance issues. Others expressed the need for training and development courses to assist local and ethnic artists working within various community contexts. One such example would be training in Conflict Resolution to assist in dealing with hard issues at a community level, e.g. political and social. Signposting for this type of training for organisations/artists was highlighted as an important issue to consider.

The importance of audience development was highlighted by a number of consultees. They expressed concern that many newcomers to Northern Ireland feel excluded from the arts scene, therefore, there needs to be more proactive encouragement, or as one consultee puts it: "they need someone to introduce them to it."

Ethnic Artists

A number of consultees commented that support provided by the Arts Council could be improved, particularly for individual ethnic artists. Arts Council programmes such as SIAP need to be more user friendly for ethnic artists. It was suggested that the translation of application forms and how to best approach an application in respect of the set criteria could be better communicated. Others felt that ethnic artists should be supported to produce their arts/heritage to indigenous communities. One consultee developed this in stating that it is "important to acknowledge that a number of countries have their own cultural artforms. Support and acknowledgement of ethnic artists and their artforms need to be given more consideration." Concern was also voiced that a gap exists between indigenous and ethnic artists in terms of accessing funding and also in terms of interacting with each other.

One consultee commented on the need for the Arts Council to develop a database of ethnic artists. This was seen as being a potentially effective way of gathering information on ethnic and indigenous artists as well as artforms (including cultural artforms) recognised by the Arts Council. In developing such a database, one consultee asked: "How will the Arts Council assess the skills of ethnic artists; will this be achieved through a panel or steering group and/or via a set of criteria as a means of assessing their ability?"

Comments directed specifically at the Arts Council

A number of consultees stated that current provision for minority ethnic arts in Northern Ireland is limited. Therefore, engagement for this strategy should not be 'tokenistic', but based on genuine interaction with minority ethnic groups and organisations. One consultee stated that this was important as it was felt "that ethnic minorities did not have a voice." It was hoped that such engagement would lead to the establishment of actions that meet the needs of this sub-group.

In terms of targeting it was felt that the Arts Council's strategy should encompass all 'new communities' and not just the largest, more established such as the Indian, Chinese and Polish communities. For instance, it is important to ensure other smaller minority and faith communities are targeted such as the Roma community. One consultee highlighted the need to work with asylum seekers, through organisations such as the Prison Arts Foundation. Others felt that while the strategy was primarily being directed toward minority ethnic communities, indigenous communities were equally important to consider, particularly in relation to intercultural work. This raised a debate around interculturalism and multiculturalism, with most stating that interculturalism was more appropriate as this was "less likely to exclude the indigenous communities in Northern Ireland."

A number of consultees commented on the importance of the Arts Council connecting this strategy with wider policy such as CSI and the Racial Equality Strategy. One consultee noted the importance of monitoring the strategy for adverse impact throughout its five year lifespan; therefore, it should include monitoring and evaluation mechanisms. It was felt that such processes would assist in updating the strategy, for example, when new statistical data becomes available such as the 2011 Census. On the issue of data, one consultee recognised the importance of establishing and gathering baseline figures in relation to minority ethnics and the arts in Northern Ireland, particularly as current arts surveys and statistics are not able to measure access and participation figures. A number of consultees also expressed the need for a dedicated funding programme as well as building effective partnerships.

The role the arts can play in people's lives was highlighted during the consultation. It can remove some of the loneliness, isolation as well as the lack of community interaction.

Examples of Good Practice

A number of stakeholders commented how they have successfully used arts as a medium to engage with minority ethnic communities. One consultee commented that "Arts can help question people's attitudes." A number of consultees also commented on work that had taken place with a number of arts organisations such as the Beat Initiative, ArtsEkta and Beyond Skin. For instance, the Belfast Mela is an important event for showcasing the Indian community and other diverse communities that live in Northern Ireland. A few organisations provided examples of how non-verbal artforms such as dance and craft can prove effective where language barriers may otherwise prove difficult.

Strategic direction of strategy

The majority of consultees agreed that the following areas are important to integrate into the strategic direction of this document:

- **Intercultural engagement:** successful mechanism in forming friendships within and between minority ethnic and indigenous communities. As one consultee commented: “real exposure to other cultures and traditions.” However, another consultee stated how such engagement is not immediate and that trust has to be built first.
- **Developing good relations:** should feed into shared future, CSI and Racial Equality Strategy.
- **Increasing awareness of diversity:** this needs to occur in both directions, between ethnic and religious groups as well as with indigenous communities.
- **Tackling racism:** One consultee commented that “arts is an effective tool to tackle racism,” while another stated that “division exists within and between communities, therefore intercultural work is important.”
- **Developing community cohesion:** “extremely important on both an inter and intra level.”

4.4.2 Minority Ethnic Arts Sectoral Meeting

A minority ethnic arts sectoral meeting was held in November 2010 in NICVA. A range of local and ethnic artists, arts organisations as well as the wider minority ethnic sector were invited. Table 14 details the attendees of this event.

Table 14: Sectoral Meeting Consultee List

Organisation	Name
An Munia Tober	Derek Hanway
An Munia Tober	Eimear Maguire
ArtsEkta	Nisha Tandon
ArtsEkta	Caroline Healy
ArtsEkta	Cony Ortiz (individual artist)
Ballymena Inter Ethnic Forum	Ivy Ridge
Belfast Islamic Centre	Muhammad Al-Qaryooti
Indian Community Centre	Rajni Sharma
Lyric Theatre	Erola Prat
Wah Hep Chinese Community Association	Helen Lau
STEP	Iamune Sirvinskiene
Beyond Skin	Darren Ferguson

Discussion at this sectoral meeting centred around two key questions:

1. How would you like to see Ethnic Arts develop in Northern Ireland?
2. What would you consider as the main barriers for ethnic communities in accessing and participating in the arts?

This section summarises the points discussed under each of these questions detailed below:

Question 1: How would you like to see Ethnic Arts develop in Northern Ireland?

- It was generally considered that ethnic arts can contribute to the themes of: Intercultural Engagement, Developing Good Relations, Increasing Awareness of Diversity, Tackling Racism, Developing Community Cohesion and it would be helpful if these aspects were considered within the strategy.
- More support needed for ethnic artists and ACNI should play a role in this. For example, funding criteria and awards (e.g. SIAP) should not be based on qualifications, as many ethnic artists do not have such qualifications and/ or are not at that stage in their artistic development. This automatically makes the programme inaccessible to some ethnic artists.
- In relation to the above point, it was agreed that a funding programme such as the ACNI's Start Up programme would be a good way of enabling ethnic artists to access financial support if they are at the starting point in developing their artistic talent.

- Funding processes need to be sensitive to issues faced by ethnic artists – literacy issues, language barriers and lack of self confidence were provided as examples.
- Suggestion that a One-Stop Shop for ethnic artists would be useful – providing support, directory of ethnic artists/ arts organisations in Northern Ireland, a place where artists can come to share their work as well as providing networking opportunities.
- There was a suggestion of a mentoring internship for ethnic artists.
- Accessibility to the arts – support for ethnic artists to showcase their work both in the larger well known arts venues and at a community level – this will create a sense of respect, importance and appreciation of their work.
- There was a sense that in Northern Ireland we need to develop an understanding of ethnic arts, for example, the arts/cultural skills that have been passed on from one generation to the next.
- The need to focus on children and young people within minority ethnic communities was an issues raised by one consultee, particularly within the travelling community.
- There is a need for financial resources to develop work within the sector. As one consultee stated: “There is a need for a dedicated fund to underpin the strategy.”

Question 2: What would you consider as the main barriers for ethnic communities in accessing and participating in the arts?

- Access to the arts – some communities not comfortable to move out of their own space – need to bring arts to them.
- Important that all walks of life are encourage to access and participate in the arts, from children and young people to adults.
- Language is an issue in terms of communities attending arts events in Northern Ireland; while minority communities may attend shows in their homeland they are not attending them here in Northern Ireland.
- Larger arts organisations need to work more with minority ethnic communities.
- ACNI should make connections with other network organisations as a way of raising awareness, e.g. NICEM and Stronger Together newsletter.
- There was a debate over the name of the strategy. A number of attendees raised concern over the draft title of Minority ethnic arts strategy; it was felt that terminology such as Intercultural Strategy was more appropriate.
- Need to raise awareness among minority ethnic communities that their talents are of artistic value. For many, arts is part of their culture, however, in many cases minority ethnic arts do not recognise their work as art.
- Need to provide more opportunities for ethnic artists to showcase their work as some venues are too expensive and this can cause a barrier.
- Isolation – some communities are not comfortable moving out of their own space, therefore, there is a need to bring arts to them.

- Transport – this was highlighted as an issue particularly for children and older people. It was also mentioned that some communities (e.g. Indian community) are more scattered across the Province and it can therefore be difficult to coordinate events that can bring everyone together. A connection to the Rural Transport Scheme was suggested by one attendee.
- It was felt that local councils could do more to promote arts and culture within local communities. Relationships need to be developed between arts organisations and local councils.
- Need to raise awareness of funding streams particular amongst ethnic artists.
- Financial barriers – discussed in two ways:
 - Tickets to arts events e.g. theatre can be expensive, creating a barrier for some wishing to attend the arts.
 - Reduced funding within the sector should not be seen as a barrier, rather as an opportunity for organisations to become more imaginative and innovative.
- It was felt that ACNI should play a greater role in promoting ethnic arts as it was felt that ethnic arts organisations and the work that they undertake is not being profiled enough. This could be facilitated through a newsletter and/or dedicated web page to ethnic arts.
- More encouragement of minority ethnic communities to engage and participate in the arts. One consultee highlighted the ‘Test Drive the Arts’ campaign by Audiences NI.
- Relationship between organisations and Arts Council could be strengthened – should not just focus on funding issues.

4.4.3 Ethnic Arts Questionnaire

The Arts Council devised an ethnic arts questionnaire encompassing 10 questions (see Appendix 6) as a means of gauging opinion from the perspective of arts organisations by polling those organisations that receive funding through the Annual Support for Organisations Programme (ASOP). There are currently 99 arts organisations that receive funding through ASOP and they were all invited to complete this online questionnaire. Of the 99 arts organisations, 21 organisations responded (21 % response rate) (see Appendix 7 for a list of the 21 organisations).

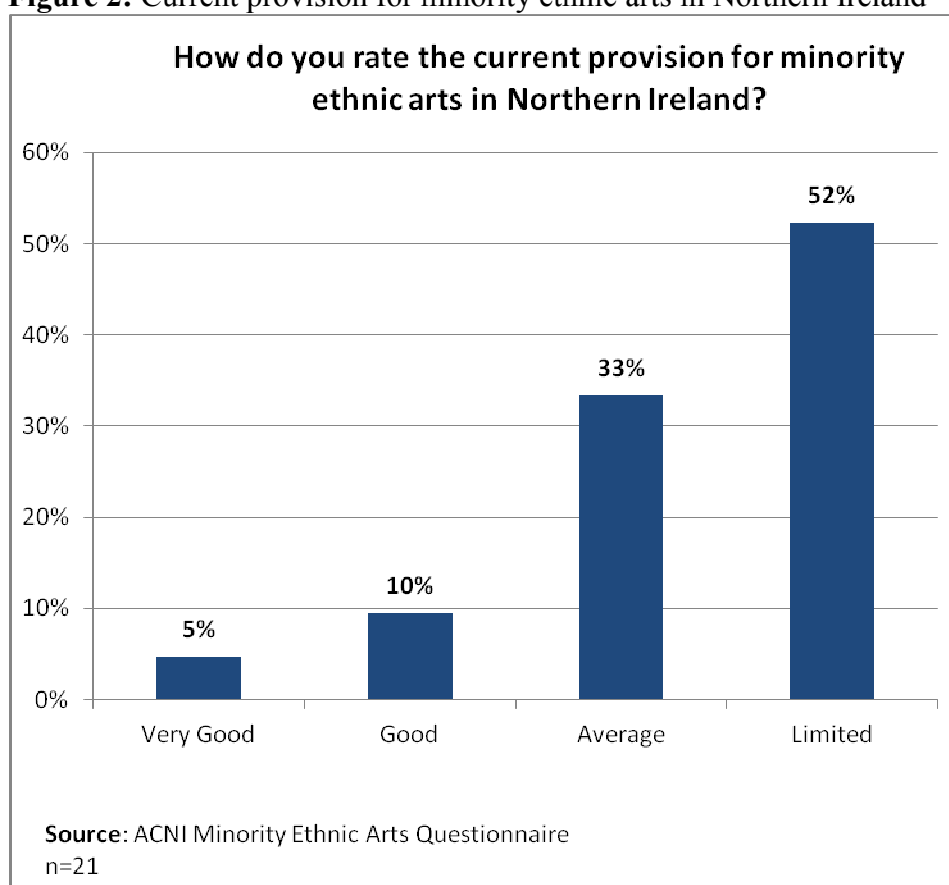
Current provision for minority ethnic arts in Northern Ireland

Respondents were asked to rate the current provision for minority ethnic arts in Northern Ireland. Only 15% of clients rated this provision as very good/good, while 52% felt the provision was limited. As this was an unstructured (or ‘open’) question a number of respondents provided additional comments which help to explain why they consider current provision to be limited.

“This is a new issue in NI compared to the rest of the UK.”

“Most programmes tend to be fairly patronizing.”

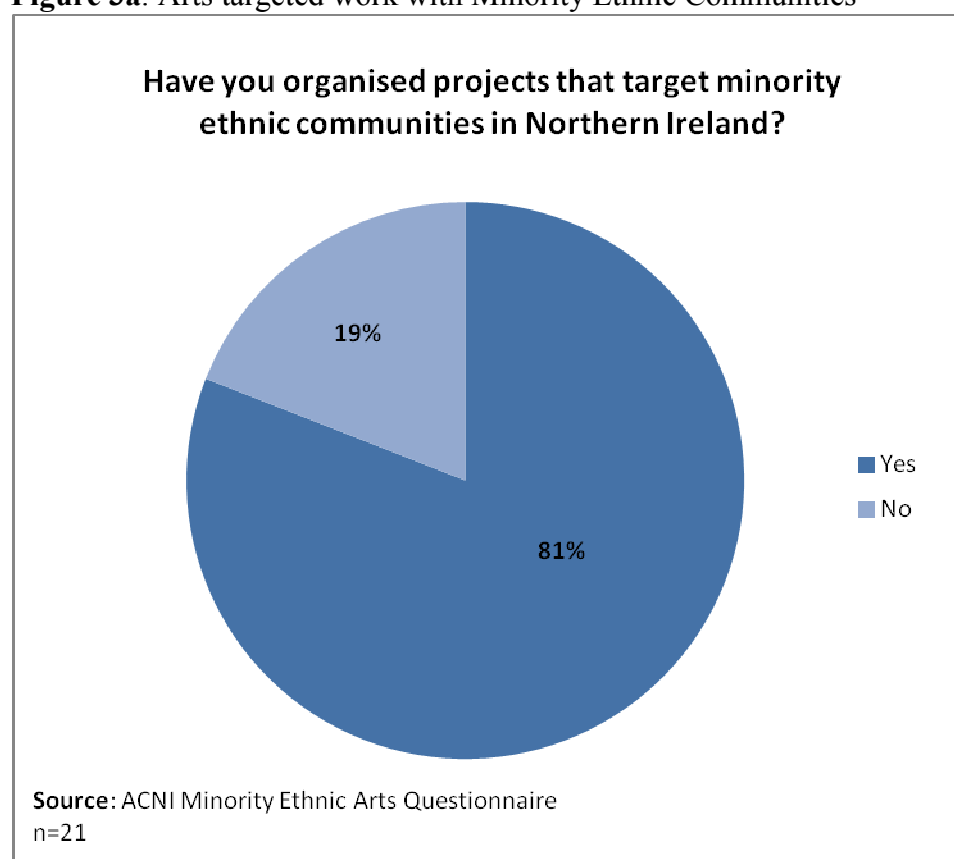
Figure 2: Current provision for minority ethnic arts in Northern Ireland



Arts targeted work with Minority Ethnic Communities

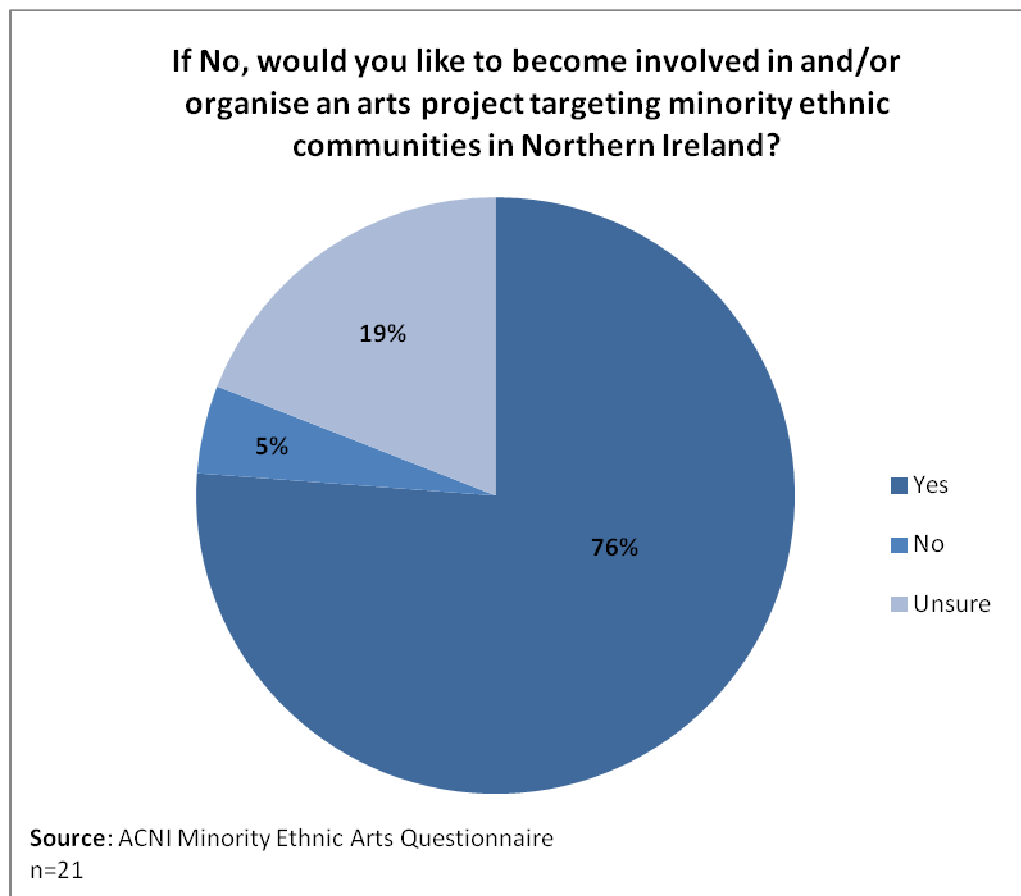
Clients were asked to indicate if they had specifically organised projects that target minority ethnic communities. About four fifths (81%) of respondents indicated that they had targeted work at this sub-group (see Figure 3a). Such figures are positive in light of the earlier comments regarding the low levels of targeted activity captured through the RFO survey. The additional qualitative data provided by respondents convey the range and diversity of projects being taking forward by arts organisations. Projects have utilised a range of artforms and have included minority ethnic groups, travelling communities, indigenous groups, children and young people as well as those who have a disability.

Figure 3a: Arts targeted work with Minority Ethnic Communities



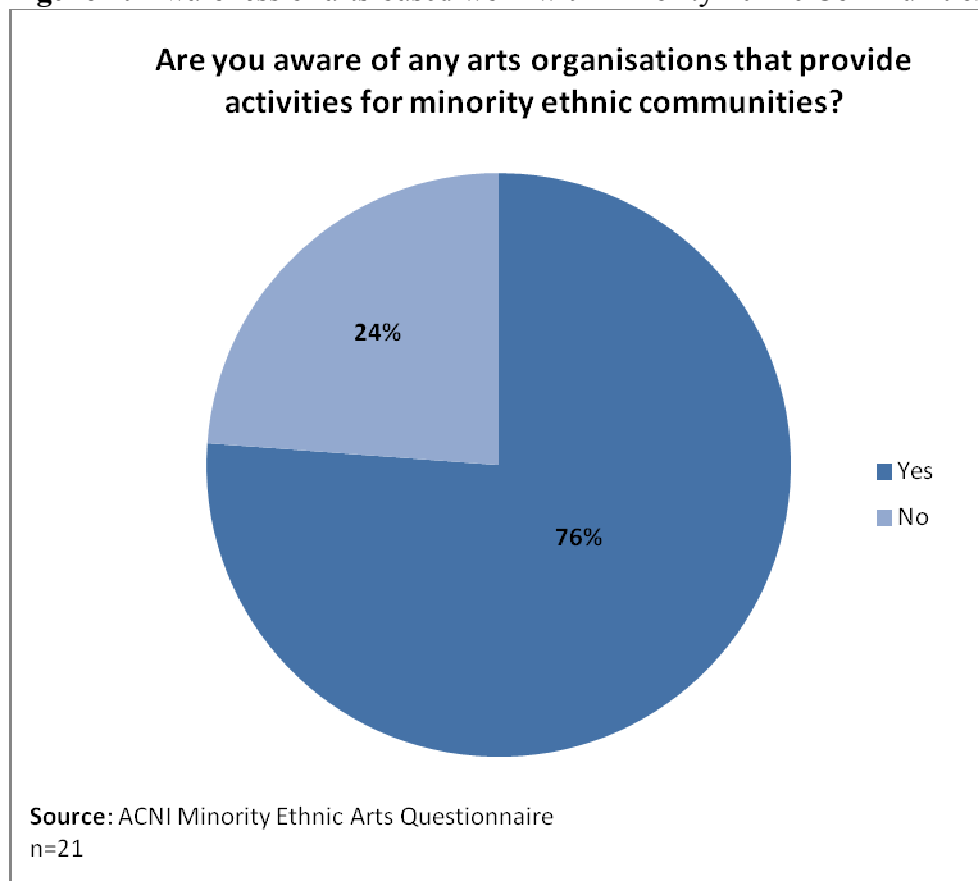
19% of respondents who indicated 'No', were asked if they would like to become involved in and/or organise an arts-based project targeting minority ethnic communities (see Figure 3b). Over three quarters (76%) of respondents stated that they would, however, additional qualitative responses by a few indicate possible issues in conducting such work. For example:

“Our organisation promotes Traditional Irish Music and Dance. While we are interested in exploring influences both on and from these art forms, I am not sure how a project targeting an ethnic minority would fit into our remit.”

Figure 3b: Arts targeted work with Minority Ethnic Communities

Awareness of arts-based work with Minority Ethnic Communities

Clients were asked if they knew of arts organisations in Northern Ireland that provided activities for minority ethnic communities. Three quarters (76%) of respondents stated that they know organisations that work with this specific subgroup (see Figure 4). A number of respondents provided examples including: ArtsEkta, Beat Initiative, Indian Community Centre, Beyond Skin, New Belfast Community Arts and An Munia Tober to name a few. The list of arts organisations identified demonstrates a level of awareness by the clients of such work within the sector.

Figure 4: Awareness of arts-based work with Minority Ethnic Communities

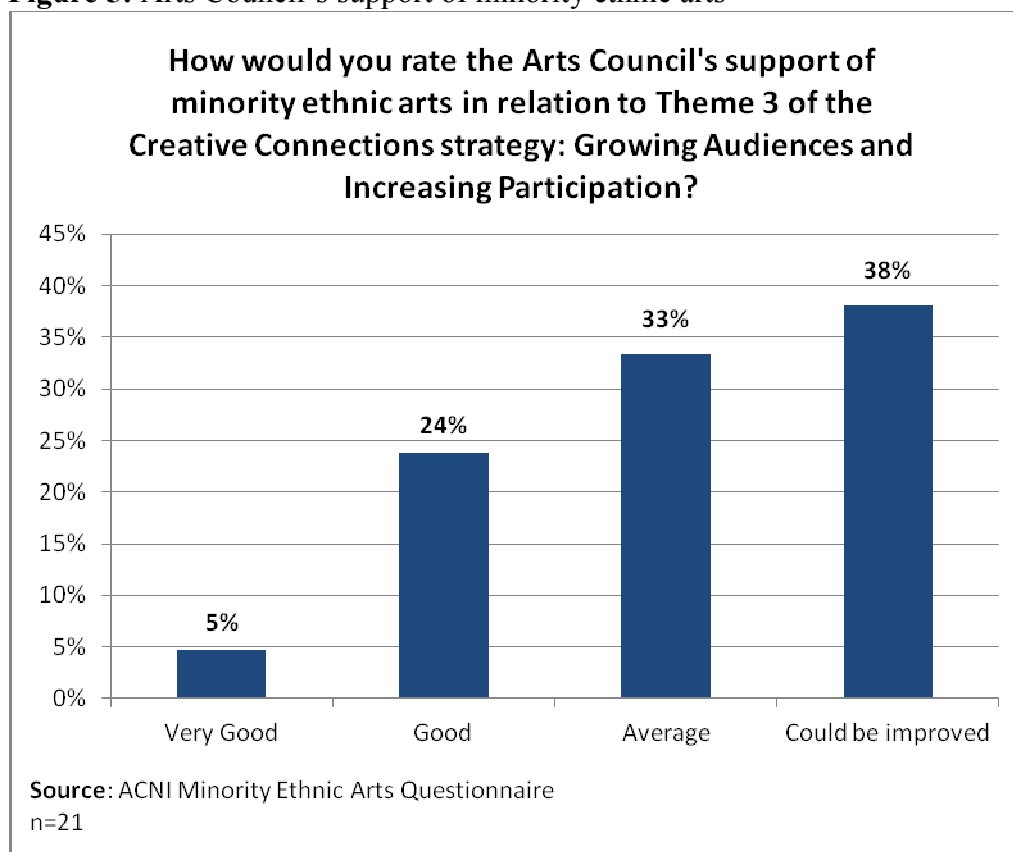
Arts Council's support of minority ethnic arts

The respondents were asked to rate the Arts Council's support of minority ethnic arts, specifically in relation to Theme 3 of the strategy (Growing audiences and increasing participation). 29% believe that the support of the Arts Council in this area of work is very good/good, while 71% stated that it was average/could be improved (see Figure 5). As this was a unstructured (or 'open') question a number of respondents provided further information which helps pinpoint areas for development:

“Diversity awareness-raising is important and talking to people from ethnic groups to find out more about their experience in NI. The Small Grants/ Start Up approach works with these groups but there is increasing pressure on these funds.”

“ACNI could create a forum in order for interested parties to engage.”

“More marketing to non-ethnic minorities would allow greater audience development and established arts groups should be encouraged to engage directly with the experience of those outside the 'normal' ethnic block.”

Figure 5: Arts Council's support of minority ethnic arts

The development of minority ethnic arts in Northern Ireland

Clients were asked through an unstructured question how they would like to see minority ethnic arts develop in Northern Ireland. A number of respondents commented that work in this area should not be a 'tick box' exercise. For some clients they stated that it should be based on genuine engagement with the arts sector and minority ethnic communities, or as one client put it: 'in a more joined up way' so that an understanding of the issues can be achieved. Clients also felt that the development of minority ethnic arts needs to be encouraged and supported financially.

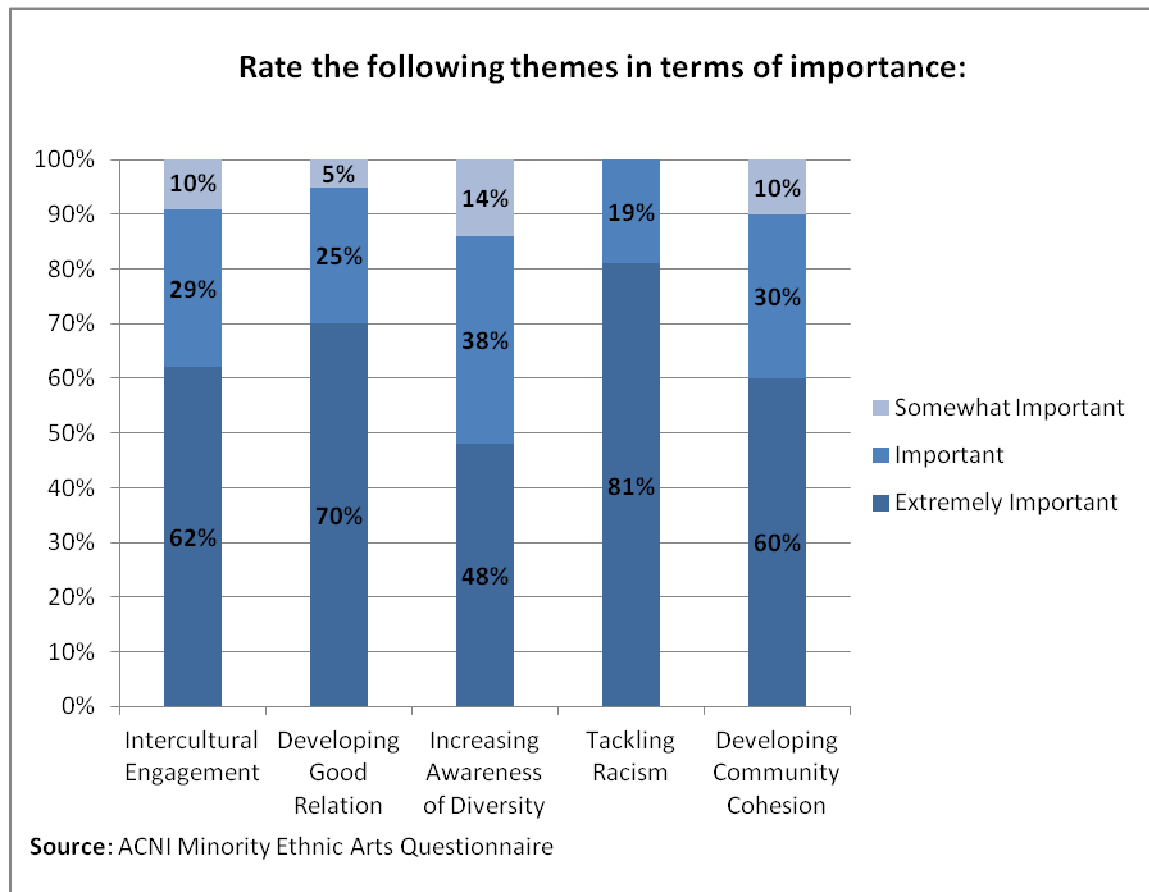
In terms of targeting this specific sub-group respondents supported this work, however, one client commented that it is important that minority ethnic arts is acknowledged as part of the overall arts scene and not separated into something that could be perceived as less valued than mainstream arts. While another client felt that a more intercultural approach would be beneficial in bringing people from various backgrounds together in Northern Ireland. Raising awareness was also a key issue for a number of respondents in terms of increasing access and participation in the arts as well as helping to provide understanding of the diverse make-up of society in Northern Ireland today.

Themes

Clients were asked to rate five themes in relation to minority ethnic arts these were: value of the arts in promoting intercultural engagement, developing good relations, increasing awareness of diversity, tackling racism and developing community cohesion (the results are shown in Figure 6). Clients firmly rated tackling racism as a central concern, with all clients stating it was either extremely important/important. A

high percentage of clients rated the other four themes as being important too. Such consistent views demonstrate the need for the Arts Council to integrate these themes within the strategic direction of the strategy.

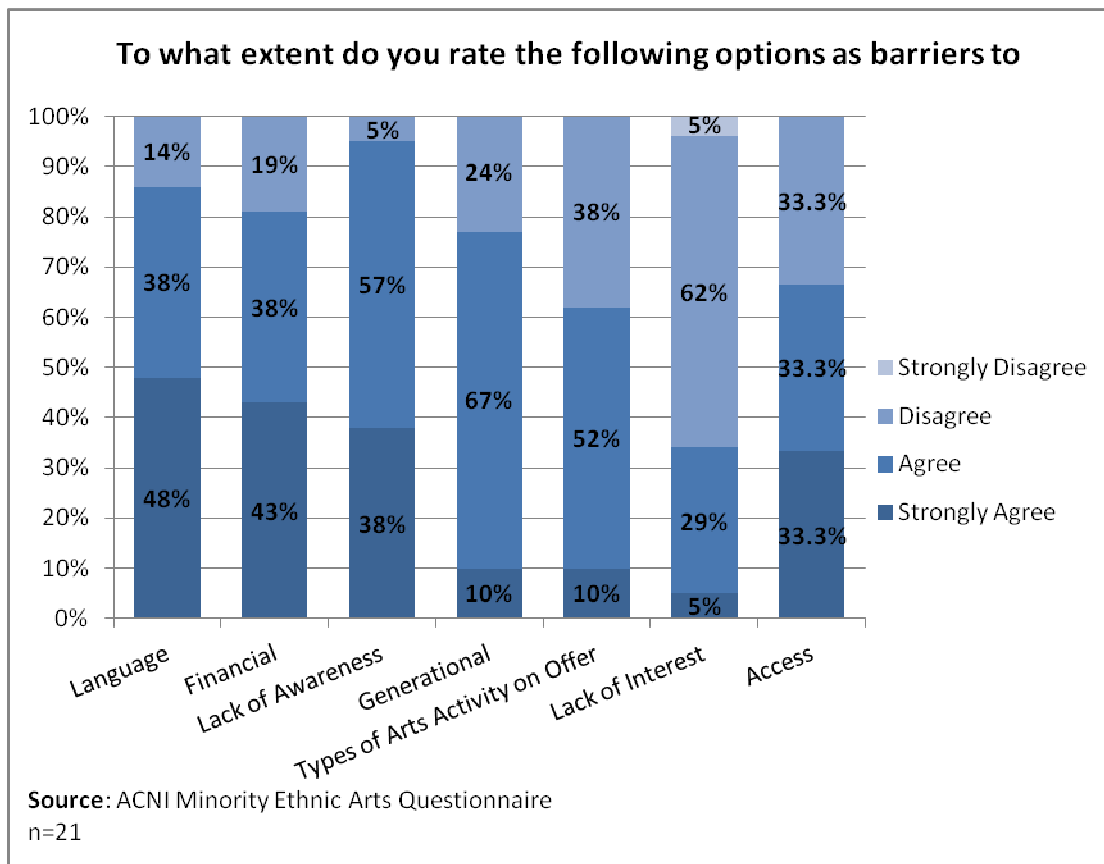
Figure 6: Perceived importance of themes for the development of minority ethnic arts.



Barriers in accessing and participating in the arts for minority ethnics

Clients were asked to rate the extent to which a number of potential barriers might restrict access and participation in the arts. Respondents rated lack of awareness, language and finance as the three central barriers affecting minority ethnic communities (see Figure 7). Lack of interest was deemed less important from their perspective with 67% of respondents disagreeing (5% of which disagree strongly) that this is a barrier.

Figure 7: Barriers in accessing and participating in the arts for minority ethnics



4.4.4 Engagement with Ethnic Artists

In February 2011, ArtsEkta hosted on behalf of the Arts Council an informal focus group comprising of ethnic and indigenous artists from Japan, Denmark, Poland, Columbia, Indian and the UK. There were a number of key points which arose during this session and are summarised below:

- Consultees felt that there was not enough support from the Arts Council for minority ethnic artists working within a community context. It was agreed that a perception exists among minority ethnic artists that it was difficult to access Arts Council funding, i.e. use of language within application forms and set criteria could be better communicated. It was therefore recommended that the Arts Council could engage better with ethnic artists and arts organisations.
- A number of consultees suggested that the Arts Council should recognise that ethnic artists are starting at a different level than indigenous artists in relation to developing their arts practice.
- In general it was felt that the experience of ethnic artists working with other arts organisations in Northern Ireland was very positive, e.g. Crescent Arts Centre.
- Training was highlighted as an area for development and it was suggested that the Arts Council could support this. In addition, ArtsEkta will be delivering a dedicated training programme for ethnic artists entitled, 'Under the Skin in Northern Ireland.' This programme will address areas such as CV and contract development, funding as well as general awareness training.
- Pragmatic approaches to developing their own practice were highlighted by a number of artists. As one artist stated: "on arrival to Northern Ireland we worked with organisations as volunteers and this helped us to gain further work [in the arts]."
- There was unanimous support for the Arts Council to develop this strategy and it was hoped that a dedicated funding stream to underpin the recommendations within this document would be secured.

4.5 Comparison of Arts Councils in the UK and Ireland

The focus of Arts Councils in the UK and the Republic of Ireland has been to offer arts to ‘everyone’. This section will discuss each Arts Council to explore how they are addressing the needs of minority ethnic communities through their work.

Arts Council England

In 1999 Arts Council England (ACE) commissioned research into ethnic minorities and the arts as this would help inform policy in the areas of cultural diversity and access. This research entitled ‘Arts – what’s in a word?’ involved collating relevant statistical information relating to minority ethnics, gathering qualitative evidence through consultations and conducting a literature review of previous research that investigated inequalities concerning this sub-group in accessing and participating in the arts.

This research highlighted a number of factors which limit attendance at (mainstream) arts and cultural institutions. These included:

- Lack of time and money
- Availability/location
- Lack of information
- Language
- Social barriers
- Feeling out of place
- Lack of understanding
- Irrelevance
- The audience experience

In order to address such issues Arts Council England set out a number of recommendations in order to develop minority ethnic arts. These recommendations include:

- Shift the image of arts
- Raise awareness of the arts using appropriate promotional methods
- Creative programming and ticketing arrangements
- Develop understanding
- Create engagement
- Programming
- Product development
- Community partnerships
- Develop education and youth work
- Assistance with organisations

Arts Council England state that embedding diversity within their work is of fundamental importance:

“...a key priority is to develop opportunities for Black and minority ethnic artists and communities; to ensure that their creativity is allowed to flourish

and that the arts in England truly reflect and celebrate their place in our society. In our planning, our expenditure, and programmes of work, we are ensuring that this priority is properly reflected. We are also clear that we as an organisation need to learn and to change. We now have a national Race Equality Strategy, and central to that is ensuring that the Arts Council itself truly reflects the society for which it works. Nationally and regionally we are developing action plans to that end.”

Arts Council England is achieving this through initiatives such as Decibel. This national initiative was aimed at raising the profile and strengthening the opportunities for artists in England of African, Caribbean, Asian or Chinese descent. At both a national and regional level, Decibel is seen as an important and productive strand of work for Arts Council England. This programme continues to provide focus, additionality and resources to help redress the historical underfunding and lack of support for artists of African, Asian, Chinese and Caribbean descent based in England.

Arts Council of Wales

The Arts Council of Wales addresses minority ethnic communities within their four year plan, ‘Building a stronger future for the arts (2009-2012)’ where they state:

“Across Wales there is a strong sense of local identity which is influenced by – and in turn itself influences – arts and culture. We adopt the broadest possible definition of cultural diversity, reflecting the cultural reality of life in Wales today. We will focus on race, ethnic background and disability. We promote equal access to arts venues and events, artistic expression and participation in the arts.”

To date, the Arts Council of Wales does not have a dedicated strategy in place that specifically addresses the needs of minority ethnic communities, although they do have a history of funding and supporting such work within this sector. Issues pertaining to race are also dealt with in their Race Equality Scheme, which will be replaced in the future due to the Single Equality Bill.

Creative Scotland

In July 2010, Creative Scotland took over the functions and resources of Scottish Screen and the Scottish Arts Council but also has a wider set of responsibilities for developing the sector.

In 2001 the Scottish Arts Council carried out a research study to investigate issues related to increasing access and participation for and by minority ethnic groups, in the arts. The study made various findings and recommendations as how to increase participation by these communities which include:

- Ethnic minority artists wished to be recognised first and foremost by the value of their work, but there was a desire for more inclusive events and more opportunities to promote their work.
- Interviews and a postal survey indicated that it was recognised that there were potential opportunities for expanding work with minority ethnic communities and widening the programmes they provided.
- It was agreed that audience development was critical in the implementation of any cultural diversity policy, and this research has now been commissioned and a scoping study is ongoing.

The Scottish Arts Council's 'Taking Part survey (2006)' indicated that 70% of people from minority ethnic communities had attended an arts event in the previous year and that 60% had participated in arts activities. These figures are comparatively high with Scottish adults reaching figures of 75% and 67% respectively.

Creative Scotland will build on the work that has been undertaken in this area through their new functions (as stated in the Creative Scotland Bill) to increase participation and access to cultural activity.

Arts Council Ireland/An Chomhairle Ealaíon

In 2009, Arts Council Ireland/An Chomhairle Ealaíon in partnership with the Department of Justice Equality and Law Reform published a research report entitled: 'Cultural Diversity and the Arts: Towards the development of an Arts Council policy and action plan'. This report helped toward the development of a five year policy and strategy (2010). The research identified a number of barriers which "limit the capacity of the arts sector to engage with diverse artists, artforms and arts practices, and [that] can preclude or hinder members of minority ethnic or cultural communities in participating fully in the arts." The barriers identified include:

- a lack of knowledge and capacity among those charged with arts provision at both local and national level;
- a lack of clarity about the arts agenda vis-à-vis the cultural diversity agenda;
- limited funding and support for intercultural arts practices and finally,
- overdependence on short term projects and 'celebratory' approaches.

After considering these barriers, the Arts Council/An Chomhairle Ealaíon established a number of core principles to underpin the development of cultural diversity and the arts in Ireland over the next five years. These core principles include focusing on cultural diversity as an enrichment of the arts; adopting an intercultural and pluralistic approach; and seeing cultural diversity as an adaptive process. Their five year strategy centres around three overlapping areas including: structures and operations, resources and supports, and finally in developing partnerships within the arts sector.

5. SWOT Analysis

This section summarises the current internal and external strengths, weaknesses, opportunities and threats to the successful implementation of this strategy. This is followed by an analysis of possible solutions to the identified threats/risks:

Strengths	Weaknesses
<ol style="list-style-type: none"> 1. ACNI has a history of supporting and funding a number of arts projects that are specifically directed at minority ethnic communities. 2. ACNI research provides detailed data on the targeting and public attitudes towards arts and cultural activities of minority ethnic communities. 3. ACNI views this strategy as timely as it coincides with Government initiatives and developments in this area, i.e. Cohesion, Sharing and Integration Strategy and the review of the Racial Equality Strategy. 4. This strategy aims to reduce inequalities in minority ethnic communities accessing and participating in the arts. 	<ol style="list-style-type: none"> 1. Minority ethnic communities face a number of barriers which prevents access and participation in the arts. 2. Lack of a dedicated funding programme. 3. Lack of baseline data on minority ethnic communities accessing and participating in the arts.
Opportunities	Threats
<ol style="list-style-type: none"> 1. At all stages minority ethnic communities, ethnic artists', arts organisations and any other relevant stakeholders will be encouraged to participate in the implementation of this strategy throughout its lifetime. 2. To create a strategy that meets the artistic and social needs of minority ethnic communities. 3. Increase partnership working with experienced ethnic/local artists and arts organisations in developing projects specifically targeting minority ethnic communities. 4. Develop new working relationships with regional, national and European organisations within the sector. 5. Contribute to Government's objectives in relation to minority ethnic issues. 6. Contribute to DCAL's target of increasing attendance and participation in arts events by 2%. 7. Encourage and support uptake of European funding opportunities. 8. Source external funding for a dedicated arts programme. 	<ol style="list-style-type: none"> 1. Strategy has not identified the creative and social needs of all minority ethnic communities. 2. Strategy sets unrealistic objectives and outcomes. 3. Strategy fails to engage hard-to-reach minority ethnic communities across Northern Ireland. 4. Under-development of current minority ethnic arts infrastructure. 5. The impact of the recession on minority ethnic communities in respect of disposable income. 6. Strategy fails to achieve buy-in from minority ethnic communities across Northern Ireland. 7. Strategy fails to achieve buy-in from relevant stakeholders to support such work e.g. Northern Council for Ethnic Minorities and OFMDFM. 8. Objectives and actions not met. 9. Communication Strategy fails

5.1 Threats and Mitigation

Threats	Mitigation
1. Strategy has not identified the creative and social needs of all minority ethnic communities.	The strategic themes for this strategy were established from findings and work to date with minority ethnic communities and representative groups. To ensure that the strategy meets the needs of minority ethnic communities it will be monitored throughout its lifetime to ensure that their ‘voice’ influences the creative and social relevance of this strategy and programme of work.
2. Strategy sets unrealistic objectives and outcomes.	<p>Measured and realistic objectives and short, medium and long-term outcomes were established based on current research and data, consultations as well as the Arts Council’s experience of funding existing minority ethnic arts projects/ethnic artists.</p> <p>Objectives and outcomes were also considered and how they would complement and contribute to wider policy issues. This includes contributions to Government policies such as OFMDFM’s Cohesion, Sharing and Integration strategy and the Racial Equality Strategy.</p>
3. Strategy fails to engage hard-to-reach minority ethnic communities across Northern Ireland.	ACNI will target and engage minority ethnic communities located in identified areas of need e.g. Neighbourhood Renewal Areas, Areas at Risk and those located in rural communities. Partnerships will be established and built with sector organisations that have access to communities in these areas, i.e. Northern Ireland Council for Ethnic Minorities, the Rural Community Network, the Community Relations Council and other umbrella organisations.
4. Under-development of current minority ethnic arts infrastructure.	The Arts Council will support the strengthening of the current infrastructure in term of building capacity, for example, developing training, addressing governance issues as well as forging partnerships with other arts organisations.

Threats	Mitigation
5. The Impact of the recession on minority ethnic communities in respect of disposable income.	The Arts Council will feature on their website arts events that are free and low cost (e.g. AudiencesNI Test Drive the Arts) as well as exploring other opportunities to increase access and participation in the arts (e.g. source funding from Trusts and Foundations for a dedicated programme).
6. Fails to achieve buy-in from minority ethnic communities to participate in the actions detailed in this strategy.	The Arts Council will continue to develop relationships and partnerships within the sector which have established through the development of this strategy. Therefore, consultation with the sector will continue throughout the lifetime of this strategy. The feedback from future consultations will help inform the Arts Council on their progress on activity to date.
7. Fails to achieve buy-in from relevant sector stakeholders to support such work e.g. Northern Ireland Council for Ethnic Minorities and OFMDFM.	Key representatives from the sector will be consulted throughout the lifetime of this strategy. Such feedback will help inform the Arts Council on their progress on activity and strategic direction to date.
8. Objectives and actions are not met	A monitoring framework will be put in place to ensure that annual objectives and targets are met. Changing external factors will be considered and the strategy will be adjusted accordingly, if deemed necessary.
9. Communications Strategy fails	<p>The communications strategy will showcase the projects, build the profile, highlight the issues, and convey key messages as well as to support advocacy ambitions of minority ethnic communities throughout the lifetime of the strategy.</p> <p>ACNI's dedicated Communications Team will lead this task.</p>

6. Engagement Strategy

6.1 Principal Aim

The principal aim of this engagement strategy is to create as many avenues for minority ethnic communities to access and participate in the arts in Northern Ireland and further afield.

6.2 Strategic Themes, Objectives and Performance Indicators

This section addresses how the Arts Council proposes to meet the creative and social needs of minority ethnic communities through a set of strategic themes, objectives and performance indicators. The strategic themes of this intercultural arts strategy centre upon the artistic and social issues that impede access and participation in the arts.

6.2.1 Strategic Themes

Intercultural Engagement

Promoting exchanges between different cultural groups within society.

Developing the Minority Ethnic Arts Infrastructure

Develop collaborative working, through arts and cultural activity between new and existing communities.

Using the Arts to develop Community Cohesion

Working to promote cohesion and integration for a shared and better future for all.

Using the Arts to increase awareness of diversity

Develop understanding of the diversity that exists in Northern Ireland.

Using the Arts to develop Good Relations

Working to develop good relations between new and existing communities in Northern Ireland.

Using the Arts as a vehicle to Tackle Racism

Working to tackle racism between new and existing communities in Northern Ireland.

6.2.2 Objectives

This section sets out the key objectives and outcomes against each of the strategic themes.

Themes	Objectives	Outcome Statement
Intercultural Engagement	Provide opportunities for intercultural engagement through arts-led interventions and projects.	Increased intercultural engagement amongst and between minority ethnic communities and indigenous communities.
Develop the Minority Ethnic Arts Infrastructure	Provide opportunities for ethnic/local artists, minority ethnic groups and arts organisations to develop their engagement within the arts sector.	Strengthened the current infrastructure in terms of increasing access and participation, building capacity, developing training, as well as forging partnerships with other arts/sector organisations.
Using the Arts to develop Community Cohesion	Provide artistic opportunities for minority ethnic and indigenous communities to come together within their communities in order to develop community cohesion and integration.	Increased social interaction through participatory arts projects.

Themes	Objectives	Outcome Statement
Using the Arts to increase awareness of diversity	Support and provide opportunities for minority ethnic communities to develop skills which will strengthen their 'voice' in the promotion of their cultures and traditions – artistic, professional and personal development skills.	Increased awareness and understanding of the diversity of cultures that exist in Northern Ireland.
Using the Arts to develop Good Relations	Provide opportunities to develop good relations through arts-led initiatives amongst and between minority ethnic and indigenous communities.	Good relations improved between all sections of society in Northern Ireland through arts interventions.
Using the Arts as a vehicle to Tackle Racism	Using the resources of the arts to tackle racism through arts-led initiatives.	Raised awareness of racism issues in Northern Ireland.

6.2.3 Performance Indicators

This section presents the performance indicators for this five year strategy (2011-2016). An action plan will developed on an annual basis.

Themes	Objectives	Action	Output	Outcome
Intercultural Engagement	Provide opportunities for intercultural engagement through arts-led interventions and projects.	<p>1. Promote the current funding streams of the Arts Council. Raise awareness of the current opportunities to engage in intercultural work, e.g. Re-imaging Communities Programme, Small Grants Programme, STartUP Programme, Lottery funding and ASOP.</p> <p>2. Source potential funding opportunities to establish a dedicated Intercultural Arts Programme, e.g. Trusts and Foundations, Peace III and other European funds.</p>	<p>One-to-one meetings, workshops and roadshows as well as the dissemination of information through ACNI's website, e-newsletters and flyers.</p> <p>Applications submitted to funding stream/s that best fits the aims and objectives of the strategy.</p>	<p>Increased intercultural engagement amongst and between minority ethnic communities and indigenous communities.</p> <p>Increased social interaction through participatory arts projects.</p>

Themes	Objectives	Action	Output	Outcome
Develop the Minority Ethnic Arts Infrastructure	Provide opportunities for ethnic/local artists, minority ethnic groups and arts organisations to develop their engagement within the arts sector.	<p>1. Promote the current funding streams of the Arts Council. Raise awareness through information sessions on the current opportunities to engage in intercultural work through funding streams, e.g. Re-imagining Communities Programme, Small Grants Programme, STartUP Programme, Lottery funding, SIAP and ASOP.</p> <p>2. Develop communication avenues which encourage minority ethnic communities to access and participate in the arts.</p>	<p>One-to-one meetings, workshops and roadshows as well as the dissemination of information through ACNI's website, e-newsletters and flyers.</p> <p>Webpage developed on the Arts Council website with signposting funding opportunities and other relevant information, e.g. free and low costs arts events highlighted through such initiatives as</p>	Strengthened infrastructure in terms of increased access and participation; increased capacity; increased skills base and strengthened partnerships.

		<p>3. Support the identification of training and development opportunities within the sector in terms of building capacity, accessing funding, developing CV's/contracts as well as governance issues.</p> <p>4. Develop the targeting of arts-based programmes devised for minority ethnic communities. E.g. Arts organisations encouraged to develop and deliver programming to minority ethnic communities.</p>	<p>AudiencesNI – Test Drive the Arts.</p> <p>Signposting to training providers courses that support capacity building within the sector, e.g. Centre for Global Education. Such training would assist and prepare ethnic/local artists working within various community contexts.</p> <p>Increased level of attendance and participation amongst minority ethnic communities in the arts.</p>	
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		<p>5. Establish baseline figures on the levels of attendance and participation of minority ethnic communities in the arts. For example, review of current forms of data gathering, RFO and Equality Monitoring Forms.</p> <p>Investigate with DCAL research opportunities within this area. This will help contribute to our understanding of the sector, e.g. barriers faced by distinct ethnic groups.</p>	<p>Establishment of baseline figures.</p> <p>A better understanding of the sector is achieved.</p>	
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Themes	Objectives	Action	Output	Outcome
Using the Arts to develop Community Cohesion	Provide artistic opportunities for minority ethnic and indigenous communities to come together within their communities in order to develop community cohesion and integration.	<p>1. Establish an Intercultural Arts Steering Group inviting participation from public, private, charity and academic sectors in addition to ethnic artists, arts organisations and umbrella organisations within the minority ethnic sector</p> <p>2. Identify and work with excluded groups, e.g. hard-to-reach minority groups as well as those located in the 36 Neighbourhood Renewal Areas, 26 Areas at Risk and rural communities.</p>	<p>Partnerships developed within the sector will ensure that the actions within this strategy meets the needs of all, e.g. hard-to-reach groups as well as those located in rural and urban communities.</p> <p>Engagement achieved with hard-to reach minority ethnic groups and those located in urban and rural communities.</p>	Increased social interaction through participatory arts projects.
Using the Arts to increase awareness of diversity	Support and provide opportunities for minority ethnic communities to develop skills which will strengthen their 'voice' in the promotion of their	1. Develop a dedicated Communications Strategy.	<p>Awareness raised in the local press of successful activities set out in the strategy</p> <p>Opportunities maximised in raising</p>	Increased awareness and understanding of the diversity of cultures that exist in Northern Ireland.

	<p>cultures and traditions – artistic, professional and personal development skills.</p>	<p>2. Source partners that can develop advocacy and lobbying skills of minority ethnic communities, e.g. Intercultural Arts Steering Group. Showcase minority ethnic arts across Northern Ireland, e.g. within arts venues.</p> <p>3. Host a conference that engages critical discussion around the use of the arts to promote interculturalism. This conference would involve academics and arts practitioners.</p>	<p>awareness of minority ethnic communities in the media.</p> <p>Development of partnerships and skills within the sector.</p> <p>Promotion of minority ethnic arts.</p> <p>Sharing of knowledge and best practice.</p>	
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Themes	Objectives	Action	Output	Outcomes
Using the Arts to develop Good Relations	Provide opportunities to develop good relations through arts-led initiatives amongst and between minority ethnic communities and indigenous communities.	Develop relationships with Local Councils through working with arts officers and good relations officers.	Relationship with Local Councils strengthened through development of arts projects.	Good relations improved between all sections of society in Northern Ireland through arts interventions.
Using the Arts as a vehicle to Tackle Racism	Tackle racism amongst and between all sections of society through arts-led initiatives/projects.	<p>Identify and work with groups who feel affected by racism in Northern Ireland.</p> <p>Organise events and showcase projects during Race Equality Month and Traveller Focus Week. Other events and campaigns include Unite Against Hate campaign, International Day of Peace and YOUnite Week.</p>	<p>Engagement achieved with those who have been affected by racism.</p> <p>Raised awareness of arts-led projects that tackle issues such as racism.</p>	Raised awareness of racism issues in Northern Ireland.

7.2.4 This section demonstrates how ACNI's proposed actions are cross-cutting as they help to contribute to the following Programme for Government PSA's.

ACNI proposed Actions	PSA	PSA Objective	PSA Actions	PSA Target	Department
Development of minority ethnic arts infrastructure	9: Promoting Access to Culture, Arts and Leisure	1: Enable as many people as possible to improve their quality of life by experiencing, participating and accessing the excellence of our cultural assets.	Promote the Arts Council for Northern Ireland Corporate Plan 2007-10.	By 2011 to increase by 2 percentage points the proportion of the NI population who attend arts events. By 2011 to increase by two percentage points the proportion of the NI population who participate in arts events.	DCAL
Target work to minority ethnic communities located in neighbourhood renewal areas as well as areas at risk	12 : Housing, Urban Regeneration and Community development	2: Regenerate disadvantaged urban areas	Work across Government to close the gap in quality of life for those living in Neighbourhood Renewal areas and the rest of Northern Ireland.	By 2010 to have improved the physical environment and community facilities in Neighbourhood Renewal areas in line with agreed priorities	DSD DE DHSSPS DEL DETI OFMDFM

ACNI proposed Actions	PSA	PSA Objective	PSA Actions	PSA Target	Department
Using arts to develop community cohesion, good relations as well as tackling racism amongst and between minority ethnic communities and indigenous communities	12 : Housing, Urban Regeneration and Community development	5: Promote strong, integrated, sustainable communities where people want to live, work and socialise	<ul style="list-style-type: none"> - Develop a new strategy to promote active citizenship and sustain volunteering in Northern Ireland. - Provide a range of targeted programmes to build capacity in communities 	- By 2012, to have increased volunteering and active citizenship by 10% compared with the baseline measure in the Volunteering in Northern Ireland Report (2007).	DSD

7. Performance Monitoring and Evaluation

Performance Monitoring

The Arts Council will prepare formal annual reports and action plans in order to timetable and implement the recommendations presented in this strategy. This will be presented in formal reports and/or presented as updates on a dedicated page on the Arts Council's website. Progress will be continually monitored with a formal stocktake occurring on an annual basis. This will help inform each annual Action Plan and determine if the strategy needs to be altered due to changing external circumstances, e.g. economic, social and political factors.

Evaluation

The Arts Council will evaluate all projects/programmes throughout the duration of this strategy. Such evaluations will contribute to the body of evidence that currently exists in measuring the benefits of access and participation in the arts for minority ethnic communities. Interim evaluation reports will be produced to ensure that aims and objectives are being fulfilled. Final evaluation reports will assess outcomes and lessons learned in all aspects of work.

8. Communications Strategy

It is essential that a communications strategy is in place from the outset, to ensure that the outcomes outlined in this strategy receives high profile media attention in respect to arts-related activities/issues. A communications strategy will highlight the following areas: showcasing of minority ethnics projects, building the profile of minority ethnic issues, conveying the key messages of minority ethnics as well as supporting advocacy ambitions by strengthening and providing a voice for minority ethnic communities. While it is important to have high profile events, it is equally important to publicise work that occurs in the heart of local communities throughout the strategy.

Communication Aims

- To raise awareness of the artistic and social outcomes of this strategy and communicate the benefits to minority ethnics communities through their participation;
- To provide information on ACNI's association with the sector and its role in maximising opportunities for minority ethnic communities to access and participate in the arts;
- ACNI is responsible for placing the arts at the heart of the regions cultural, social, economic life and providing all with a chance to express their own creativity and reach across community divisions. This strategy aims to address the needs of all minority ethnic communities in of Northern Ireland.

Communication Objectives

- To increase the level of awareness of minority ethnic communities accessing and participating in arts based activities across Northern Ireland.
- To work hand in hand with the voluntary, community, public and private sector to maximise the impact of the work detailed within this strategy.
- To support the activities within this strategy with targeted advertising, marketing and effective public and media relations, resulting in strong editorial and broadcast coverage.
- To enhance ACNI's profile of promoting and supporting arts and minority ethnics in Northern Ireland.
- To communicate how the arts can benefit minority ethnic communities on a variety of levels, e.g. artistically and socially.
- To platform the arts as a mechanism to see minority ethnic communities in a new light across Northern Ireland, e.g. enabling minority ethnics to express who they are through a variety of artforms.
- To establish and maintain public confidence of the Council.
- To integrate communications channels around key messages, website, arts community, Council, minority ethnic organisations, staff, news and specialist media.

Key Stakeholders

- Northern Ireland Council for Ethnic Minorities
- OFMDFM
- Northern Ireland media
- Specialist Arts Media
- Government
- Local Government
- Key Political Representatives
- Public sector partners
- Minority ethnic community groups involved in previous/similar projects
- Artists and arts organisations in Northern Ireland

Communications Strategy/Execution

A Communications Strategy will be devised and rolled out for the duration of this strategy. In shaping a Communications strategy, it is necessary to consider which communications channels will be most effective. A high level approach will be complemented by a comprehensive programme of work aimed at a local level through a process of engagement with influencer's, i.e. key stakeholders, local artists, art organisations, media.

The Communications Strategy will consider the following:

a) Branding

For all key events, the ACNI logo and all other supporting age sector/arts organisations logos must be visible on programmes and related publicity material.

All promotional materials must fit with the overarching aims and objectives of this strategy.

b) Public Relations

The key strands include:

- To harness the power of the local press to raise awareness of successes of activities set out in the strategy
- To maximise opportunities to raise awareness of minority ethnic communities in the media

These communications objectives can be furthered by more favourable media coverage as the media is the route to reaching target audiences. A key element would be to host an awareness raising event which will also target key stakeholders and maximise all opportunities to communicate to key audiences. For example, events could be hosted during Race Equality Month (November) and Traveller Focus Week

(November/December). The Arts Council will work with OFMDFM and DCAL to identify suitable opportunities to profile work in the press and broadcast media. This could include a press release and photo opportunities, accompanied by case studies of similar projects – if applicable.

c) Website

The Arts Council's website will play an important role as an information point. Content should remain updated in line with activities. A link to the Arts Council's website will be promoted to various stakeholders and arts organisations across Northern Ireland:

- ArtsEkta
- NICEM Website and e-newsletter
- NICVA E-news (1200 subscribers)
- NICVA News (Monthly magazine, deadlines are the first Tuesday of every month)
- Community NI
- CAF
- Equality Commission
- Community Relations Council

d) Publications

The Arts Council produces a monthly e-newsletter. This may be an appropriate mechanism for promoting the outcomes of this strategy to all stakeholders and should be referenced, where appropriate, in all other publications for example, OFMDFM and DCAL websites and publications.

Appendix

Appendix 1: Population by age range and ethnic group in Northern Ireland

	White	Irish Traveller	Mixed	Indian	Pakistani	Bangladeshi	Other Asian	Black Caribbean	Black African	Other Black	Chinese	Other ethnic group	Total
0 to 4	113,752	160	636	113	73	42	8	10	43	31	257	113	115,238
5 to 9	121,646	155	518	104	82	26	10	11	44	25	341	88	123,050
10 to 14	131,269	193	501	83	64	24	13	19	46	19	376	57	132,664
15	26,844	43	80	24	8	3	-	3	4	3	82	7	27,101
16 to 17	52,951	71	163	43	19	-	7	8	10	6	159	18	53,455
18 to 19	48,234	48	122	19	12	7	3	9	14	11	142	18	48,639
20 to 24	108,162	160	220	79	38	26	16	19	31	65	441	128	109,385
25 to 34	239,535	241	416	339	133	64	59	62	104	99	825	344	242,221
35 to 44	244,720	193	315	245	111	26	47	61	92	45	819	300	246,974
45 to 59	288,036	222	182	317	67	17	19	27	66	32	481	156	289,622
60 to 64	73,231	58	53	95	28	6	5	6	13	7	67	18	73,587
65 to 74	122,739	84	63	80	22	10	-	16	10	31	114	23	123,192
75 to 84	76,620	63	42	21	8	-	3	5	14	3	32	18	76,829
85 and over	23,249	19	9	7	3	-	-	-	-	4	9	3	23,303
All persons	1,670,988	1,710	3,320	1,569	668	251	190	256	491	381	4,145	1,291	1,685,260

Source: Northern Ireland 2001 Census of Population, Northern Ireland Statistics and Research Agency (NISRA)

Appendix 2: Age by Community Background in Northern Ireland

	All persons	Catholic	Protestant and Other Christian (including Christian related)	Other religions and philosophies	None
All persons	1685264	737412	895377	6566	45909
0 to 4	115238	56546	49674	456	8562
5 to 9	123050	60852	55270	426	6502
10 to 14	132664	66875	60132	381	5276
15 to 19	129201	66458	58346	393	4004
20 to 24	109385	54110	51408	539	3328
25 to 29	114704	52729	57832	683	3460
30 to 34	127517	57053	66145	742	3577
35 to 39	129639	57797	68137	636	3069
40 to 44	117335	51291	63364	557	2123
45 to 49	102464	43287	56928	478	1771
50 to 54	98426	39038	57692	346	1350
55 to 59	88732	32485	55013	292	942
60 to 64	73587	26342	46375	231	639
65 to 69	65341	22949	41764	143	485
70 to 74	57852	19321	38038	110	383
75 to 79	46542	14797	31461	76	208
80 to 84	30289	9082	21025	42	140
85 to 89	16113	4569	11468	23	53
90 and over	7185	1831	5305	12	37

Source: Northern Ireland 2001 Census of Population, Northern Ireland Statistics and Research Agency (NISRA)

Appendix 3: Number of Racial Crimes and Incidents in Northern Ireland

	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10
Total Number of Racial Incidents	813	936	1,047	976	990	1,038
Total Number of Racial Crimes	634	746	861	757	771	712
Total	1,447	1,682	1,908	1,733	1,761	1,750

Source: PSNI's Hate Incidents and Crimes Statistical Reports

Appendix 4: Elimination of Racial Inequality - Department of Culture, Arts and Leisure (Arts Council)

Strategic Aim: To eliminate racism, racial inequality and unlawful racial discrimination and promote equality of opportunity in all aspects of life, including public life, for people of different ethnic backgrounds in Northern Ireland (OFMDFM, 2006).

Action	How action contributes to Strategic Aim	Target date for completion	Outcome measure	Evaluation? Y/N If Yes, Results	Key Contact details
The promoting Inter-Culturalism project – as part of the Arts Council’s drive towards cultural pluralism the Arts Council in association with the Community Relations Council introduced a dedicated programme to aid cultural diversity projects. The Promoting Inter-Culturalism programme is intended to help black and minority ethnic groups, as well as local community and voluntary groups, to develop their capacity to engage with the	This programme addresses all six of the shared aims in that it offers real opportunities for people from different cultural backgrounds to engage with one other, to communicate core values and to identify both difference and common ground. The Promoting Inter-Culturalism programme is in effect a real	December 2006	At an individual level – development of positive attitudes to the arts, learning, cultural awareness Increased levels of cross community contact, confidence, self esteems, and skills Reduced isolation and establishment of supportive bonds between communities and individuals At a Community Level improved communication and more intensive collaboration between communities.	Y Conditions of grant require all projects to carry out an evaluation. Outcome measures not available at this point	Damian Brady DCAL Equality Unit

arts. Funding is available for arts projects that help to promote greater awareness and understanding.	contribution towards good relations in Northern Ireland.				
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Appendix 5: Participation - Department of Culture, Arts and Leisure (Arts Council)

Strategic Aim: To increase participation and a sense of “belonging” of people from minority ethnic backgrounds in public, political, economic, social and cultural life.

Action	How action contributes to Strategic Aim	Target date for completion	Outcome measure	Evaluation? Y/N If Yes, Results	Key Contact details
Connecting Culture – this programme is aimed at connecting communities through the arts and exploring	This project brings together the two main traditions living here in NI and people from Hindu, Muslim and Islamic cultures	September 2007	Increased confidence/reduced isolation and established supportive bonds between communities and individuals	Y Evaluation frameworks are in place however as the project is relatively new results are not available Internal and External evaluation will be ongoing	Damian Brady DCAL
Indian Community Centre	Arts Council supports the Indian Community living in Northern Ireland through this organisation by helping them to engage with other	December 2006	Improved access to Ethnic arts, skills enhancement and cultural diversity programmes Improved attitudes to the arts, learning,	Y Mid-term and end of project reporting supplied by Indian Community Centre	Damian Brady DCAL

	communities through cultural expression		cultural awareness. Increased levels of cross-community and cross cultural contact		
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Appendix 6: Ethnic Arts Questionnaire

1. Please tell us the name of your organisation:

Organisation:

2. How do you rate the current provision for minority ethnic arts in Northern Ireland?

- Very Good
- Good
- Average
- Limited

Additional Comments:

3. Have you organised projects that target minority ethnic communities in Northern Ireland?

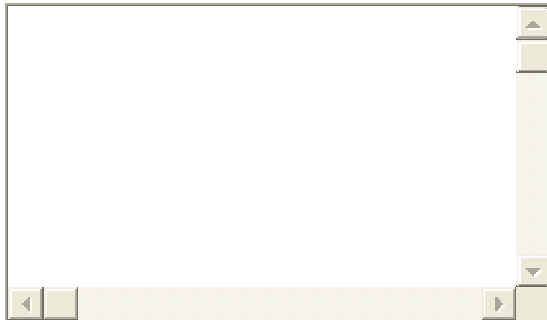
- Yes
- No

If yes, could you please provide brief examples of such projects:

4. If No, would you like to become involved in and/or organise an arts project targeting minority ethnic communities in Northern Ireland?

- Yes
- No
- Unsure

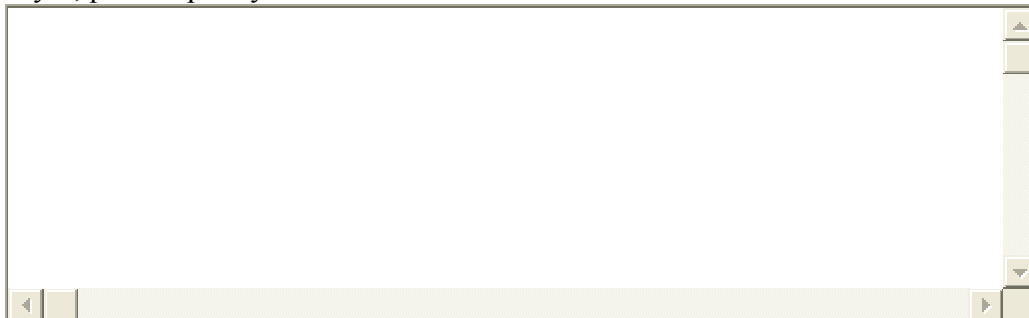
Additional Comments:



5. Are you aware of any arts organisations that provide activities for minority ethnic communities?

- Yes
- No

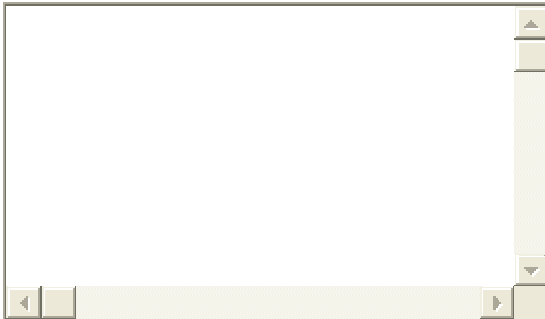
If yes, please specify:



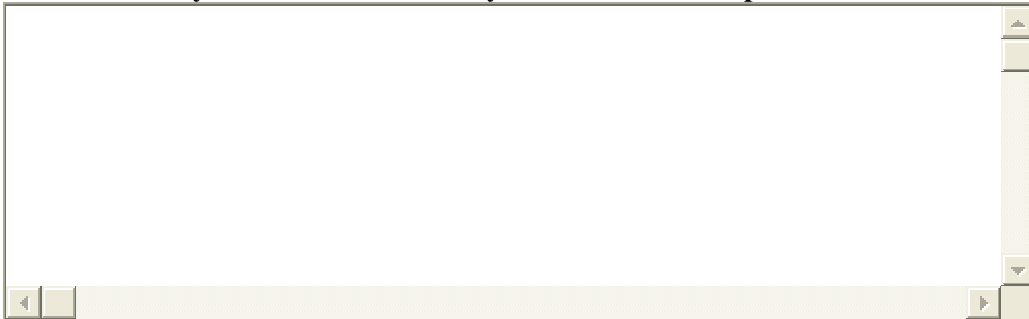
6. How would you rate the Arts Council's support of minority ethnic arts in relation to Theme 3 of the Creative Connections strategy: Growing Audiences and Increasing Participation?

- Very Good
- Good
- Average
- Could be improved

Additional Comments:

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7. How would you like to see minority ethnic arts develop in Northern Ireland?

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8. Please rate the following themes in terms of importance:

	Extremely Important	Important	Somewhat Important	Not Applicable
Intercultural Engagement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Developing Good Relations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Increasing Awareness of Diversity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tackling Racism	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Developing Community Cohesion	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9. To what extent do you rate the following options as barriers to minority ethnic communities accessing and participating in the arts in Northern Ireland?

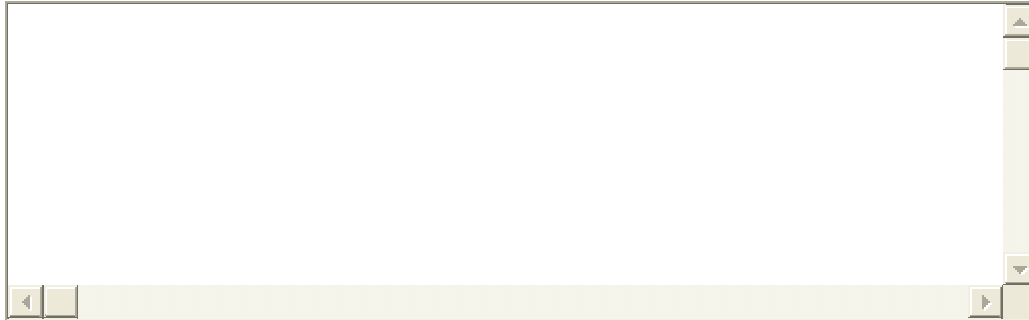
	Strongly Agree	Agree	Disagree	Strongly Disagree
Language	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Financial	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lack of Awareness	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Generational	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Type of arts activity on offer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lack of Interest	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Access	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

10. Would you be happy for us to contact you in the future regarding the development of the Arts Council's Minority Ethnic Arts Strategy?

Yes

No

Any other comments:



Appendix 7: Arts Organisations who responded to the Ethnic Arts Questionnaire

Name of Organisation
1. Arts and Disability Forum
2. Echo Echo Dance Theatre Company
3. Bruiser Theatre Company
4. Worldwide Women @ North Down
5. Kabosh
6. Belfast Set Dancing & Traditional Music Society
7. Open Arts
8. Context Gallery
9. Millennium Court Arts Centre
10. Minority Ethnic Arts Forum
11. Ulster Orchestra
12. The Beat Initiative
13. Aisling Ghéar Theatre Company
14. Spanner in the Works Theatre Company
15. PLACE Architecture and Built Environment Centre
16. Golden Thread Gallery
17. Arts Care
18. The Playhouse
19. Kabosh
20. Craft NI
21. POBAL

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