

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

## **Introduction**

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

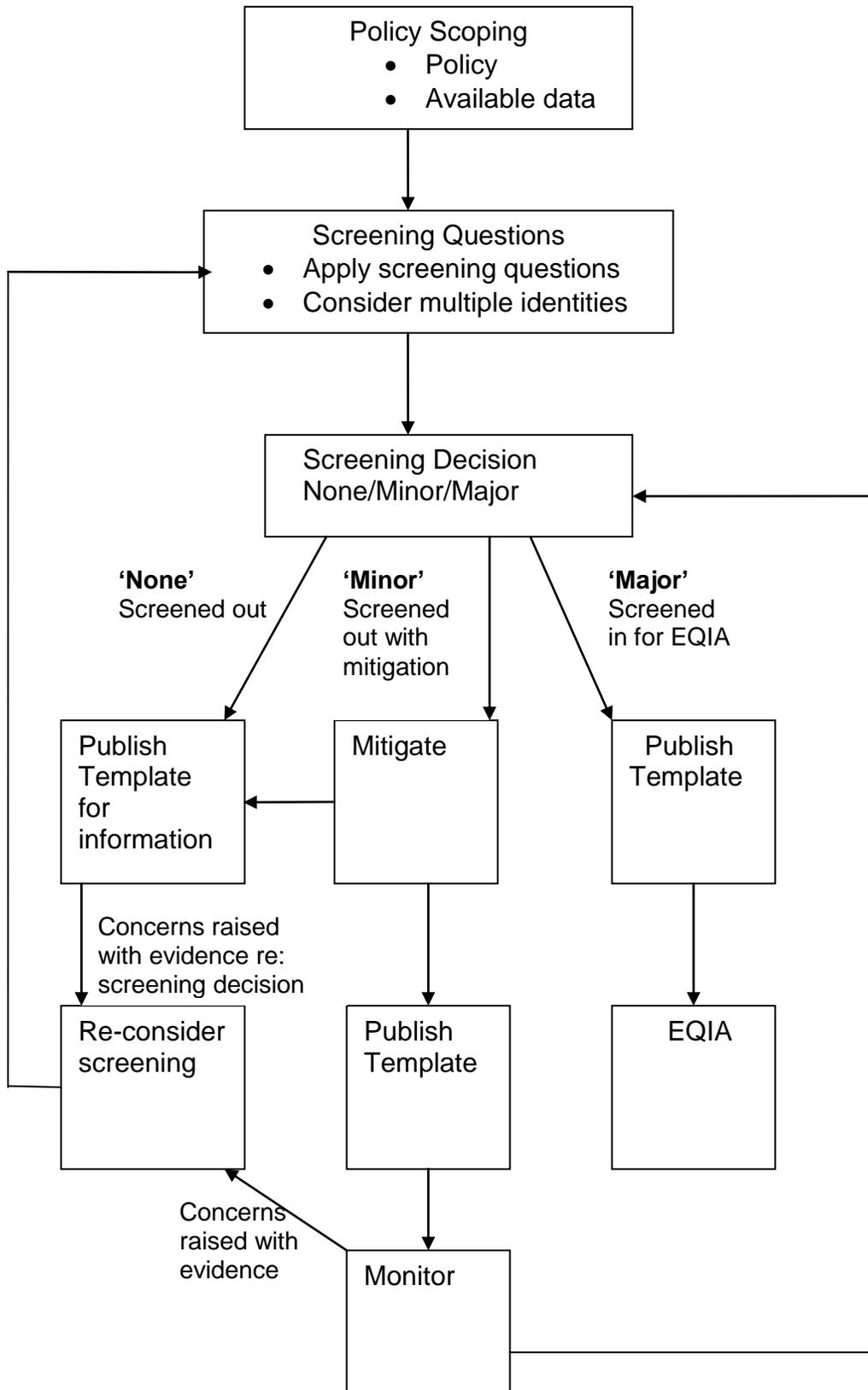
**Part 2. Screening questions** – asks about the extent of the likely impact of the policy on groups of people within each of the Section 75 categories. Details of the groups consulted and the level of assessment of the likely impact. This includes consideration of multiple identity and good relations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

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

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

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

A screening flowchart is provided overleaf.



## Part 1. Policy scoping

### Information about the policy

Name of the policy

Arts Council 5 Year Strategic Framework for Development of the Arts 2019-2024

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Is this an existing, revised or a new policy?

New policy

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

To set the strategic direction of the organisation over the next 5 years.

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

If so, explain how.

This strategy has been developed following significant consultation with the arts sector.

Available data sources point to lower than average engagement in Older People and those living with a disability. Understanding that there are barriers for some groups within society to attend or participate in the arts the strategy has some specific actions that will benefit access for these groups.

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Who initiated or wrote the policy?

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

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Who owns and who implements the policy?

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

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## Implementation factors

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

If yes, are they

- financial
- legislative
- other, please specify \_\_\_\_\_

## Main stakeholders affected

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

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

## Other policies with a bearing on this policy

- OFMDFM Draft Programme for Government
- Department for Communities Draft Business Plan 2018/19
- Local Authority Community Plans
- Belfast City Council Cultural Framework
- Public Health Agency Annual Business Plan 2018/19 2.3
- Executive Office: Urban Villages Initiative Strategic Framework
- NI Screens Opening Doors 2018-2022

## Available evidence

### Data Sources:

- Annual Funding Survey
- General Population Survey
- SIAP Equality monitoring information
- Continuous household Survey

<b>Section 75 category</b>	<b>Details of evidence/information</b>
Religious belief	<p>It is not possible to track the composition of the workforce by religious belief due to the high volume of unreturned responses in both the Annual Funding Survey and the breakdown of individual grant applications and awards from SIAP data sources.</p> <p>In the General Population Survey over 12 years (n=7000) there was 2% higher engagement in the Arts by Catholics (78%) than Protestants (76%), but those with other or no religion/no response had the highest engagement in the arts.</p> <p>However differences in the age composition of the samples may create this difference, as a considerably higher number of Protestants over 65+ are included in the raw figures. Older people in general have a lower engagement with the arts.</p> <p>When breaking down into areas of multiple identity 65+ Catholic Men experience the lowest levels of engagement (46%) and 16-24 Catholic Women have the highest engagement (95%).</p> <p>Protestant respondents had 3% higher participation in the arts (27%) than Catholics (24%), although participation was also shown to be higher in those with 'other' religion (42%) and those that did not respond (32%).</p> <p>Barriers to engagement</p> <p>The only major variation between those of differing religious beliefs was that 'I'm not really interested' was more likely to be selected by those identifying as either Catholic (21%) or Protestant (22%), than those identifying as either other (13%), none/no response (15%).</p>
Political	Where this data is collected (SIAP application only) the selection of 'other' is so high (67-70%) that analysis is not possible.

opinion															
Racial group	<p>NI has a low population of BAME residents; only 2.6% of respondents of the Continuous Household Survey 2016-17 did not identify as white. This means that the number of respondents is too low to facilitate any further analysis of their relative engagement in the arts.</p> <p>This demographic is reflected in the Annual Funding Survey, with a low proportion of workers within the Arts Sector (1.6% Board members and Managers). Artistic Staff are harder to determine as there is a high non-response rate (52%), but of those respondents 2.23% identified as BAME.</p> <p>17% of all arts activities by Annual Funding programme clients were targeted towards ethnic minorities.</p>														
Age	<p>The NI Arts organisations have a normal distribution of age, with the peak employment in the 25-34 and 35-44 age categories:</p> <table border="1" data-bbox="407 936 1044 1241"> <thead> <tr> <th></th> <th>%</th> </tr> </thead> <tbody> <tr> <td>16-24</td> <td>13%</td> </tr> <tr> <td>25-34</td> <td>34%</td> </tr> <tr> <td>35-44</td> <td>27%</td> </tr> <tr> <td>45-54</td> <td>17%</td> </tr> <tr> <td>55-64</td> <td>9%</td> </tr> <tr> <td>65+</td> <td>2%</td> </tr> </tbody> </table> <p>Note 64% return rate.</p> <p>Of all funded AFP programmes in 2016/17 18% were targeting towards older people and 43% were targeted towards young persons.</p> <p>Significantly lower engagement is shown by older people, especially older men and older disabled people, and although population data has shown that engagement of older people has increased since 2004 it still remains significantly below average.</p> <p>Generally young people have the highest engagement in the arts than any other age category. The cause of this uncertain; but could potentially due to the educational environment.</p> <p>Barriers to engagement</p> <p>Older people are less likely to select 'It's difficult to find time' than younger people, with those between 25-49 being the most likely to</p>		%	16-24	13%	25-34	34%	35-44	27%	45-54	17%	55-64	9%	65+	2%
	%														
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65+	2%														

select this as an option.

16-24	25-34	35-49	50-64	65+
31%	42%	40%	26%	8%

*It's difficult to find time*

Older respondents are less likely to select 'It costs too much' than younger people.

16-24	25-34	35-49	50-64	65+
20%	18%	17%	14%	8%

*It costs too much*

People aged 25-64 are the least likely to select 'I'm not really interested' as a barrier to attendance of the Arts. Those in 16-24 (26%) and 65+ (28%) are much more likely to select this as a barrier.

16-24	25-34	35-49	50-64	65+
26%	19%	17%	20%	28%

*I'm not really interested*

Those aged 16-24 and 65+ are the most likely to select 'Lack of transport' as a reason not to attend the arts.

16-24	25-34	35-49	50-64	65+
11%	4%	2%	4%	7%

*Lack of transport*

Respondents aged 24-49 are most likely to select 'Family commitments/ childcare' as a reason they do not engage in the arts. This aligns with the response 'It's difficult to find time', and these responses may be linked.

16-24	25-34	35-49	50-64	65+
4%	25%	28%	10%	5%

*Family commitments/ childcare*

## Marital status

In 2016 the general population survey showed that married people had the highest engagement in the arts (81%) followed closely by single people (79%). This was also the case with attendance of 1 or more events, but single people were shown to have a higher participation in the arts (30%) than married people (26%).

2016 engagement and attendance data is an outlier; over the last 12 years single respondents have had the highest engagement (85%) and attendance (83%) followed by married people (79%)

	<p>and 76% respectively).</p> <p>However considering this 12 year period, when marital group is cross referenced against age it is likely that the data is skewed by the age composition of respondents; i.e. a single person is more likely to be younger and exhibit age related high engagement, where a widower is more likely to be older and show low age related engagement.</p> <p>Further when we compare age with marital status we find that the headline trends for each marital category also vary with age. Single people, whilst having the highest overall engagement in the arts also have the joint lowest engagement in the arts for those over 65+ (46%).</p> <p>If we cross reference marital status against respondents having dependents over the last 12 years of GPS data we also find that there is a higher chance that a married person will have dependents (50%) than a single person (22%). People with dependents are also shown to have higher engagement (83%) than those without dependents (75%). This may also impact on the higher engagement shown in married respondents.</p> <p>Barriers to engagement</p> <p>Respondents who were married, or married and separated, were more likely to cite 'family commitments / childcare' as a barrier (20-21%), than other categories (4-9%).</p> <p>Single (5%) and married (8%) were less likely to select 'my health is not good enough' as a barrier than other categories (13-26%).</p>
<p><b>Sexual orientation</b></p>	<p>6% of all activity targeted towards the LGBT community and application and award of ACNI grants has remained constant in recent years.</p>
<p><b>Men and women generally</b></p>	<p>In 2016 the GPS found that women's engagement in the arts (79%) is higher than men's (75%). This was also true for attendance (77% for women and 71% for men) and participation (29% for women and 26% than men). This is consistent with the 12 year trends; women (80%) have higher engagement in the arts than men (76%).</p> <p>Analysis of Arts and Older People participant surveys found that men were less likely to take part in this programme with only 28% of the 1625 entrance surveys being from male participants. Specific projects targeting men were created as part of this programme which focussed on men's sheds.</p>

	<p>The workforce shows a small difference between the employment of men and women; permanent and Contract employees are 48% male, 49% female and 3% non-returned in 2016/17.</p> <p>SIAP applications show little difference in distribution of funding by gender, with awards rarely varying by more than 2% by gender.</p> <p>Barriers to engagement</p> <p>Women (18%) were much more likely than men to list 'Family commitments / childcare' as a barrier to engaging in the arts than men (12%).</p> <p>For men, the most significant difference was that they were much more likely to select 'I'm not really interested' (26%) or 'I prefer to spend my time in others ways' (18%) than women (17% and 12% respectively).</p>
Disability	<p>The 2016 GPS found that those respondents with a disability had significantly lower engagement (61%) than those without a disability (81%). Participation was particularly low in 2016 amongst those with a disability (19%) compared with those without (29%).</p> <p>These trends are constant between 2004 and 2016; those with disability have significantly lower engagement (58%) and participation (21%) in the arts than people with no disability (83% and 28% respectively) over this period. This effect is further compounded by age; with older disabled people having the lowest engagement and attendance in the arts.</p> <p>Engagement in the Arts had increased significantly between 2004 (55%) and 2014 (64%) for those with disabilities but a decline was observed in 2016 (61%).</p> <p>In the Annual Funding Survey 2016/17 8% of the workforce returned as having disability; however this may not accurately represent the levels of disability in the sector as self-disclosure by staff members is known to be lower than NI levels of disability.</p> <p>23% of Annual Funding Programme activity was targeted towards disabled people.</p> <p>Barriers to engagement</p> <p>People with a disability list a number of barriers:</p> <ul style="list-style-type: none"> <li>• I might feel uncomfortable or out of place (6% compared to 3%)</li> <li>• My health is not good enough (38% compared to 2%)</li> </ul>

	<ul style="list-style-type: none"> <li>• Lack of facilities for disabled people (4% compared to 0)</li> </ul> <p>However they responded significantly less frequently to other factors:</p> <ul style="list-style-type: none"> <li>• It's difficult to find time (12% compared to 33%)</li> <li>• Family commitments / childcare (9% compared to 17%)</li> </ul>
<p><b>Dependants</b></p>	<p><b>Barriers to engagement</b></p> <p>People with a dependents list a number of barriers:</p> <ul style="list-style-type: none"> <li>• It's difficult to find time (39% compared to 23%)</li> <li>• It costs too much (17% compared to 13%)</li> <li>• Family commitments / childcare (34% compared to 3%)</li> </ul> <p>However they responded significantly less frequently to other factors:</p> <ul style="list-style-type: none"> <li>• I'm not really interested (16% compared to 24%)</li> <li>• My health is not good enough (5% compared to 11%)</li> <li>• I prefer to spend my time in other ways (13% compared to 16%)</li> </ul> <p>This data suggests that people with dependents are generally more interested in attending the Arts than those without dependents, but that the financial and time pressures are the main factor that prevents further engagement.</p> <p>Those with dependents showed a significantly higher engagement in the Arts in 2016:</p> <ul style="list-style-type: none"> <li>• those with dependents showed 84% engagement;</li> <li>• those without dependents showed a 73% engagement.</li> </ul> <p>This compares strongly to 12 year trends:</p> <ul style="list-style-type: none"> <li>• those with dependents showed 83% engagement;</li> <li>• those without dependents showed a 75% engagement.</li> </ul>

## Needs, experiences and priorities

Section 75 category	Details of needs/experiences/priorities
Religious belief	Although there are some small variations in the engagement, attendance and participation of respondents within this Section 75 Category there were no significant differences that would indicate inequality in provision of the arts.
Political opinion	Where this data is collected (SIAP application only) the selection of 'other' is so high (67-70%) that analysis is not possible.
Racial group	There is not sufficiently robust data to identify if there is any inequality within this Section 75 group.
Age	<p>There is significant inequality in engagement in the arts for older people within Northern Ireland. Older people are more likely to be uninterested in attending the Arts and more likely for transport to be a barrier.</p> <p>Previous Arts Council programmes have observed benefits for the health and wellbeing of older people through engagement in the Arts, and ACNI priorities will continue to be to increase the engagement in the Arts by older people.</p>
Marital status	Data does not suggest that there is any inequality within this Section 75 group.
Sexual orientation	There is not sufficiently robust data to identify if there is any inequality within this Section 75 group.
Men and women generally	<p>Men are less likely to engage in the arts, this is most significant in older men. Although not significant inequality, gender exacerbates other more significant inequalities in access to the arts; such as age and disability.</p> <p>As such gender should be considered a factor in cases of multiple Section 75 identity and continued provision of age related interventions targeted at older men, and men with a disability, should be a priority.</p>

	Experiences of older men engaging in these programmes have shown to be positive.
Disability	<p>There is significant inequality in engagement in the arts for people with disabilities in Northern Ireland.</p> <p>Arts Council of NI should continue to fund interventions that promote access for those with a disability; as both to ensure physical access and to facilitate career development.</p>
Dependants	Data does not suggest that there is any inequality within this Section 75 group.

## Part 2. Screening questions

### Screening questions

1 What is the likely impact on equality of opportunity for those affected by this policy, for each of the Section 75 equality categories? minor/major/none		
Section 75 category	Details of policy impact	Level of impact? minor/major/none
Religious belief		None foreseen
Political opinion		None foreseen
Racial group		None foreseen
Age	Extension of existing schemes to promote young person's engagement in the arts and improve creative and educational outcomes for children living in deprived areas. Continuation of programmes that promote engagement in the Arts for older people.	Minor
Marital status		None foreseen
Sexual orientation		None foreseen
Men and women generally	Continued targeting of arts activities where multiple Section 75 group inequality exacerbated by gender.	Minor
Disability	Objectives and actions to improve access to the arts for people with disabilities.	Major
Dependants		None foreseen

2 Are there opportunities to better promote equality of opportunity for people within the Section 75 equalities categories?		
Section 75 category	Details of policy impact	Level of impact? minor/major/none
Religious belief		None foreseen
Political opinion		None foreseen
Racial group		None foreseen
Age	Extension of existing schemes to promote young person's engagement in the arts and improve creative and educational outcomes for children living in deprived areas. Opportunity to continue to increase older people's equality of opportunity to engage in the Arts.	Minor
Marital status		None foreseen
Sexual orientation		None foreseen
Men and women generally	Continued targeting of arts activities where multiple Section 75 group inequality exacerbated by gender could allow better equality of opportunity to engage.	None foreseen
Disability	Objectives and actions to improve access to the arts for people with disabilities.	Major
Dependants		None foreseen

3 To what extent is the policy likely to impact on good relations between people of different religious belief, political opinion or racial group? minor/major/none		
Good relations category	Details of policy impact	Level of impact minor/major/none
Religious belief	<b>No Change.</b> Continued funding of community arts organisations with cross community activities is within the remit of this policy.	Minor
Political opinion	<b>No Change.</b> Continued funding of community arts organisations with cross community activities is within the remit of this policy.	Minor
Racial group	<b>No Change.</b> Continued funding of community and intercultural arts organisations is within the remit of this policy.	Minor

4 Are there opportunities to better promote good relations between people of different religious belief, political opinion or racial group?		
Good relations category	If <b>Yes</b> , provide details	If <b>No</b> , provide reasons
Religious belief	Cross community arts events.	
Political opinion	Cross community arts events.	
Racial group	Intercultural arts events.	

## Additional considerations

### Multiple identities

There is likely to be a positive impact on:

- older people with a disability.
- older men with a disability.
- older men.

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

This policy will direct ACNI's entire arts programme which includes attendees, participants and artists from a range of Section 75 categories; including those with multiple identities.

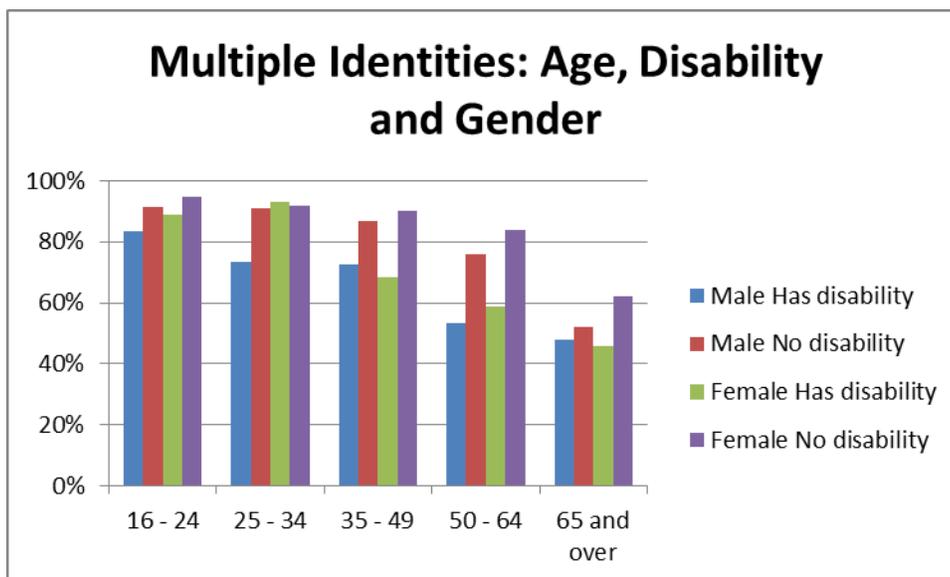
### General Population Survey

Disability, Age and Gender

The Section 75 categories that appear to have the strongest correlation with engagement in the arts are:

- Age. Older people have a lower engagement in the arts;
- Disability. People with disabilities have lower engagement in the arts;
- Gender. Males have lower engagement in the arts.

These three factors generally stack; see the graph below.



Arts and older People – work on developing the legacy of this project will ensure there are opportunities for engagement of older people generally, older men, and older people with disabilities.

HINT Card – the implementation of a HINT card, to improve access to the arts, and acceptance of this card by arts venues, would reduce barriers for disabled people to attend arts events.

Buddy Scheme – promoting buddy schemes, where complimentary tickets are given to carers to accompany people with disabilities, barriers to attend arts events could be reduced for people with disabilities.

### Part 3. Screening decision

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

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

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

Available data leaves gaps in the equality of access to the Arts for the following Section 75 categories:

- Political Opinion;
- Sexual Preferences; and
- Racial Group.

Without having sufficient data to determine equality of access to the Arts in these areas it is not possible to rule out that inequalities exist.

In addition there are policy objectives to improve access to the arts for some Section 75 groups; age and disability. It will be necessary to consult with these groups to ensure that the policy objectives are suitable for their needs.

## Mitigation

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

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

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

**N/A**

## Timetabling and prioritising

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

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

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

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

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

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

Yes

If yes, please provide details

The equality impact assessment should be completed by the end of March 2019 as per the timetable for the policy established by DfC.

## Part 4. Monitoring

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

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

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

## Part 5. Approval and authorisation

<b>Screened by:</b>	<b>Position/Job Title</b>	<b>Date</b>
Matthew Malcolm	Policy and Research Officer	10/01/19
<b>Approved by:</b>		

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