Public Authority Statutory Equality and Good Relations Duties
Annual Progress Report

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| (double click to open) |
| Name: |
| Telephone: |
| Email: |

Documents published relating to our Equality Scheme can be found at:
Equality and Good Relations Duties | Arts Council of Northern Ireland (artscouncil-ni.org)

Signature:

This report has been prepared using a template circulated by the Equality Commission.
It presents our progress in fulfilling our statutory equality and good relations duties, and implementing Equality Scheme commitments and Disability Action Plans.

This report reflects progress made between April 2019 and March 2020.

Please note: Due to the extended completion date for this report (December 2020) and the availability of data, ACNI have prepared this report to cover the period April 2019 to October 2020.
PART A

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

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

1 In 2019-20, please provide examples of key policy/service delivery developments made by the public authority in this reporting period to better promote equality of opportunity and good relations; and the outcomes and improvements achieved.

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

1. Good Practice

The Equality Monitoring Working Group

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

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

Chaired by the Chief Executive the group meets quarterly to review progress of the Equality Scheme and Action Plan (2019-2024). Its membership is drawn from a cross-section of the organisation and is represented by all grades and departments and the reporting function is provided by the Research and Policy Team.

The group’s core functions are to:

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

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

- Annual Funding Survey (AFS)
- Support for Individual Artists’ Programme (SIAP) in application for Grants
- Grants Management System (GIFTS)
- General Population Survey (GPS)
- Continuous Household Survey (CHS)

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

Equality Monitoring Group meetings are held quarterly. The most recent meeting was held in early 2020, before Covid hit. However, the regularity of these meetings has been disrupted as a result of the pandemic. There have been no further meetings scheduled to date but there are plans for these meetings to restart in March 2021.

**Deliberative Forum**

ACNI planned to set up a deliberative forum in March 2020. A group of people who would come together regularly to reflect on a specific aspect of arts policy. In the first instance the group were going to meet regarding possibilities and priorities for rural arts policy. This was in direct response to requests for ongoing contact expressed during the consultation on ACNI’s Five Year Plan last year. The forum was intended to be an opportunity to provide a voice for under-represented groups by involving groups beyond those traditionally associated with decision-making and to have a fair representation of these groups within the forum.

The aims of the deliberative panel are: to ensure that voices who might otherwise be overlooked are heard; and to give ACNI information and insights that can help it make the best of its limited resources both strategically and in terms of practicalities.

The deliberative forum was set up to:

- Act as a touchstone for the Arts Council to test and develop key policy commitments.
- Facilitate the Arts Council’s engagement with its partners and constituents in the arts sector, wider community, voluntary sector and statutory sector.
- Create space for the Arts Council to engage with institutions, agencies, groups and artists to come together and deliberate on matters relevant to policy aligned to the delivery of its new Five Year Framework: Inspire, Connect, Lead (2019-2024).
PART A

- Focus on issues such as peer assessment processes, artform policy development and ways to measure the value and impact of the sector including the work of artists and art/culture organisations.
- Be inclusive and deliberative in nature, allowing for meaningful, balanced and empowered deliberation.
- Provide a voice for under-represented groups by involving groups beyond those traditionally associated with decision-making.
- Access knowledge, resources and cooperation to help implementation.
- Be facilitator led.

Unfortunately, the set-up of the forum has been delayed as a result of Covid. The plan is to initiate this in March 2021.

**Disability Charter Mark**

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

Unfortunately the Board of University of Atypical made the decision to suspend any further assessment of Charter Awards in early 2019. This was due to a significant lack of project resources available for implementation of Charter work as well as crucial aspects of University of Atypical’s core programme. Since then the Board have continued to review this decision subject to securing adequate project resources.

A recent update from University of Atypical confirmed that the Board approved a position paper on the next stage of development for the Equality Charter on 29th October 2020.

The organisation has been working with a consultant assigned by Arts and Business to help build a business case for the redesign and relaunch of the Equality Charter.

The first stage of the process is complete and University of Atypical will be incorporating the development of the Charter into its bid for Stability and Renewal Funding.

A pilot project is envisaged to start in April 2021 to test the new model which we’re calling the Equality and Access Standards Initiative (EASI). Organisations are currently being recruited to take part in the pilot phase.
2. Covid Emergency Response Programmes

In response to the Covid-19 pandemic, ACNI released 6 funding programmes to allow individuals and organisations to maintain their creative practice. These programmes took place between May and October 2020 (outside the official reporting period April 2019 to March 2020).

Each of the programmes were open to applications from all arts organisations and individual artists across NI (not limited to those already funded by ACNI).

A breakdown of the awards made through each emergency programme is outlined below:

<table>
<thead>
<tr>
<th>Programme</th>
<th>Total 2020</th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artists Emergency Programme</td>
<td>547320</td>
<td>May</td>
</tr>
<tr>
<td>Health &amp; Safety Capital Programme</td>
<td>575338</td>
<td>September</td>
</tr>
<tr>
<td>Individuals Emergency Resilience Programme</td>
<td>3849600</td>
<td>August</td>
</tr>
<tr>
<td>Organisation Emergency Programme 1</td>
<td>1949113</td>
<td>June</td>
</tr>
<tr>
<td>Organisation Emergency Programme 2</td>
<td>900859</td>
<td>September</td>
</tr>
<tr>
<td>Small Capital Programme</td>
<td>499999</td>
<td>October</td>
</tr>
<tr>
<td>Grand Total</td>
<td>8322229</td>
<td></td>
</tr>
</tbody>
</table>

The distribution of these grants awards across NI, as a percentage of total awards made (n=1647), is illustrated by the pie chart below.

Notable trends across all grant programmes are that Belfast and Derry have received the greatest funding, with a combined 55% of awards numerically, with a similar distribution seen between other local authority areas, varying between 3-7%.
Individual Emergency Programmes

*Artists Emergency Programme*

The Artists Emergency programme, available for individual artists, closed in April 2020. It awarded approximately £550k, with an average value of £2,240 to over 200 applicants.

<table>
<thead>
<tr>
<th>Local Authority</th>
<th>Awards (n)</th>
<th>Average Grant (£)</th>
<th>Total Awards (£)</th>
<th>Sum%</th>
<th>Amount %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antrim and Newtownabbey</td>
<td>14</td>
<td>£2,597</td>
<td>£36,364</td>
<td>6%</td>
<td>7%</td>
</tr>
<tr>
<td>Ards and North Down</td>
<td>15</td>
<td>£2,363</td>
<td>£35,443</td>
<td>7%</td>
<td>6%</td>
</tr>
<tr>
<td>Armagh City, Banbridge and Craigavon</td>
<td>10</td>
<td>£2,158</td>
<td>£21,579</td>
<td>4%</td>
<td>4%</td>
</tr>
<tr>
<td>Belfast</td>
<td>112</td>
<td>£2,436</td>
<td>£272,832</td>
<td>50%</td>
<td>50%</td>
</tr>
<tr>
<td>Causeway Coast and Glens</td>
<td>9</td>
<td>£2,395</td>
<td>£21,555</td>
<td>4%</td>
<td>4%</td>
</tr>
<tr>
<td>Derry City and Strabane</td>
<td>18</td>
<td>£2,722</td>
<td>£48,987</td>
<td>8%</td>
<td>9%</td>
</tr>
<tr>
<td>Fermanagh and Omagh</td>
<td>5</td>
<td>£2,634</td>
<td>£13,170</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>Lisburn and Castlereagh</td>
<td>9</td>
<td>£2,506</td>
<td>£22,550</td>
<td>4%</td>
<td>4%</td>
</tr>
<tr>
<td>Mid and East Antrim</td>
<td>8</td>
<td>£2,466</td>
<td>£19,725</td>
<td>4%</td>
<td>4%</td>
</tr>
<tr>
<td>Mid Ulster</td>
<td>4</td>
<td>£2,750</td>
<td>£11,000</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>Newry, Mourne and Down</td>
<td>17</td>
<td>£2,124</td>
<td>£36,115</td>
<td>8%</td>
<td>7%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>224</strong></td>
<td><strong>£2,443</strong></td>
<td><strong>£547,320</strong></td>
<td><strong>100%</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

*Note 3 UK awardees whose address was outside of NI have been excluded from the table.*

**Individual Emergency Resilience Programme**

The Individual Emergency Resilience Programme, available for individual artists and broadened to include the wider creative industries closed in August 2020. It was part funded (£100k) and moderated by Future Screens NI and awarded approximately £3.85m, with an average value of £3,500 to over 1000 applicants.

<table>
<thead>
<tr>
<th>Local Authority</th>
<th>Awards (n)</th>
<th>Average Grant (£)</th>
<th>Total Awards (£)</th>
<th>Sum%</th>
<th>Amount %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antrim and Newtownabbey</td>
<td>14</td>
<td>£2,506</td>
<td>£34,000</td>
<td>6%</td>
<td>7%</td>
</tr>
<tr>
<td>Causeway Coast and Glens</td>
<td>16</td>
<td>£2,363</td>
<td>£37,817</td>
<td>7%</td>
<td>6%</td>
</tr>
<tr>
<td>Belfast</td>
<td>109</td>
<td>£2,395</td>
<td>£257,689</td>
<td>50%</td>
<td>50%</td>
</tr>
<tr>
<td>Causeway Coast and Glens</td>
<td>2</td>
<td>£2,363</td>
<td>£4,726</td>
<td>4%</td>
<td>4%</td>
</tr>
<tr>
<td>Derry City and Strabane</td>
<td>17</td>
<td>£2,722</td>
<td>£47,374</td>
<td>8%</td>
<td>9%</td>
</tr>
<tr>
<td>Fermanagh and Omagh</td>
<td>5</td>
<td>£2,634</td>
<td>£13,170</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>Lisburn and Castlereagh</td>
<td>10</td>
<td>£2,506</td>
<td>£25,060</td>
<td>4%</td>
<td>4%</td>
</tr>
<tr>
<td>Mid and East Antrim</td>
<td>12</td>
<td>£2,498</td>
<td>£29,976</td>
<td>4%</td>
<td>4%</td>
</tr>
<tr>
<td>Mid Ulster</td>
<td>4</td>
<td>£2,750</td>
<td>£11,000</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>Newry, Mourne and Down</td>
<td>21</td>
<td>£2,124</td>
<td>£44,608</td>
<td>8%</td>
<td>7%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>224</strong></td>
<td><strong>£2,443</strong></td>
<td><strong>£547,320</strong></td>
<td><strong>100%</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
### Organisation Emergency Programmes

**Organisations Emergency Programme 1**

The Organisations Emergency Programme 1 was available to arts organisations and closed in June 2020. It awarded approximately £2m, with an average value of £13k to 150 organisations.

<table>
<thead>
<tr>
<th>Local Authority</th>
<th>Awards (n)</th>
<th>Average Grant (£)</th>
<th>Total Awards (£)</th>
<th>Sum%</th>
<th>Amount %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antrim and Newtownabbey</td>
<td>3</td>
<td>£9,540</td>
<td>£28,619</td>
<td>2%</td>
<td>1%</td>
</tr>
<tr>
<td>Ards and North Down</td>
<td>6</td>
<td>£20,726</td>
<td>£124,357</td>
<td>4%</td>
<td>6%</td>
</tr>
<tr>
<td>Armagh City, Banbridge and Craigavon</td>
<td>7</td>
<td>£12,957</td>
<td>£90,696</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td>Belfast</td>
<td>81</td>
<td>£14,208</td>
<td>£1,150,858</td>
<td>54%</td>
<td>59%</td>
</tr>
<tr>
<td>Causeway Coast and Glens</td>
<td>4</td>
<td>£16,740</td>
<td>£66,960</td>
<td>3%</td>
<td>3%</td>
</tr>
<tr>
<td>Derry City and Strabane</td>
<td>21</td>
<td>£11,258</td>
<td>£236,411</td>
<td>14%</td>
<td>12%</td>
</tr>
</tbody>
</table>

*Note 1 UK awardees whose address was outside of NI and 1 awardee whose postcode is not categorised by the NISRA postcode data have been excluded from the table.*
<table>
<thead>
<tr>
<th>Local Authority</th>
<th>Awards (n)</th>
<th>Average Grant (£)</th>
<th>Total Awards (£)</th>
<th>Sum%</th>
<th>Amount %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antrim and Newtownabbey</td>
<td>2</td>
<td>£15,493</td>
<td>£30,985</td>
<td>3%</td>
<td>3%</td>
</tr>
<tr>
<td>Ards and North Down</td>
<td>2</td>
<td>£15,692</td>
<td>£31,384</td>
<td>3%</td>
<td>3%</td>
</tr>
<tr>
<td>Armagh City, Banbridge and</td>
<td>5</td>
<td>£7,308</td>
<td>£36,539</td>
<td>8%</td>
<td>4%</td>
</tr>
<tr>
<td>Craigavon</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Belfast</td>
<td>37</td>
<td>£15,775</td>
<td>£583,677</td>
<td>60%</td>
<td>65%</td>
</tr>
<tr>
<td>Causeway Coast and Glens</td>
<td>1</td>
<td>£24,300</td>
<td>£24,300</td>
<td>2%</td>
<td>3%</td>
</tr>
<tr>
<td>Derry City and Strabane</td>
<td>6</td>
<td>£13,154</td>
<td>£78,924</td>
<td>10%</td>
<td>9%</td>
</tr>
<tr>
<td>Fermanagh and Omagh</td>
<td>1</td>
<td>£3,050</td>
<td>£3,050</td>
<td>2%</td>
<td>0%</td>
</tr>
<tr>
<td>Lisburn and Castlereagh</td>
<td>2</td>
<td>£11,503</td>
<td>£23,006</td>
<td>3%</td>
<td>3%</td>
</tr>
<tr>
<td>Mid Ulster</td>
<td>3</td>
<td>£14,093</td>
<td>£42,280</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td>Newry, Mourne and Down</td>
<td>3</td>
<td>£15,571</td>
<td>£46,714</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>62</strong></td>
<td><strong>£14,530</strong></td>
<td><strong>£900,859</strong></td>
<td><strong>100%</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

*Note there were no organisations awarded from Mid & East Antrim local authority area.

**Organisations Emergency Programme 2**

The Organisations Emergency Programme 2 was open to organisations working within the arts and the wider creative industries and closed in September 2020. It awarded approximately £900k, with an average value of £14.5k to over 60 organisations.

**Health and Safety Capital**

The Health and Safety Capital Programme closed in October 2020 and organisations could apply for minor works to adapt their spaces to Covid-19 related challenges. It awarded
approximately £575k, with an average value of £11k to 54 organisations. This programme did not show the same level of distribution across NI as the individual or broader organisational programmes.

<table>
<thead>
<tr>
<th>Local Authority</th>
<th>Awards (n)</th>
<th>Average Grant (£)</th>
<th>Total Awards (£)</th>
<th>Sum%</th>
<th>Amount %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ards and North Down</td>
<td>3</td>
<td>£5,273</td>
<td>£15,820</td>
<td>6%</td>
<td>3%</td>
</tr>
<tr>
<td>Armagh City, Banbridge and Craigavon</td>
<td>3</td>
<td>£8,126</td>
<td>£24,377</td>
<td>6%</td>
<td>4%</td>
</tr>
<tr>
<td>Belfast</td>
<td>28</td>
<td>£11,425</td>
<td>£319,905</td>
<td>52%</td>
<td>56%</td>
</tr>
<tr>
<td>Causeway Coast and Glens</td>
<td>2</td>
<td>£4,758</td>
<td>£9,516</td>
<td>4%</td>
<td>2%</td>
</tr>
<tr>
<td>Derry City and Strabane</td>
<td>9</td>
<td>£13,585</td>
<td>£122,263</td>
<td>17%</td>
<td>21%</td>
</tr>
<tr>
<td>Mid Ulster</td>
<td>2</td>
<td>£1,400</td>
<td>£2,799</td>
<td>4%</td>
<td>0%</td>
</tr>
<tr>
<td>Newry, Mourne and Down</td>
<td>7</td>
<td>£11,523</td>
<td>£80,658</td>
<td>13%</td>
<td>14%</td>
</tr>
<tr>
<td></td>
<td>54</td>
<td>£10,654</td>
<td>£575,338</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>

*Note there were no awarded organisations from Antrim and Newtownabbey, Fermanagh and Omagh, Lisburn and Castlereagh, or Mid and East Antrim local authority areas.*

**Small Capital Programme**

The Small Capital Programme closed in October 2020, and organisations were able to apply for minor work or equipment purchases. It awarded £500k, with an average value of £7k to 70 organisations. It was notable that Mid Ulster represented a much larger proportion of awards than the other emergency programmes.

<table>
<thead>
<tr>
<th>Local Authority</th>
<th>Awards (n)</th>
<th>Average Grant (£)</th>
<th>Total Awards (£)</th>
<th>Sum%</th>
<th>Amount %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antrim and Newtownabbey</td>
<td>2</td>
<td>£9,762</td>
<td>£19,524</td>
<td>3%</td>
<td>4%</td>
</tr>
<tr>
<td>Ards and North Down</td>
<td>2</td>
<td>£2,592</td>
<td>£5,184</td>
<td>3%</td>
<td>1%</td>
</tr>
<tr>
<td>Armagh City, Banbridge and Craigavon</td>
<td>6</td>
<td>£3,770</td>
<td>£22,617</td>
<td>9%</td>
<td>5%</td>
</tr>
<tr>
<td>Belfast</td>
<td>36</td>
<td>£8,051</td>
<td>£289,822</td>
<td>51%</td>
<td>58%</td>
</tr>
<tr>
<td>Derry City and Strabane</td>
<td>7</td>
<td>£8,168</td>
<td>£57,176</td>
<td>10%</td>
<td>11%</td>
</tr>
<tr>
<td>Fermanagh and Omagh</td>
<td>3</td>
<td>£3,192</td>
<td>£9,575</td>
<td>4%</td>
<td>2%</td>
</tr>
<tr>
<td>Lisburn and Castlereagh</td>
<td>1</td>
<td>£2,860</td>
<td>£2,860</td>
<td>1%</td>
<td>1%</td>
</tr>
<tr>
<td>Mid Ulster</td>
<td>11</td>
<td>£7,867</td>
<td>£86,538</td>
<td>16%</td>
<td>17%</td>
</tr>
</tbody>
</table>
*Note there were no awarded organisations from Causeway Coast and Glens or Mid and East Antrim local authority areas. Recipients from the Republic of Ireland operate at an all-Ireland level; including a proportion of activity within Northern Ireland or that directly benefit artists that live within Northern Ireland.

The importance of including these emergency response programmes within this report is to demonstrate the equality of opportunity that ACNI provides to all individual artists and arts organisations across Northern Ireland.

A number of screening reports were completed for these emergency programmes to ensure that any risks to Sections 75 groups were mitigated.

Equality information was collected for each applicant to each of the programmes. ACNI hope to collate this information and present it in the next Annual Equality Monitoring Report.

3. Continued Monitoring of sector specific data sources

**Continuous Household Survey (CHS)**

In 2019/20, almost nine out of ten adults in Northern Ireland (87%) had engaged with culture and the arts at least once within the previous year. There were decreases in engagement rates within the last year among adults living in the least deprived areas (90%) and adults living in urban areas (86%) in comparison to 2018/19 (94% and 88% respectively).

Women were more likely to have engaged with culture and arts activities within the last year than men (89% and 84% respectively). The proportions of adults who engaged with culture and the arts generally decreased as age group increased, particularly beyond the 35-44 years age group.

The engagement rates of adults from the Catholic and Protestant communities were similar within the last year (86% and 85% respectively). Adults with a disability were less likely to have engaged with culture and the arts within the previous year, with 77% having engaged, compared to 90% of those who do not have a disability.

A third of all adults (33%) participated in an arts activity in 2019/20 at least once within the previous year, showing no change on the 2018/19 proportion. Participation rates remained consistent from 2018/19 to 2019/20 across all the demographic groups.

A higher proportion of females than males participated in arts activities in 2019/20 (35% and 30% respectively). In addition, relatively more Protestant adults (33%)

<table>
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<th>Newry, Mourne and Down</th>
<th>1</th>
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<th>£1,710</th>
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<tr>
<td>Republic of Ireland</td>
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<td>£4,993</td>
<td>£4,993</td>
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<td>1%</td>
</tr>
<tr>
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<td>70</td>
<td>£7,143</td>
<td>£499,999</td>
<td>100%</td>
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</table>
participated in an arts activity at least once within the previous year than those from the Catholic community (28%).

Adults with dependants were less likely to have participated in arts activities than those with no dependants (30% and 35% respectively).

As with participation in the arts, women (83%) were more likely than men (77%) to have attended the arts. There is a relationship between arts attendance and age, with attendance generally decreasing as age increases from age 35 and upwards.

Adults with a disability were less likely to attend an arts event than those who do not have a disability (68% and 85% respectively). A greater proportion of adults with dependants (86%) had attended an arts event than those without dependants (77%).

In 2019/20, just over four-fifths (84%) of all adults in Northern Ireland engaged with the arts i.e. either participated in arts activities or attended arts events, similar to the proportion in 2018/19 (83%). Compared with 2018/19, arts engagement rates have remained similar across most demographic groups, apart from increases in adults with a disability, those who do not have dependants and those who live in the least deprived and rural areas.

86% of all females engaged with the arts compared with 81% of males. Regarding age, the trend was similar to that for attending arts events, engagement rates tended to drop as age increased from age 35 onwards.

Similar proportions of Catholics (84%) and Protestants (82%) engaged with the arts. However, adults with a disability were less likely to have engaged than those without a disability (73% and 88% respectively).

General Population Survey: To establish arts and culture engagement levels in Northern Ireland during the COVID-19 Pandemic

The Arts Council of Northern Ireland commissioned Social Market Research (SMR) to undertake a survey to establish the impact of the COVID-19 pandemic on the consumption of the Arts in Northern Ireland. The survey was based on a representative sample of 1000 Northern Ireland adults using an online panel methodology with fieldwork was carried out in October 2020.

Key findings from the report include:

- 76% of respondents had attended an arts activity or event in the year prior to lockdown in March 2020, with this falling significantly to 23% in the period since lockdown
- Reading for pleasure was the most common arts-related activity (51%) that respondents had engaged in in the year leading up to lockdown, with the same holding true for the period since lockdown (47%)
- 60% had participated in or viewed online arts activity:
- ✓ 43% watched live social media streams/ broadcasts (e.g. of music events)
✓ 28% watched filmed performances of theatre, concerts and/or dance shows online
✓ 18% looked at art, paintings, and photographs online (e.g. from a virtual collection)
✓ 14% participated in an online arts class/group/tutorial (e.g. via zoom or Microsoft teams)
✓ 31% said the arts they took part in online or via social media were from Northern Ireland

- Among those engaging with the Arts during lockdown, 13% did so for the first time, 25% engaged more than they used to, 32% less than they used to, 20% engaged to the same level and 9% were unsure
- 68% engaged with the Arts for personal enjoyment and wellbeing
- 33% did so because they were curious and wanted to try something new
- 21% did so to engage with friends and family not in their household
- 15% did so to engage children and young people in their care
- 12% did so to extend their social circle
- 5% did so to engage older people in their care
- Of the 13% engaging with the arts for the first time were more likely to be older, be from lower down the socio-economic scale and have a disability

Evidence from the survey also shows that the public would be more comfortable attending arts events or activities in outdoor settings, although a majority did say they would attend an arts event in an indoor space if public health measures were in place, with social distancing being the most important. Most respondents in the survey supported the ‘free for view’ model of consuming arts with limited support for pay for view or donation based models.

Annual Funding Survey (AFS)

Overview

The Arts Council is an official statistics provider and its Research and Policy team captures its own equality monitoring data through the ‘Annual Funding Survey’ (AFS). Clients in receipt of funding under the Annual Funding Programme, 102 organisations in 2018/19, are required to complete an online survey at the end of each financial year, including the composition of their workforce across a number of Section 75 criteria. These organisations include employees, board members and volunteers; providing a robust picture of the arts sector in Northern Ireland. The 2019/20 analysis is not currently available for release (until 13th January 2021) as it falls under the directions of the Official Statistics act. This survey collects:

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

Despite the fact that some funded organisations still choose not to disclose the ethnicity of their staff; the sample is large enough to describe with some confidence that minority ethnic groups are under-represented in the annually funded workforce when compared to the wider Northern Ireland population, albeit only marginal. In 2018/19, 1.1 per cent of staff were drawn from ethnic minority communities. This compares to 1.8 per cent at the population level.¹

Of the minority ethnic groups, the Chinese community was most widely represented within employed capacities or on the Boards of funded organisations.

Diversity

At an overall sector level, 50 per cent of employees were female and 50 per cent male. This parity was largely replicated across all employment types with the notable exception of managers, where over two-thirds (67 per cent) were female.

At an artform level, there was greater variability: 62 per cent of artistic staff employed in the music sector were male and 72 per cent of artistic staff employed in the visual arts sector, female.

There was a strong correlation between employment type and age profiles. Those employed in artistic capacities were more youthful with the largest proportion of those employed aged between the ages of 25-34. In comparison, Board members had a much older profile, with the large single age group aged between 55-64 years old.

Group Targeting

The Arts Council has set a number of priorities around increasing engagement in the arts by a number of different groups in society. To help monitor the extent these groups are targeted, we ask core-funded clients to specify the extent to which they target certain groups through their work.

Deprived neighbourhoods and children / young people remain the two groups targeted the most through their engagement. In 2018/19, 69 per cent of activity was targeted at these groups, continuing a strong three-year trend.

At an overall portfolio level, there has been little change in the proportion each group have been targeted over time with offenders / ex-offenders, the LGBT community and ethnic minority groups targeted least often.

Schools

¹ Based on the 2011 Census
In 2018/19, annually funded organisations visited 518 schools in Northern Ireland. These schools were visited 1,250 times with pupils benefiting from the delivery of nearly 5,000 arts activities.

Activity was delivered by annually funded clients at 300 unique Primary schools in 2018/19, comprising 58 per cent of all school-based activity that year. These schools were visited 570 times in total and benefited from 1,994 activities. Despite this high level of activity relative to other schools the level of activity in Primary schools has fallen by 43 per cent over the last three years.

Annually funded organisations visited 25 unique Special schools in 2018/19. This represents 64 per cent of the total number of schools of this type and a 26 per cent increase compared to 2016/17. The number of activities delivered in these schools has also increased over the last three years from 257 in 2016/17 to 534 in 2018/19.

Following user engagement and the impacts of Covid, changes were proposed for the 2019/2020 survey. The main changes include:

- The survey has been reduced from 6 to 4 sections.
- We no longer require organisations to complete a narrative section, describing project level activity.
- We have added a ‘specialist staff’ employment category to reflect the change in skills organisations are recruiting.
- We have extended workforce employment classifications based on best practice to reflect changes in gender identity and sexual orientation. These classifications have been extended to include all employment areas, including board members.
- New (minor) income and expenditure categories have been added to reflect the greater diversification in income and expenditure.
- We now ask organisations to estimate the extent of face-to-face contact hours spent delivering participation work and provide details of this digital output.
- To reflect the variety of access needs organisations provide people with disabilities, we have refined our accessibility question.
- We have refined the venue options in the physical location template.

**Support for Individual Artists Programme (SIAP) Awards**

ACNI also collects monitoring information for all applicants to its ‘Support for Individual Artists Programme’ (SIAP). From 1st April 2019 to 22nd October 2020 there were over 580 individual artist grants made, and almost as many unsuccessful applicants. Equality monitoring information is collected as an element of the application process; there have been over 2,000 applicants to the programme capture since the implementation of the last Equality Scheme in 2013. This provides a picture of the individual artist demographics in Northern Ireland and contributes towards
ACNI’s understanding of the sector. Equality monitoring information is collected across all nine Section 75 fields.

A breakdown of the SIAP data by Section 75 groups are provided below.

### Disability

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<tr>
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<tr>
<td>Total</td>
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### Dependents

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### Religion

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### Political party

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<td>Total</td>
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### Ethnicity

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<tr>
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<tr>
<td>Total</td>
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</table>
4. Continued Communications Content that Promotes positive attitudes towards Section 75 Groups

Case studies of individual Disabled Artists (iDA) recipients

ACNI Strategic Development commissioned Sonrisa Solutions to undertake case studies of the iDA (formerly ADAI) award and three recipients were selected to take part in the study.

The purpose of the case studies were to:

- illustrate the contribution of iDA Awards in enabling artists to develop artistic practice, self-confidence and wellbeing;
- identify how iDA Awards have contributed to the creation of a more inclusive and diverse arts and culture sector; and
- identify how iDA Awards have contributed towards breaking down stigma, preconceptions and prejudice towards disabled/deaf people in Northern Ireland.

Two participants subsequently withdrew their permission to publish the case studies, but one has been published on ACNI’s website on the 22 August 2019².

The published case study highlights the importance that the University of Atypical and the iDA award had on the artist's career development. This grant provided the confidence and connections needed to begin a career as an artist and by providing a new direction and focus made a life changing impact on the artist’s wellbeing.

News releases, April 2019 – 31st October 2020

- 24 April 2019
  Career development awards for eleven artists with disabilities from Northern Ireland

- 28 August 2019
  Luminous Soul celebrates a decade of dance with the ‘MeetShareDance’ festival

- 26 September 2019
  Belfast voices feature on new film and album by older people

- 4 October 2019
  All Saints Youths turn movie-makers to promote positive mental health

- 15 October 2019
  Belfast teens create film to highlight dangers of online bullying

- 16 December 2019
  Arts Council announces £199,714 funding for arts projects for older people across Northern Ireland

- 19 February 2020

- 30 March 2020
  Career development awards for sixteen artists with disabilities from Northern Ireland

- 6 May 2020

- **11 May 2020**  

- **28 May 2020**  
Arts Council continues to provide support to D/deaf & disabled artists thanks to National Lottery [http://artscouncil-ni.org/news/arts-council-continues-to-provide-support-to-d-deaf-disabled-artists](http://artscouncil-ni.org/news/arts-council-continues-to-provide-support-to-d-deaf-disabled-artists)

- **8 July 2020**  

- **15 September 2020**  

- **14 October 2020**  

**Blogs**

- **12 March 2020**  

**5. Strategic Programmes**

**ARTiculate**

In 2011, the Arts Council embarked on the production of a strategy for Youth Arts in Northern Ireland. A recommendation within the Youth Arts Strategy was to develop a programme aimed at our most disadvantaged and hard to reach young people, with a priority on mental health awareness, targeting young people at risk. In January 2017 the Programme was launched with a total of fund of £600,000 over a three year period. The funding was secured from Public Health Agency and Arts Council National
Lottery money. “ARTiculate” is mainly a grant giving programme with an evaluation element to capture its impact upon participants and self-care training for artists.

The aim of the programme is to work with the Public Health Agency and introduce programmes for young people focusing on building resilience and providing support mechanisms to promote positive mental health and emotional well-being. The programme has made 47 grant awards.

The Arts Council, in collaboration with a research and evaluation specialist, has designed an evaluation framework to measure the programme’s impact. The latest evaluation report was completed in February 2020.

The research has involved a dedicated focus group with a representative sample of young people to develop appropriately sensitive forms. All work carried out as part of the project adheres to ‘best practice’ standards in working with vulnerable young people. The principles of informed consent, confidentiality and anonymity govern all work with this group. This approach is consistent with arrangements for consultation as set out in Chapter 3 of the Equality Scheme.

**Arts and Older People’s Programme**

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

The Arts and Older People Programme has made 156 grant awards and reached 22,500 participants with a renewed focus on older men, carers, and those living with dementia. The Arts and Older People Programme facilitates training of artists, training of carers, and evaluation using the Warwick Edinburgh Mental Wellbeing Scale. Case study evaluations of the programme were conducted in 2017 through to 2019 and the results of this research produced a publication and a number of short films. These are on the ACNI website.

**Creative Schools**

The Creative Schools Programme run by the Arts Council of Northern Ireland in collaboration with the Education Authority and Urban Villages Initiative started in 2018. It aimed to improve outcomes for disadvantaged young people through creative
participation. The partnership meets a collective ambition to improve community cohesion, support government priorities and reduce educational inequalities.

The Urban Villages Initiative was designed to improve community relations and develop thriving places where there has been a history of deprivation and tension. It is a headline action within the Together: Building a United Community (TBUC) Strategy, one of the Northern Ireland Executive’s key strategy objectives within the Programme for Government (PfG).

The five Urban Village areas are:

- Ardoyne and Greater Ballysillan (North Belfast).
- Colin (West Belfast).
- Lower Part of the Newtownards Road – known as Eastside (East Belfast).
- Sandy Row, Donegall Pass and the Markets areas (South Belfast).
- The Bogside, Bishop Street and Fountain (Derry / Londonderry).

Eleven post-primary schools serving Urban Village areas are set to benefit from a landmark project designed to inject more creativity into the classroom in a bid to improve educational outcomes for students.

In September 2019, ACNI announced 11 awards to the following schools:

Ashfield Girls High School, Belfast
Belfast Model School for Boys
Malone College, Belfast
St. Colm’s High School, Belfast
St. Genevieve’s High School Belfast
Mercy College, Belfast
St. Vincent’s Belfast
St. Joseph’s Boys School, Derry/Londonderry
St. Cecilia’s Girls School, Derry/Londonderry
Lisneal College, Derry/Londonderry
Blessed Trinity College, Belfast

The schools, which have each been awarded grants of up to £8,000 each, are part of the Creative Schools Partnership, a three-year £300,000 initiative backed by the Arts Council of Northern Ireland, the Urban Villages Initiative and delivered by the Education Authority. Now in its second year, the programme is based on research which indicates that access to quality arts experiences in school can benefit all aspects of learning. These include better engagement and attendance levels, improving results in other school subjects, increasing self-motivation, and promoting positive mental health and wellbeing.
Each of the schools will have the opportunity over the coming months to work with professional artists to deliver a unique arts project linked to school development priorities. The schools will work with artists on a range of creative projects including, creative writing, music, photography, film making and drama.

The evaluation of the programme revealed that students involved in the programme have enjoyed:

- Being part of a supportive group
- Having ideas valued
- Expressing themselves
- Operating within a non-judgemental environment
- Developing new friendships
- Learning in different ways

Art Lending Scheme

The Arts Council of Northern Ireland runs a free Art Lending Scheme for organisations, galleries and schools interested in putting works from our Contemporary Art Collection on public display.

The Collection holds 500 works by established and emerging visual artists working in Northern Ireland.

Many of the artists represented in the Collection have major national and international reputations, such as two-times Turner Prize nominee, Willie Doherty; Cara Murphy, whose work is included in the Downing Street Silver Collection; and Colin Davidson, who painted the Queen’s portrait in 2016. Others are of significant local and national interest.

The Collection is constantly refreshed with new acquisitions. Buying works is one of the ways the Arts Council supports artists in their careers, as an endorsement which can open the door to new opportunities with other art collectors and galleries. Offering the Collection for public display enables us to showcase the work of our artists and to introduce the public to Northern Ireland’s wealth of creative talent.

Part of this programme is offering schools the opportunity to curate, or have us curate, a tailor-made exhibition of the school’s choice to share and enjoy with the school community. A work of art can be a wonderful stimulus in the classroom and is a natural starting point where young people can observe closely, think critically and translate their thoughts and reactions into words.
Initially loans were made to 4 schools, however unfortunately due to Covid, no new work has gone out to the schools or new loans made with new schools. The 4 schools include:

Mercy College (North Belfast) – 7 works on loan since March 2019 - present
Malone College (West Belfast) - 5 works on loan since March 2019 - present
Girls Model (North Belfast) - 5 works on loan since March 2019 - present
St Cecilia’s College (Derry) - 6 works on loan since March 2019 – present

The demand for the scheme is there as when ACNI put out an expression of interest in June 2019 to widen the scheme to more schools in late 2019, 29 responses from interested schools across NI were received. Visits were then made to 10 of these schools, with a view to sending works out. However, by the time preparations for the loans were made, Covid hit and therefore it was not possible to proceed as planned.

**Premium Payments**

Arts Council piloted a premium payments programme in January 2020 in respect of projects to be delivered by 31 March 2020.

This new programme was developed in response to further research conducted in 2018 by Una Lynch which recommended improvement to the grant giving process.

Eligible costs included:

- Signage
- Captioning
- Childcare
- Transport
- Training
- Speech-to-text
- Support worker costs
- Sign language interpretation (BSL and ISL)
- Translation

This list was not exhaustive and only intended to illustrate the type of support funded in the past. Any application seeking to increase access to Section 75 groups will be considered.

A total of 12 awards in 2019/20 were made totaling £30,000; however one award was not accepted – University of Atypical due to the inability to deliver the programme by 31 March 2020. The total awards accepted/completed is 11 at £25,000.

In 2020/21 the Premium Payments programme did not take place – this is due to the ACNI emergency response to Covid-19. The work plan for 2021/22 has not yet been discussed/agreed.
6. ACNI Funded Client Organisations / Projects

A number of examples have been outlined below that highlight ACNI funded organisations whose programmes specifically address key Section 75 groups. These provide an indication of the range of work supported by ACNI’s funding.

It should be noted that since March 2020 many activities, particularly arts outreach, have not been possible and public facing performances and commercial commissions ceased entirely.

The organisations listed below approach for the period commencing March / April 2020 has been to maintain the core, weekly participant engagement programmes either in their operational premises adhering to Government and PHA Guidelines or online according to whatever guidelines and regulations are in place at any time – with adaptations and precautions.

Since March 2020 Training and development work has almost all been virtual, through online sessions, video tutorials and DVDs. Local, National and International collaborations through networking meetings, study visits and hosting have not been possible, however the named organisations are maintaining valuable connections and project development, online for now and with the hope that connecting for joint work will be possible at a later stage. This unforeseen crisis reinforces the importance that this needs to be ‘a year of preparing new models of business for the new decade’.

**BEAT Carnival**

BEAT Carnival is NI leading Carnival Arts organisation, leading both quality arts deliver and very large access and participation particularly in neglected yet priority communities of need and under resourced culture areas. BEATs weekly activities operate with lowest barriers to access, work is produced in public spaces, free and not ticketed. The organisation has consistently produced participative Carnival Arts that excite, inspire and leave a legacy of creative skills, collaboration and celebration through focusing on growing both the size of the carnival community and quality of artistic skills. BEAT Carnival works in diverse locations and with diverse communities, a specific focus is on The Greater Shankill communities. The ambitious Carnival Arts programme will directly engage hundreds of new participants, while creating access to thousands of new audience and collaborate with numerous community and artistic partners.

**Streetwise Community Circus**

Streetwise Community Circus CiC is a Community Interest Company based in South Belfast that operates across Belfast, regionally across Northern Ireland and also the Republic of Ireland, showcasing the high quality and standards of Circus Arts. Since 2012 SCC has been actively expanding its range of “Social Circus” projects from its position of being internationally recognised for their work with groups with disability to developing new programmes targeting other marginalised groups. These now include a regular Youth
Circus, an “Age-ility Circus” programme for the over 60’s started in 2014 and a “Hat Trick” Circus project for working with the homeless community in Belfast and the organization will continue to expand on this to make their USP offer more inclusive with each year.

Northern Ireland wide programme will continue to develop the innovative approach to working with people not traditionally considered appropriate for circus activity - Streetwise will deliver a minimum of 17 different projects to disabled people, young people, children, older people, homeless people, the long-term unemployed, people in the justice system and members of the general public.

**Kids in Control**

KIC is the forerunner in physical theatre for youth in Northern Ireland, with a reputation for innovation and consistency in managing and producing unique quality programmes in the community for marginalized youth of all abilities while providing masterclass professional artistic development for Lyric Theatre Creative Learning Department and Theatre NI. KIC promote art that is about everything and for everyone, and create art locations for individual and community discovery. Citizenship is a key theme across all programs and includes the celebration of one’s own natural gifts and those of others, regardless of ability, race, gender, educational background or social class.

KIC has an excellent track record for producing high quality physical theatre activity in a variety of locations, with young people of all abilities, also for producing high quality performances in community, schools and arts locations. Programming is inclusive of 5 distinct elements 1. Community Outreach 2. Community Outreach and Community Partnerships 3. Schools Inclusion Programme 4. In House Training Programmes 5. Professional Partnerships/collaborations and special events.

Of note is Blue Chevy, adult project, which has been designed to meet and fulfil the KIC commitment to address key issues identified regarding the lack of real equal opportunities for disabled adult artists in the theatre sector, this programme is set to continue to develop, building a larger and more diverse core ensemble group. KIC will continue to be a principal participant and advocate for Bounce Arts and Disability Festival.

**WheelWorks**

WheelWorks is an arts organisation working with children young people and adults across NI in both urban and rural communities. Access to and Participation in the arts is maximised through the delivery of structured accessible programmes both on and off the ArtCarts, facilitated by professional artists in a wide range of art forms, including Virtual Reality, Gaming, digital music, photography, film and animation, supporting social, educational and cultural development through accessible programmes, providing a creative fusion of traditional and digital art forms.

WheelWorks delivers workshops, outreach sessions and sustained projects in partnership with community groups, event organisers, funding bodies and corporate clients as requested so the artistic programme is always ready to adapt and innovate. Unique to the organisation are the Art Carts, mobile art venues. All artistic activity is NI wide.
The Artistic Programme is comprised of:

1. **ArtCart Programme** – Four Key Elements
   - a) Outreach
   - b) Collaboration
   - c) Connection
   - d) Creative Development
   .. ArtCart taster workshops and one-off activities throughout the year in response to demand from organisations working with young people and communities in areas of multiple deprivation, rural isolated communities and marginalised groups all over Northern Ireland. WheelWorks will also actively promote the programme and recruit groups of young people who have little or no access to artistic activities.

2. **Community Transformation Programme** – The Trailblazer Digital Academy, IConnect Programme and Wheelworks Community Ambassadors Programme. The Community Transformation programme is designed and delivered in response to the requests and needs of partner groups, funders and the wider community. Delivered in line with the Northern Ireland Programme for Government, projects are tailored specifically to meet the needs of groups by creating bespoke projects that are responsive to the required objectives. The programme aims to promote the benefits of a more diverse society, challenge intolerance and racism and promote respect while encouraging better mental wellbeing, improved confidence, empathy and self-care for all young people. The Community Transformations programme is unique in its set up, it focuses on young people with projects which aim to develop their connection to the wider community. Integrating a diverse range of community groups, focusing on intercultural and intergenerational work to enable young people to get a broader sense of their community, helping to make it inclusive for everyone and in turn ensuring participation within the arts.

3. **iProgramme** - Children and young people aged 10 -18 living in care, and/or suffering trauma. Also, new and previously engaged participant groups from across NI. Key target groups are young people identified as being from Section 75 Communities i.e. ethnic minority groups, disabled young people, young refugees and asylum seekers, rural isolated groups, LGBT young people and young people from areas of multiple deprivation. At the heart of each project is the theme of ‘identity’. Specifically, the participants’ personal perception of themselves and their place/impact within their local communities, and further afield.

**Greater Shantallow Community Arts**

GSCA provides direct access to the arts within disadvantaged communities in the Greater Shantallow/Outer North region of Derry serving Shantallow East, West and Carnhill serving a population of 40,000. Greater Shantallow Community Arts & Studio 2 Derry is a Community Arts charity dedicated to making the Arts at every level accessible for all. Based in the heart of one of the most deprived communities in the North of Ireland. GSCA believe in the transformative power of the Arts to enhance the quality of people’s lives and to contribute to enriching the cultural and creative life of Derry City and region.

From their base at Studio 2 a new and vibrant Community Arts Centre is host some 70 plus weekly Arts classes and tuition in everything from Music, Dance, Drama, Visual Arts, Traditional Irish Arts, Carnival Arts and so much more engaging in access of 1200 weekly participants enjoying the Arts at every level. From their first step introductory and
engagement programmes to professional stage and theatre productions. GSCA support and develop new creative opportunities for people of all ages and interests to embrace the Arts as a significant positive influence in their lives supporting each individual's health and wellbeing and unleashing their creative potential. Studio 2 is a place where the Arts and Community meet.

The Arts Reaching Communities programme inclusive of Drama, Dance, Music, Carnival, Visual and Traditional Arts and Visual Arts all activity is inclusive of children, young people and hard to reach adults including special interest groups and minority communities.

New Paths Communities United Cultural Engagement and Civic Festival programme provides arts led conduits into civic festivals that seek to explore and express Inter and Multi-Cultural including Earhart Community Arts Festival, Fleadh Cheoil Na Galliagh, An Fleadh Derry Mor, St Patricks Day Festival, Culture Night Ireland, Banks of the Foyle Halloween Festival and the Communities United Cultural Carnival Engagement Programme all activity is inclusive of children, young people and hard to reach adults including special interest groups and minority communities.

Outer North Youth Arts and Social Inclusion Arts Programme delivers a wide range of direct engagement projects that are designed to meet the aspirations of local residents whilst targeting individual communities of interests and minority groups.

All projects are designed to meet the aspirations and creative desires of local residents and other participants, ensuring a personal excellence in artistic achievement can be realised while providing artistic and cultural progression routes.

**In Your Space**

In Your Space Circus (IYSC) is the umbrella for a full portfolio of circus and street theatre projects targeting people of all ages, abilities and backgrounds. It has been running successfully for the past thirteen years reaching a diverse range of participants from across Derry and the North West. This progressive programme, the only project of its kind in the North-West region, encourages participants to learn and develop new skills in Circus and Performance over the course of their participation in the programme. The experienced team of trainers has undertaken training in Holistic Circus, Social Circus and Mental Health in children, which has prepared them to work with a broad range of children, young people and adults at risk. IYSC’s work is informed by ongoing assessments of need around poverty, social exclusion, mental health and good relations for people across the North-West region. IYSC tackle identified issues by delivering creative opportunities, where possible reducing and eliminating barriers to access and participation.

**Beyond Skin**
Beyond Skin deliver intercultural creative workshop programmes, collaborative productions and events focused on promoting positive mental health across N Ireland. It is driven by nine artists with an interest and focus in using the arts to promote positive mental health in N Ireland, Ireland, Sri Lanka, Columbia, Palestine, Israel, USA, Afghanistan and England.

Arts Dialogue: This project will use a diversity of creative methods and arts to:

a) Develop and implement ideas as healing tools in an aim to address the rise in mental health cases.
b) Create spaces to assess, analyse, examine, measure, approach and discuss issues related to mental health for youth, young, disadvantage and vulnerable people.
c) To nurture a creative shared approaches to develop and utilise intercultural art forms, skills and resources regarding to mindfulness and wellbeing

d) To enable intercultural arts as a platform for youth, young, disadvantage and vulnerable people regarding expressing, sharing and healing.

Outburst

Outburst Arts have an established reputation as an international leader of Queer Arts. The organisation aims to showcase local cutting edge and international queer arts work and to act as a ‘Catalyst for all generations of LGBTQ+ artists in NI’.

The organisation engages with artists, participants and audiences which reflect the widest diversity of the LGBTQ+ community with an accessible and high quality artistic programme which address homophobia, transphobia and heteronormativity. LGBQT+ individuals are amongst the most vulnerable in relation to poor mental health, suicide ideation, school refusal and poverty.

Outburst have created a significant legacy in NI. The organisation has an established track record of award-winning productions, international collaborations across the art forms and a commitment to supporting young and emerging artists. Outburst have also influenced the artistic programming in many of NI’s leading arts venues. In 2019 Outburst collaborated with Thrive NI supporting the development of new LGBTQQ engagement guidelines for venues

In 2020 Outburst in collaboration with the Belfast Ensemble were awarded ‘Best Opera production’ for DUP The Opera , in the Irish Times Theatre Awards.

Festival Programme (2019/20) included:

Queer and Now, New Queer Stories for Stage: Abomination (The Belfast Ensemble), Hatchett Jinny (Stacey Gregg), AIR Richard O’Leary, This Shit Happens (Amanda Verlaque), Brewing (Dance and Drama works by emerging artists)

Here and There International Work: New work from the Americas, Jamaica and Mexico, Arabic Arts in Focus, International Queer Arts gathering/seminar.

Collective (Avram Finklestein), Post Pieces (public art on mental health and depression), Feral Queer Camp and Queer at Queens.

Visual arts and Literature: Collaborations with Golden Thread Gallery, PS2, The MAC, the Strand Cinema, Libraries NI and local Bookshop

**Enact Creative Community Engagement Programme:**

Artists Development Programme: Master classes. Queer Theatre lab / peer critique / performance lab sessions. Critical Friends commissioning of critical writing and podcasts

Technical training: Skill development for performers, artists and writers, opportunities to learn and experiment with tech equipment

**Outburst Salon:** Film screenings exploring queerness and other identities and issues. Queer reading group and Book Club. Digital Queer Arts Tool-kit, an informal learning curriculum - a library of key texts, films, performances, ideas and influences and toolkits. Queer at Queens.

**Sole Purpose Productions**

Sole Purpose is an award winning socially engaged Theatre Company based in L/Derry and has toured nationally and internationally.

The annual artistic programme aims to creating a positive change through the production of new writing and theatre on contemporary social and public issues engaging with marginalised groups and communities.

Sole Purpose have been instrumental in increasing LGBT access and participation and have made a significant contribution to developing new writing through its Theatre Lab programme which aims to support new script development for emerging writers. Artistic projects which took place during 2019-2020 have included touring of past work, development of new writing of as well as an international cultural exchange and engagement with LGBT community, the Syrian/Arabic community, young people, women and individuals with a disability and mental ill health.

**The 2019/20 Artistic Programme included:**

LGBT Theatre Lab Programme

Theatre Lab- for people with disabilities and individuals with mental health conditions. Drama Gender Justice and Devising Theatre for People with Disabilities:

Blinkered – tour to schools in North and West Belfast and performance in L/Derry as part of the World Congress on suicide prevention.

Sole Routes Ethnic Minority Script Development Programme for ethnic minorities, refugees and asylum seekers re-scheduled.
Samara’s shop-new production in development which explores themes of immigration and refugees with a cast inclusive of Arabic and Irish speaking professional actors.

**ArtsEkta**

ArtsEkta’s artistic programme aims to deliver a region-wide authentic, creative and vibrant intercultural arts programme ensuring engagement with the widest possible audience.

Targeted programmes engage with BAME communities, refugee and asylum seekers, indigenous communities, older people and younger people on themes and issues associated with cultural identity and heritage. The organisation also offers training programmes and opportunities for artists and emerging ME artists.

Cultural Coach (supported by ACNI) is unique within this larger programme delivery in its engagement with young people and it's showcasing at Mela and other cultural programming.

The organisation makes a significant contribution to cultural tourism and during 2019 collaborated with Thrive NI on a Mela strategy in consultation with artists and communities.

Annual Programme 2019/20 supported by ACNI included:

- Cultural Coach - outreach workshops consisting of intercultural exchanges and arts to a network of schools and community groups across NI.
- One World Days - 11-13yrs old
- Luminate - Public Art Project - 7-90yrs old
- World of Words Story-telling and Literature Project - 7-14yrs old
- Fusion and Inclusion - 7-14yrs old

**Foyle Obon**

Foyle Obon are an organisation specialising in Japanese art forms through delivery of an annual outreach programme and festival. The organisation seeks to improve social engagement, positive cross-community and intercultural interactions in NI. The organisation are the only Obon festival in Europe and have garnered an international reputation, with the festival attracting world class artists.

Obon annually engage in outreach activity with children and young people, LGBTQ young people and young people with a disability, the Japanese and wider community in NI and artists. Outreach programme and festival activity is based within the Derry and Strabane District Council area and Mid and East Antrim (Carrickfergus and Whitehead). While online digital workshops and engagement have developed a broader participant and audience base both across NI and through collaboration with Japanese artists and organisations world-wide.

**Outreach and festival programme strands for 2019/20 (up to October 2020)**
PART A

Shogo Yoshii- (World class taiko) and Yoskii Shachu (Shinobue flute artist) music composition and collaborative project.

Stomp Dance and percussion commission in collaboration with Fireworks Dance and Drama Theatre and Carrie Houston, NW Regional College.

Taiko Together community taiko drum project - (All ages and abilities)

Traditional Japanese dance project – Hannari Dance Club, Carrickfergus.

Manga Comic Art workshops (in collaboration with the Void Gallery)
2 Please provide **examples** of outcomes and/or the impact of **equality action plans/ measures** in 2019-20 (or append the plan with progress/examples identified).

Please see Equality Action Plan and Disability Action Plan attached with relevant progress updates.
PART A

3 Has the application of the Equality Scheme commitments resulted in any changes to policy, practice, procedures and/or service delivery areas during the 2019-20 reporting period? *(tick one box only)*

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

Please provide any details and examples:

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

Please provide any details and examples:

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

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

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

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

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

☐ Other *(please specify and give details)*:
Section 2: Progress on Equality Scheme commitments and action plans/measures

Arrangements for assessing compliance (Model Equality Scheme Chapter 2)

4 Were the Section 75 statutory duties integrated within job descriptions during the 2019-20 reporting period? (tick one box only)

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

Please provide any details and examples:

An appreciation of Equality of Opportunity issues, as they relate to access to the arts, employment is an essential criterion of all relevant posts advertised. Responsibilities are also reflected in Personal Performance Agreements and are integrated into the staff induction process.

5 Were the Section 75 statutory duties integrated within performance plans during the 2019-20 reporting period? (tick one box only)

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

Please provide any details and examples:

Responsibilities are reflected in Personal Performance Agreements where relevant.

6 In the 2019-20 reporting period were objectives/targets/performance measures relating to the Section 75 statutory duties integrated into corporate plans, strategic planning and/or operational business plans? (tick all that apply)

☒ Yes, through the work to prepare or develop the new corporate plan
☒ Yes, through organisation wide annual business planning
PART A

☐ Yes, in some departments/jobs

☐ No, these are already mainstreamed through the organisation’s ongoing corporate plan

☐ No, the organisation’s planning cycle does not coincide with this 2019-20 report

☐ Not applicable

Please provide any details and examples:

ACNI’s 5 year framework 2019-2024 identified needs highlighted through consultation with the sector. Actions within the 5 year framework reflect the arrangements ACNI intend to put in place to have the greatest impact on those section 75 groups that have the lowest engagement in the arts.

ACNI procured external services to identify key performance indicators to address the issues highlighted through the 5 year framework consultation and based on data that can be reasonably captured through ACNI’s existing monitoring processes.

ACNI’s 2019/20 business plan was written to reflect the KPIs that relate to the 5 year framework 2019-2024. Section 75 considerations were central to the business planning process.

Equality action plans/measures

7 Within the 2019-20 reporting period, please indicate the number of:

Actions completed: 7

Actions ongoing: 7

Actions to commence: 3

Please provide any details and examples (in addition to question 2):

8 Please give details of changes or amendments made to the equality action plan/measures during the 2019-20 reporting period (points not identified in an appended plan):

The equality and disability action plans were revised and consulted upon in 2019/20. These plans have been acted upon throughout the 2019/20 period.

9 In reviewing progress on the equality action plan/action measures during the 2019-20 reporting period, the following have been identified: (tick all that apply)

☒ Continuing action(s), to progress the next stage addressing the known inequality

☒ Action(s) to address the known inequality in a different way
PART A

☐ Action(s) to address newly identified inequalities/recently prioritised inequalities

☐ Measures to address a prioritised inequality have been completed

Arrangements for consulting (Model Equality Scheme Chapter 3)

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

☒ All the time ☐ Sometimes ☐ Never

11 Please provide any details and examples of good practice in consultation during the 2019-20 reporting period, on matters relevant (e.g. the development of a policy that has been screened in) to the need to promote equality of opportunity and/or the desirability of promoting good relations:

The equality and disability action plans were consulted upon before they were finalised by Strategic Development team in partnership with ACNI’s Equality Monitoring Working Group members.

In addition, each of the emergency response programmes to Covid were screened in, taking account of potential risks to Section 75 groups applying and appropriate mitigation in place.

12 In the 2019-20 reporting period, given the consultation methods offered, which consultation methods were most frequently used by consultees: (tick all that apply)

☐ Face to face meetings

☒ Focus groups

☒ Written documents with the opportunity to comment in writing

☒ Questionnaires

☒ Information/notification by email with an opportunity to opt in/out of the consultation

☐ Internet discussions

☒ Telephone consultations

☐ Other (please specify):

Please provide any details or examples of the uptake of these methods of consultation in relation to the consultees’ membership of particular Section 75 categories:
ACNI ran 2 focus groups sessions using the help of University of Atypical to reach out to its members to participate in a round table discussion of the equality and disability action plans. The first focus group comprised representatives from arts organisations who work with Section 75 groups, particularly disabled people. The second group was made up of individual artists with a disability.

For those attending the focus groups who later wanted to provide further comment, were given the opportunity to do so through email or telephone conversation and those who were unable to attend were asked to provide comments via our questionnaire. Written comments were also accepted to ensure the as many opportunities to comments on the plans was given.

13 Were any awareness-raising activities for consultees undertaken, on the commitments in the Equality Scheme, during the 2019-20 reporting period? (tick one box only)

☐ Yes ☐ No ☐ Not applicable

Please provide any details and examples:

The final equality and action plans were shared with each of the consultees before publishing on ACNI’s website.

14 Was the consultation list reviewed during the 2019-20 reporting period? (tick one box only)

☐ Yes ☐ No ☒ Not applicable – no commitment to review

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

Please find screening documents for Organisation Emergency Programme and Artists Emergency Programmes attached.

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

4

16 Please provide the number of assessments that were consulted upon during 2019-20:
0  Policy consultations conducted with screening assessment presented.

0  Policy consultations conducted with an equality impact assessment (EQIA) presented.

0  Consultations for an EQIA alone.

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

ACNI’s Equality and Disability Action Plans were consulted upon in November 2019.

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

☐ Yes  ☒ No concerns were raised  ☐ No  ☐ Not applicable

Please provide any details and examples:

N/A

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

19  Following decisions on a policy, were the results of any EQIAs published during the 2019-20 reporting period? (tick one box only)

☐ Yes  ☐ No  ☒ Not applicable

Please provide any details and examples:

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

20  From the Equality Scheme monitoring arrangements, was there an audit of existing information systems during the 2019-20 reporting period? (tick one box only)

☐ Yes  ☒ No, already taken place

☐ No, scheduled to take place at a later date  ☐ Not applicable

Please provide any details:
Monitoring for Individual Artists was reviewed in 2018/19 to take into consideration non-binary gender options; following a consultation with representatives from the Arts Sector.

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

- [x] Yes  
- [ ] No  
- [ ] Not applicable

Please provide any details and examples:

The Strategic Development team in ACNI is responsible for collecting and monitoring information from annually funded clients through its Annual Funding Survey (AFS). In 2019/20 a few changes were made to how this information was gathered. Those changes most relevant to equality matters include:

- Extended workforce employment classifications to reflect changes in gender identity and sexual orientation. These classifications have been extended to include all employment areas, including board members.
- To reflect the variety of access needs organisations provide people with disabilities, we refined our accessibility question.

22 Please provide any details or examples of where the monitoring of policies, during the 2019-20 reporting period, has shown changes to differential/adverse impacts previously assessed:

Artform Officers continue to promote funding opportunities through funding clinics and artist networks for under-represented groups through the Support for Individual Artist Programme. In the 2019/20 period, 49 LGBTQ artists were funded through SIAP; a total of £97,861 and 29 disabled artists with a total of £60,336.

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

An audit of inequalities report completed in 2017 coupled with the findings through the consultation on the Five Year Framework informed development of the actions comprised within the Equality and Disability Action plans 2019-2024.

**Staff Training (Model Equality Scheme Chapter 5)**

24 Please report on the activities from the training plan/programme (section 5.4 of the Model Equality Scheme) undertaken during 2019-20, and the extent to which they met the training objectives in the Equality Scheme.
Disability Awareness Training was offered to all staff in March 2020. 36 staff members completed it, with only 11 missing the training due to sickness or annual leave, etc. Board members were also offered to attend Equality Commission training in May, Aug & December 2019. This was voluntary and only the Chair attended a session on 12 Nov 2019.

New Board members from July 2020 were offered the same training when they joined, again this was voluntary and 3 new members attended.

The majority of staff have received equality training or have been made aware of equality issues during their induction. However, this is still work in progress due to delays in training for new staff and Board members due to Covid.

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

N/A

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

Please list any examples of where monitoring during 2019-20, across all functions, has resulted in action and improvement in relation to access to information and services:

N/A

Complaints (Model Equality Scheme Chapter 8)

How many complaints in relation to the Equality Scheme have been received during 2019-20?

Insert number here: 0

Please provide any details of each complaint raised and outcome:

Section 3: Looking Forward

Please indicate when the Equality Scheme is due for review:

2024
29 Are there areas of the Equality Scheme arrangements (screening/consultation/training) your organisation anticipates will be focused upon in the next reporting period? (please provide details)

ACNI’s screening process is reviewed on an ongoing basis to ensure that policy decisions take equality issues into account prior to development.

30 In relation to the advice and services that the Commission offers, what equality and good relations priorities are anticipated over the next (2019-20) reporting period? (please tick any that apply)

- [ ] Employment
- [ ] Goods, facilities and services
- [ ] Legislative changes
- [ ] Organisational changes/ new functions
- [x] Nothing specific, more of the same
- [ ] Other (please state):
PART B - Section 49A of the Disability Discrimination Act 1995 (as amended) and Disability Action Plans

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

- 4 Fully achieved
- 4 Partially achieved
- 1 Not achieved

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

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

<table>
<thead>
<tr>
<th>Level</th>
<th>Public Life Action Measures</th>
<th>Outputs</th>
<th>Outcomes / Impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional</td>
<td>Enable participation by disabled people in policy making groups such as the proposed deliberative forum to better reflect the needs of unrepresented audiences and participants</td>
<td>Regional</td>
<td>Visible commitment to better understand the needs of underrepresented or unrepresented audiences and participants.</td>
</tr>
<tr>
<td>Local</td>
<td>Ensure that our clients and other organisations promote positive attitudes towards disabled people</td>
<td>Local</td>
<td>Ensure that our clients and other organisations promote positive attitudes towards disabled people</td>
</tr>
</tbody>
</table>
PART B

<table>
<thead>
<tr>
<th>Training Action Measures</th>
<th>Outputs</th>
<th>Outcome / Impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deliver disability equality training to all Arts Council staff (including Board members) using suitably qualified trainers</td>
<td>36 staff members disability awareness trained and 4 Board members equality awareness trained, with further training being offered going forward</td>
<td>Staff will be able to identify discriminatory forms of practice and challenge negative stereotypes</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Communications Action Measures</th>
<th>Outputs</th>
<th>Outcome / Impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase the visibility of disabled artists work by embedding it in media output</td>
<td>From April 2019 to October 2020, there were 14 dedicated news releases and 1 blog highlighting the work of disabled artists on ACNI's website and social media channels.</td>
<td>Increased public awareness of disabled artist’s work</td>
</tr>
</tbody>
</table>
2 (d) What action measures were achieved to ‘encourage others’ to promote the two duties:

<table>
<thead>
<tr>
<th>Encourage others Action Measures</th>
<th>Outputs</th>
<th>Outcome / Impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Action Measures fully implemented (other than Training and specific public life measures)</th>
<th>Outputs</th>
<th>Outcomes / Impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  Arts Council of Northern Ireland to participate in research to establish the feasibility of a national disability access card</td>
<td>Facilitate completion of Northern Ireland research strand</td>
<td>Encourage participation by disabled people in public life</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Action Measures partly achieved</th>
<th>Milestones/Outputs</th>
<th>Outcomes/Impacts</th>
<th>Reasons not fully achieved</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> Deliver disability equality training to all Arts Council staff (including Board members) using suitably qualified trainers</td>
<td>36 staff members trained and 4 Board members</td>
<td>Staff able to identify discriminatory forms of practice and challenge negative stereotypes</td>
<td>11 staff were off due to illness or annual leave when training was provided in March 2020. Not all Board members are in post yet so there is further training to given to new members.</td>
</tr>
<tr>
<td><strong>2</strong> Enable participation by disabled people in policy making groups such as the proposed deliberative forum to better reflect the needs of unrepresented audiences and participants</td>
<td>Ensure voice of disabled artists are reflected in policy making forums</td>
<td>Encourage participation by disabled people in public life</td>
<td>The set-up of this group was postponed as a result of Covid-19.</td>
</tr>
<tr>
<td><strong>3</strong> Implement a revised Premium Payment programme to remove barriers to engagement by disabled people</td>
<td>Funded activity is more accessible enabling marginalised groups experience the arts</td>
<td>Encourage participation by disabled people in public life</td>
<td>In 2020/21 the Premium Payments programme did not take place – this is due to the ACNI emergency response to Covid-19</td>
</tr>
<tr>
<td><strong>4</strong> Arts Council of Northern Ireland to participate in research to establish the feasibility of a national disability access card</td>
<td>Facilitate completion of Northern Ireland research strand</td>
<td>Increase attendance at arts events by disabled people</td>
<td>A draft feasibility study has been completed for Northern Ireland and the other UK regions, however the overall project has been delayed due to Covid-19</td>
</tr>
</tbody>
</table>

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

<p>| | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1</td>
<td>Scope existing access provision to core funded venues to evidence need</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Reasons</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unfortunately, the timeframe of this scoping exercise was affected by Covid-19. ACNI identified the need to involve its parent department DfC as they were exploring the possibility of similar research and also to seek funds to carry out a comprehensive accessibility audit. It is hoped that when venues reopen and some normality resumes in a post Covid era that we can revisit this commitment</td>
</tr>
</tbody>
</table>

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

(a) Qualitative

Meetings, focus groups, surveys are used to contribute towards policy development and the assessment of existing actions.

(b) Quantitative

Annual Funding Survey (AFS), GIFTS Administrative Programme, Section 75 Monitoring Information from SIAP Awards.

ACNI also use NISRA/DfC’s Continuous Household Survey Arts and Culture module in addition to internal monitoring tools.

Surveys developed for consultation on impacts of Covid and for the evaluation of emergency response programmes for organisations and individual artists.
6. As a result of monitoring progress against actions has your organisation either:
   - made any revisions to your plan during the reporting period or
   - taken any additional steps to meet the disability duties which were **not outlined in your original** disability action plan / any other changes?

Please select

If yes please outline below:

<table>
<thead>
<tr>
<th>Revised/Additional Action Measures</th>
<th>Performance Indicator</th>
<th>Timescale</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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7. Do you intend to make any further revisions to your plan in light of your organisation’s annual review of the plan? If so, please outline proposed changes?

No
Outputs – defined as act of producing, amount of something produced over a period, processes undertaken to implement the action measure e.g. Undertook 10 training sessions with 100 people at customer service level.

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

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

Regional: Situations where people can influence policy decision making at a middle impact level

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