Public Authority Statutory Equality and Good Relations Duties
Annual Progress Report

Contact:

<table>
<thead>
<tr>
<th>Contact Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section 75 of the NI Act 1998 and Equality Scheme</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Section 49A of the Disability Discrimination Act 1995 and Disability Action Plan</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

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 2020 and March 2021
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 2020-21, 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 (EMWG) has responsibility for ensuring the development and delivery of the Arts Council’s Equality and Disability Action Plans under the organisation’s Equality Scheme 2019-24.

The group promotes, champions and encourages equality, diversity and inclusion in the workplace; across its funded organisations and artists; and monitors the key areas of performance. It also considers the future strategic agenda relating to equality and advises and makes recommendations on appropriate initiatives and activities that will help the Arts Council achieve its key equality aims and commitments.

The group acts as a channel to challenge the organisation in terms of our practice, approach and development of equality, diversity and inclusion; in particular where progress is limited or, in support of underrepresented or disadvantaged individuals/groups.

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 and addresses 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 legislation, these include:

- Annual Funding Survey (AFS)
- Support for Individual Artists’ Programme (SIAP) in application for Grants
- Blackbaud Grant Making System (BBGM)
- 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.

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. Terms of Reference were drawn up in February 2021 to refresh the membership of the Equality Monitoring Group and redefine its purpose. A new Equality Monitoring Working Group is expected to be in place by September 2021.

**Deliberative Fora**

Terms of Reference were developed in March/April 2021 for Rural Arts and Minority Ethnic Deliberative Fora.

It is proposed that both groups of people come together regularly to reflect on specific aspects of arts policy. The fora are intended to provide a voice for under-represented groups by including groups beyond those traditionally associated with decision-making and to have a fair representation of these groups within each forum.

The aims of each of the Deliberative Forums 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 fora are being 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.
PART A

- 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 (2020-2024).
- 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.

Each Deliberative Fora is expected to be in place no later than September 2021.

Disability Charter Mark

University of Atypical (UofA), an organisation funded by the Arts Council, has been responsible for the delivery of the Arts and Disability Charter on behalf of ACNI for many years. The Board of University of Atypical made the decision to suspend any further assessment of Charter Awards in early 2019 due to challenges with resources needed to implement the scheme effectively.

In 2020 the scheme was reviewed and is undergoing its re-emergence under a new title, Equality and Access Standards Initiative (EASI). Funding has been awarded by the Arts Council's Renewal and Stability fund for the engagement of 10 regional organisations to achieve the EASI status. A consultant has been engaged to support the delivery of this initiative. This is envisaged to be a pilot phase that will be reviewed before seeking to establish a sustained operative EASI charter scheme on a wider scale and associated funding for that purpose.

A key aspect to the sustained delivery is capacity in terms of management of the EASI Charter and the resource capacity within organisations to meet requirements for achievement of the EASI charter mark.

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 UoFA they will be awarded the EASI Charter mark will indicate an organisation's 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.

University of Atypical also manages the iDA grant scheme for individual disabled and deaf artists, with funds from the Arts Council of Northern Ireland.
2. Covid Emergency Response Programmes

In response to the Covid-19 pandemic, ACNI released 8 funding programmes to allow individuals and organisations to maintain their creative practice. These programmes took place between May 2020 and February 2021.

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>Number</th>
<th>Total</th>
<th>Decision Date 2020/21</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artists Emergency Programme</td>
<td>224</td>
<td>£547,320</td>
<td>May 2020</td>
</tr>
<tr>
<td>Health &amp; Safety Capital Programme</td>
<td>53</td>
<td>£776,950</td>
<td>November 2020</td>
</tr>
<tr>
<td>Individuals Emergency Resilience Programme 1</td>
<td>1,082</td>
<td>£3,834,200</td>
<td>October 2020</td>
</tr>
<tr>
<td>Organisation Emergency Programme 1</td>
<td>150</td>
<td>£1,949,113</td>
<td>August 2020</td>
</tr>
<tr>
<td>Organisation Emergency Programme 2</td>
<td>62</td>
<td>£900,859</td>
<td>October 2020</td>
</tr>
<tr>
<td>Small Capital Programme</td>
<td>69</td>
<td>£658,877</td>
<td>November 2020</td>
</tr>
<tr>
<td>Sustainability and Renewable Programme</td>
<td>167</td>
<td>£10,487,636</td>
<td>February 2021</td>
</tr>
<tr>
<td>Individuals Emergency Resilience Programme 2</td>
<td>1,563</td>
<td>£6,917,794</td>
<td>February 2021</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td>3,370</td>
<td><strong>£26,072,749</strong></td>
<td></td>
</tr>
</tbody>
</table>

As part of the application process of the Individual Emergency Resilience Programmes 1 and 2, ACNI collected equality information about artists. The following tables comprise the data collected for Section 75 groups.
<table>
<thead>
<tr>
<th>Age Group</th>
<th>Awarded / Awarded - Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;16</td>
<td>0</td>
</tr>
<tr>
<td>16–25</td>
<td>278</td>
</tr>
<tr>
<td>26–49</td>
<td>1816</td>
</tr>
<tr>
<td>50–65</td>
<td>412</td>
</tr>
<tr>
<td>65+</td>
<td>46</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>21</td>
</tr>
<tr>
<td>Total</td>
<td>2644</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dependents</th>
<th>Awarded / Awarded - Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>898</td>
</tr>
<tr>
<td>No</td>
<td>1563</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>68</td>
</tr>
<tr>
<td>Total</td>
<td>2645</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Disability</th>
<th>Awarded / Awarded - Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>185</td>
</tr>
<tr>
<td>No</td>
<td>2223</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>89</td>
</tr>
<tr>
<td>Total</td>
<td>2645</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ethnic Group</th>
<th>Awarded / Awarded - Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>2368</td>
</tr>
<tr>
<td>BlackAfrican</td>
<td>15</td>
</tr>
<tr>
<td>MixedEthnic Group</td>
<td>0</td>
</tr>
<tr>
<td>Chinese</td>
<td>2</td>
</tr>
<tr>
<td>Indian</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
<td>12</td>
</tr>
<tr>
<td>BlackCaribbean</td>
<td>0</td>
</tr>
<tr>
<td>OtherAsianBackground</td>
<td>5</td>
</tr>
<tr>
<td>OtherBlackBackground</td>
<td>4</td>
</tr>
<tr>
<td>IrishTraveller</td>
<td>3</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>78</td>
</tr>
<tr>
<td>Total</td>
<td>2595</td>
</tr>
</tbody>
</table>
**PART A**

<table>
<thead>
<tr>
<th>Gender</th>
<th>Awarded / Awarded - Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female (cis and transgender)</td>
<td>907</td>
</tr>
<tr>
<td>Male (cisgender and transgender)</td>
<td>1416</td>
</tr>
<tr>
<td>Non-binary</td>
<td>24</td>
</tr>
<tr>
<td>Gender fluid</td>
<td>9</td>
</tr>
<tr>
<td>Agender</td>
<td>12</td>
</tr>
<tr>
<td>Other</td>
<td>22</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>83</td>
</tr>
<tr>
<td>Total</td>
<td>172</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2645</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Marital Status</th>
<th>Awarded / Awarded - Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unmarried</td>
<td>1309</td>
</tr>
<tr>
<td>Married</td>
<td>836</td>
</tr>
<tr>
<td>Separated</td>
<td>61</td>
</tr>
<tr>
<td>Divorced</td>
<td>96</td>
</tr>
<tr>
<td>Widowed</td>
<td>13</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>169</td>
</tr>
<tr>
<td>Total</td>
<td>161</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2645</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Member of Political Party</th>
<th>Awarded / Awarded - Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>50</td>
</tr>
<tr>
<td>No</td>
<td>2250</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>91</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2645</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Perceived Religious Beliefs</th>
<th>Awarded / Awarded - Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catholic</td>
<td>670</td>
</tr>
<tr>
<td>Protestant</td>
<td>244</td>
</tr>
<tr>
<td>Buddhist</td>
<td>19</td>
</tr>
<tr>
<td>Hindu</td>
<td>2</td>
</tr>
<tr>
<td>Jewish</td>
<td>2</td>
</tr>
<tr>
<td>Islam / Muslim</td>
<td>3</td>
</tr>
<tr>
<td>Other religious belief</td>
<td>138</td>
</tr>
<tr>
<td>No religious belief</td>
<td>955</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>302</td>
</tr>
<tr>
<td>Not answered</td>
<td>91</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2645</strong></td>
</tr>
</tbody>
</table>
### Political Opinion

<table>
<thead>
<tr>
<th>Category</th>
<th>Awarded / Awarded - Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nationalist Generally</td>
<td>526</td>
</tr>
<tr>
<td>Unionist Generally</td>
<td>98</td>
</tr>
<tr>
<td>Other</td>
<td>915</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>788</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2645</strong></td>
</tr>
</tbody>
</table>

### Sexual Orientation

<table>
<thead>
<tr>
<th>Category</th>
<th>Awarded / Awarded - Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heterosexual / Straight</td>
<td>1937</td>
</tr>
<tr>
<td>Bisexual</td>
<td>104</td>
</tr>
<tr>
<td>Gay man</td>
<td>81</td>
</tr>
<tr>
<td>Gay Woman / Lesbian</td>
<td>44</td>
</tr>
<tr>
<td>Pansexual</td>
<td>34</td>
</tr>
<tr>
<td>Queer</td>
<td>33</td>
</tr>
<tr>
<td>Other</td>
<td>32</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>241</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2645</strong></td>
</tr>
</tbody>
</table>

Please note that a number of screening reports were completed for these emergency programmes (for individual artists and organisations) to ensure that any risks to Section 75 groups were mitigated.

The applicants detailed below also received funding which was in response to Covid-19 and were made from additional resources DfC provided.

<table>
<thead>
<tr>
<th>Organization Name</th>
<th>Programme</th>
<th>Project Title</th>
<th>Grant Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>University of Atypical</td>
<td>DfC Additional Resources</td>
<td>D/deaf and Disabled Artists Support Fund</td>
<td>£100,000</td>
</tr>
<tr>
<td>Crescent Arts Centre</td>
<td>DfC Additional Resources</td>
<td>The Crescent: re-opening costs</td>
<td>£25,590</td>
</tr>
<tr>
<td>The Lyric Theatre (NI)</td>
<td>DfC Additional Resources</td>
<td>Lyric Theatre - Reopening Costs</td>
<td>£174,804</td>
</tr>
<tr>
<td>The MAC</td>
<td>DfC Additional Resources</td>
<td>The MAC Reopening Costs</td>
<td>£157,520</td>
</tr>
<tr>
<td>Ulster Orchestra Society Ltd</td>
<td>DfC Additional Resources</td>
<td>Ulster Orchestra’s re-opening plans</td>
<td>£261,850</td>
</tr>
</tbody>
</table>
2021/22 Emergency Funding Programmes

To date there have been no further emergency funding programmes in 2021/22 – however there are likely to be later this year – details will be provided in the next Equality Monitoring Report.

3. Emergency Programme Evaluation

By investing over £26m over the past 12 months to support artist and arts organisations through the COVID-19 pandemic, ACNI are acutely aware of the need to monitor the impact of this funding, with a view to gathering firm evidence to support a case for future investment in the sector.

With this in mind, ACNI asked all organisations and individual artists in receipt of funding under one of the emergency COVID-19 programmes to complete a short on-line survey.

Overall, there was a very strong response rate to the survey at 45% for artists (1,027 responses) and 50% for organisations (152 responses). This allows ACNI to say with some confidence that the findings are representative of all emergency grant beneficiaries. A fuller, more comprehensive analysis will look at differences in responses by artists by Local Government District, Urban/Rural Classification and Deprivation.

Artists Evaluation Survey Findings

Demographics: 60% male / 37% female / 1% non-binary / 2% prefer not to say
Artform: 52% music / 25% theatre / 25% community arts
Sector: 76% music, performing and visual arts
Impact of Covid-19
- 74% said they had to completely remove any non-essential spending
- 24% had been unable to make rent/mortgage payments
- 22% struggled to meet basic food costs
Impact of Grant
- 47% of respondents said the emergency grant covered between 50% and 100% of their income for 20/21
- 49% of funded activity targeted young people / 39% older people and 25% deprived
- 48% of respondents said their grant to the purchase of equipment to increase the quality of work
• 77% able to develop new artistic content as a result of the funding

Future
• 63% agreed their future careers as creative professionals was ‘more certain’

Organisations’ Evaluation Survey Findings

Financial impact
• 69% used funding to maintain engagement / keep in contact with audiences
• 80% strongly agreed/agreed that their immediate financial stress was relieved

Protecting organisations/jobs
• 85% said their organisation scale would have reduced without funding
• 95% still need support to guarantee long-term financial stability
• 67% were able to protect jobs and retain skills

Future
• 55% said they able to continue trading into 2021/22 but that ‘there is uncertainty about its longer term sustainability’

4. Continued Monitoring of sector specific data sources

Continuous Household Survey (CHS)

The updated Continuous Household Survey will not be available until Autumn 2021
In the meantime previous years are available here:

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%) 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.
Qualitative Research (Thrive)

Following on from the General Population Survey: To establish arts and culture engagement levels in Northern Ireland during the COVID-19 Pandemic, ACNI wanted to know more about specific groups in society accessing the arts, to:

- establish levels of engagement with the arts;
- preferred methods of engagement; and
- chill factors

In particular, those from socially deprived backgrounds; those with a disability; and minority ethnic groups to be consulted across NI on a Belfast, Derry, rest of NI and urban rural basis.

In November 2020, ACNI commissioned Thrive to deliver this group consultation.

Four groups were recruited and group discussions were held during February and March 2021. Recruitment was challenging due to Covid restrictions and all groups took place using zoom.

The 4 groups were:

Group 1 – Adults aged 25-60 with a learning disability. Some of the group also had physical disabilities. Mixed gender. Location: Greater Belfast

Group 2: Adults aged 35-65+. Mixed Gender Location: Garvagh and surrounding areas. One person was from a minority ethnic group.

Group 3: Adults aged 35-65+. Mixed gender Location: Derry/Londonderry and surrounding areas. Three people in this group came from a minority ethnic community.

Group 4: Adults aged 35-65+ from a mainly minority ethnic group. Location: Across NI but mainly in the North West

Across the 4 groups, 34 people were part of the discussions. These are the key findings from the consultation:

- Covid has impacted on what arts activity is available and how that activity has been accessed.
- People have continued to access arts activity in the ways that work for them and for some this has been new activity that they didn’t know about and/or couldn’t have accessed so easily before.
- Online and live experiences are seen as different and provide different benefits.
- The ideal is a mix of both online and live arts experiences for attending and participating in arts activity.
• Access in all its forms is not simply eradicated by going online.
• Outdoor offers ‘safer’ spaces especially initially post lockdown.
• Barriers still need work to ensure opportunities to engage are more readily available.
• Key to minimising those barriers is understanding what people lives are like and what role arts activity can have in those lives.

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, 97 organisations in 2019/20, are required to complete an online survey at the end of each financial year, including the composition of their workforce across a number of Section 75 criteria. These organisations include employees, board members and volunteers; providing a robust picture of the arts sector in Northern Ireland. This survey collects:

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

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 2019/20, only 1 per cent of staff were drawn from ethnic minority communities. This compares to 1.8 per cent at the population level.1

Diversity
At an overall sector level, 52 per cent of employees were female and 48 per cent male. This parity was largely replicated across all employment types with the notable exception of managers, where almost two-thirds (65 per cent) were female.

Half of the workforce is aged between 25 and 44. Young people are particularly well represented amongst artistic staff. Over the past four years, the proportion of younger people aged 16 to 24 and older people aged 65+ working for AFP clients has fallen, sharply.

1 Based on the 2011 Census
**Schools**

In 2019/20, 2,960 activities (performances, participation based events and exhibitions) were delivered in schools during 2019/20.

59% of clients delivered activities in schools. Most worked in primary and post primary schools but a significant proportion (20%) delivered activity in special schools, providing support for children with educational needs.

AFP clients visited 407 unique schools across Northern Ireland, mainly in urban areas. 56% were primary schools, with a further 33%, post primary schools.

The overall number of visits made by funded clients to schools fell by a quarter compared to the previous year, with nurseries and special schools most affected. This is likely, in part, to be due to the enforced school lockdown, the consequence of the COVID-19 pandemic.

**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 2020 to 31st March 2021 there were 290 individual artist grants made, and almost twice as many applications declined. Equality monitoring information is collected as an element of the application process. This provides a picture of the individual artist demographics in Northern Ireland and contributes towards ACNI’s understanding of the sector. Equality monitoring information is collected across all nine Section 75 fields.

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

<table>
<thead>
<tr>
<th>Disability</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>91</td>
</tr>
<tr>
<td>No</td>
<td>706</td>
</tr>
<tr>
<td>Not answered</td>
<td>82</td>
</tr>
<tr>
<td>Total</td>
<td>879</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gender</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>293</td>
</tr>
<tr>
<td>Female</td>
<td>344</td>
</tr>
<tr>
<td>Transgendered</td>
<td>0</td>
</tr>
<tr>
<td>Not answered</td>
<td>242</td>
</tr>
<tr>
<td>Total</td>
<td>879</td>
</tr>
<tr>
<td>Dependents</td>
<td>No.</td>
</tr>
<tr>
<td>------------</td>
<td>-----</td>
</tr>
<tr>
<td>Yes</td>
<td>248</td>
</tr>
<tr>
<td>No</td>
<td>556</td>
</tr>
<tr>
<td>Not answered</td>
<td>75</td>
</tr>
<tr>
<td>Total</td>
<td>879</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Political party</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nationalist</td>
<td>171</td>
</tr>
<tr>
<td>Unionist</td>
<td>36</td>
</tr>
<tr>
<td>Other</td>
<td>300</td>
</tr>
<tr>
<td>Not answered</td>
<td>372</td>
</tr>
<tr>
<td>Total</td>
<td>879</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Religion</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buddhist</td>
<td>10</td>
</tr>
<tr>
<td>Catholic</td>
<td>207</td>
</tr>
<tr>
<td>Hindu</td>
<td>0</td>
</tr>
<tr>
<td>Islam</td>
<td>2</td>
</tr>
<tr>
<td>Jewish</td>
<td>2</td>
</tr>
<tr>
<td>Protestant</td>
<td>81</td>
</tr>
<tr>
<td>None</td>
<td>338</td>
</tr>
<tr>
<td>Other</td>
<td>43</td>
</tr>
<tr>
<td>Not answered</td>
<td>196</td>
</tr>
<tr>
<td>Total</td>
<td>879</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>778</td>
</tr>
<tr>
<td>Black African</td>
<td>5</td>
</tr>
<tr>
<td>Chinese</td>
<td>0</td>
</tr>
<tr>
<td>Mixed ethnic</td>
<td>12</td>
</tr>
<tr>
<td>Other Asian</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
<td>8</td>
</tr>
<tr>
<td>Not answered</td>
<td>74</td>
</tr>
<tr>
<td>Total</td>
<td>879</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Marriage</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Married</td>
<td>286</td>
</tr>
<tr>
<td>Divorced</td>
<td>26</td>
</tr>
<tr>
<td>Seperated</td>
<td>22</td>
</tr>
<tr>
<td>Widowed</td>
<td>6</td>
</tr>
<tr>
<td>Unmarried</td>
<td>410</td>
</tr>
<tr>
<td>Not answered</td>
<td>129</td>
</tr>
<tr>
<td>Total</td>
<td>879</td>
</tr>
</tbody>
</table>
### Individual Disabled Artists Programme

The IDA Awards grant round is a dedicated annual arts development programme, delivered through University of Atypical, that enables individual D/deaf and disabled artists working across a range of art forms to apply for funding to develop their professional artistic careers. The bursaries provide valuable opportunities for each artist to produce a new high-quality creative work, receive training, or engage with professional mentoring. The IDA Awards scheme is managed by University of Atypical on behalf of ACNI.

The deadline for submissions in the most recent round was in November 2020.

### 5. Continued Communications Content that Promotes positive attitudes towards Section 75 Groups

#### Disability Awareness Week

In celebration of Disability Awareness Week, 30th November - 4th December 2020, the Arts Council of Northern Ireland highlighted some of the amazing arts organisations that work with people with disabilities.

**Kids in Control (KIC)** firmly believe that Art is about everything and for everyone. KIC is a professional theatre company that values children and young people of all abilities.
and backgrounds and is the foremost professional physical theatre company working with young people in Northern Ireland. They are profoundly inclusive and cut through traditional divisions of physical and learning ability, religion and social background. Skill sharing and empathy between participants are the cornerstones of KIC’s artistic practice, which ensures diversity, tolerance and creative generosity among all of their participants.

In this video from March 2020 we get an insight into, Physical Graffiti, a KIC core programme that runs annually, providing supported access for young people with Autism Spectrum Disorder to high quality creative learning programmes. [https://youtu.be/RmOebGaXPOQ0](https://youtu.be/RmOebGaXPOQ0)

**Drake Music Project** Ireland provides access to independent music making for children and adults with complex disabilities. Workshops in composition and performance skills are afforded by the provision of adapted computer interfacing technology, in order that physical and cognitive ability is matched to an appropriate gestural interface, allowing people with disabilities the opportunity to express their creativity in an independent and controllable environment. The Professional Access Music Tutors of the Drake Music Project Northern Ireland design, implement and deliver music creativity and learning programmes for children and adults with diverse and complex disabilities, to give people with disabilities the opportunity to achieve their full potential.

As an arts organisation that crosses the boards into design and research with assistive technology needed and created for workshops, Drake Music NI are involved in several research projects, and are currently partners in 3 PhD programs with QUB and the Sonic Arts Research Centre. Drake musicians are involved with design programs to create new instruments and controllers for physical control of the creative process, and our musicians have performed in Bern, Hamburg, Dublin, at Acoustic Picnic and many times at the Black Box sessions. Our instrument designs and trials mean that more and more talented people get the opportunity to be creative on their own terms. [www.drakemusicni.com](http://www.drakemusicni.com)

In this video we revisit a 2015 Big Ears public engagement partnership project between QUB Sonic Arts Research Centre and Drake Music NI, which has developed out to date with currently 3 full funded PhD programs partnered with both organisations. On the first day of this collaboration, the researchers met with the musicians from Drake Music NI, together they planned how they would create bespoke input devices for Ableton Live workstations. Their remit was to design accessible musical instruments. The prototype interfaces that were created included a hacked game controller, gestural video camera interaction using an LED glove, and touch sensors that were calibrated to the musician’s facial movements. [https://youtu.be/WLtVDfQri5k](https://youtu.be/WLtVDfQri5k)

**Project Sparks** harnesses the empathy and resilience of creatively gifted disabled young-people by training them to teach music and dance to primary school children. These young people are called ‘Leaders’, to empower them to make a step toward emancipating themselves from the marginalising labels they may have been given in the past. Over the last three years, Sparks’ Leaders have taught over 1,000 children from Catholic, Protestant, rural and minority-ethnic communities. These inspirational
young people have proven that, by teaching alongside qualified teachers, they have a singular capacity to use music to inspire the most disadvantaged children to embrace difference and overcome adversity.

Here we revisit a project launched in August 2020, an exciting collaboration by Project Sparks with the children and teachers of The Model, St Paul’s and Greenhaw Primary Schools. This first-of-its-kind programme will help fifteen disabled young-artists and project staff teach over 200 children. Kids will explore creative expression by learning from inspirational young people who have overcome incredible challenges and teachers will gain new skills to capture their pupils’ imaginations, as they use music to drive the entire curriculum.  

https://youtu.be/-bxuTve_wUE

Replay Theatre Company has been running for over 30 years. Funded by the Arts Council, it is a small company, with big ambitions, and its success has been built on the belief that all children should have access to high quality theatre experiences. Although it creates all kinds of shows for the youngest of children right up to teens, it’s probably best known for its work with children with profound and multiple learning disabilities and complex needs.

Its August production, COCO, was a story about a small koala and his adventures through the jungle. Written and performed by Mary McGurk and directed by Andrew Stanford, who also composed the sound design for the show, it is a full sensory experience, set against a brightly coloured, feathery backdrop, designed to immerse the audience into COCO’s rainforest home. But this was a theatre show with a difference. The performance space was a converted transit van, the back of which flipped down to transform into a bespoke travelling theatre and the performance was, rather unusually, designed for an audience of one.  

https://www.youtube.com/watch?v=YmWqEUxDOD4

**University of Atypical** is a disabled-led arts charity, taking an empowerment based approach towards supporting disabled and D/deaf people’s involvement in the arts. The organisation specialises in developing and promoting the work of disabled and D/deaf artists in reaching disabled and D/deaf audiences.

Working with all art forms and across all impairments, University of Atypical delivers a year-round programme of exhibitions and events including the annual Bounce Arts Festival, which presents an exciting range of music, theatre, dance and visual arts by disabled and D/deaf artists, alongside family-friendly activities. Atypical Gallery shows work by disabled and D/deaf visual artists on a year-round basis. University of Atypical also manages the iDA grant scheme for individual disabled and deaf artists, with funds from the Arts Council of Northern Ireland, and the Arts & Disability Equality Charter, which supports venues to be as accessible as possible for disabled and D/deaf audiences and artists.

**Bounce** is the annual arts festival produced by the University of Atypical that showcases outstanding new work by D/deaf and disabled writers, producers, actors, dancers, musicians and directors.  

**The festival returns from 4th-6th December and it free to**
enjoy. Watch the trailer at https://vimeo.com/485028224 and for tickets visit www.bounce2020.org

**Stage Beyond**, based in Derry-Londonderry, is an award-winning Theatre Company for adults with learning disabilities. The company offer professional arts training in a variety of disciplines with the aims of using the arts as a tool to promote self-esteem, sociability and life skills.

From entertaining the people of Derry with Shakespeare in the Street, to staging epic Christmas pantos, Hamlet and opera, this talented bunch are not afraid to tackle anything and bring high energy, talent and huge amounts of passion to everything they do! They’ve also just won yet another award picking up 2020 National Showcase Award in the Achates Philanthropy Competition.

Here we look back at a 2018 production of Gulliver’s Travels and talk to some of the Stage Beyond group members about just how much Stage Beyond benefits their lives. https://www.youtube.com/watch?v=8PkCT38lGDY

**VOID Gallery**, in Derry-Londonderry, is a contemporary art gallery which showcases the work of established Irish and international artists. In addition, VOID do an incredible amount of outreach work with schools, older people and with people with disabilities. Today (30th November) the gallery welcomes back artist, Clare McLaughlin, who will bring her art project, Seen-Unseen, to the Zoom platform. Seen-Unseen deals with the non–visual exploration of art and allows the blind or vision impaired person to experience artwork through their other senses. Each participant will visit Alan Phelan’s exhibition, Echoes Are Always More Muted, through an online tour. Clare will lead a thought provoking, memory stimulating, interactive and sensory session which will explore the exhibition through a tactile workshop. Seen-Unseen at Void Gallery is funded by DCSDC and will take place during Disability Week NI 2020. Visit www.derryvoid.com

News releases, April 2020 – 31st March 2021

- 6 May 2020

- 11 May 2020
  The heroic NI arts organisations reaching out to isolated older people during quarantine http://artscouncil-ni.org/news/the-heroic-ni-arts-organisations-reaching-out-to-isolated-older-people

- 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
18 June 2020
Socially distanced theatre brought to patients and hospital staff Socially distanced theatre brought to patients and hospital staff | Arts Council of Northern Ireland (artscouncil-ni.org)

8 July 2020

19 August 2020
Children’s theatre show tours Northern Ireland Children’s theatre show tours Northern Ireland | Arts Council of Northern Ireland (artscouncil-ni.org)

15 September 2020
Organisations join up to promote Seven inclusive principles for disabled people in Arts & Culture http://artscouncil-ni.org/news/organisations-join-to-promote-inclusive-principles-for-disabled-people

14 October 2020

28 October 2020
New Children’s book addresses mental health worries New Children’s Book addresses Mental Health worries | Arts Council of Northern Ireland (artscouncil-ni.org)

9 November 2020
BBC Culture In Quarantine – new commissioning strand for disabled artists BBC Arts Culture in Quarantine – New Commissioning Strand to support disabled artists | Arts Council of Northern Ireland (artscouncil-ni.org)

30 November 2020
Disability Awareness Week (added to ACNI website as a blog and promoted as a social media campaign over that week) Disability Awareness Week 2020 | Arts Council of Northern Ireland (artscouncil-ni.org)

22 February 2021
£94,000 awarded to d/Deaf and disabled artists £94,000 awarded to d/Deaf and Disabled Artists | Arts Council of Northern Ireland (artscouncil-ni.org)

14 January 2021
Arts Council announces £110,000 for arts projects benefitting older people across Northern Ireland Arts Council announces £110,000 for arts projects benefitting older people across Northern Ireland | Arts Council of Northern Ireland (artscouncil-ni.org)

5 March 2021
International Women’s Day celebrates Women in the Arts in Northern Ireland International Women’s Day celebrates women in the arts in Northern Ireland! | Arts Council of Northern Ireland (artscouncil-ni.org)

11 March 2021
Children and young people encourage to enjoy, Break-Time, Arts Care’s new mental health programme Children and Young People encouraged to enjoy,
6. 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 ten 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 174 grant awards and reached 25,000 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).

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

The Creative Schools Programme year runs by the academic year, not the financial year. Therefore the information provided below is for schools awarded from September 2020 – August 2021. Please note, some schools had their 2019/20 awards increased and brought into 20/21 due to issues caused by Covid.
<table>
<thead>
<tr>
<th>School</th>
<th>Art Form /Medium</th>
<th>Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>St. Cecilia’s</td>
<td>City Smarts, Videos/Podcasts Music/ on live topics</td>
<td>Kwa Daniels, Julien Raux, Charlie Oundo, Gary Curran, Siobhan Shiels</td>
</tr>
<tr>
<td>ACNI/18493</td>
<td></td>
<td></td>
</tr>
<tr>
<td>£10,855.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lisneal College</td>
<td>Three short films based on ideas developed by key stage 3 students (Film)</td>
<td>Jonathan Burgess</td>
</tr>
<tr>
<td>ACNI/22012</td>
<td></td>
<td></td>
</tr>
<tr>
<td>£8,000.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>St. Josephs</td>
<td>Nurture Room completed (would make a good story designed by the students) Animations</td>
<td>Nerve Centre</td>
</tr>
<tr>
<td>ACNI/22053</td>
<td></td>
<td></td>
</tr>
<tr>
<td>£7,980.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blessed Trinity</td>
<td>Film based on “The Joy of Writing” year 8 Audience p7 children in the feeder primary schools.</td>
<td>Fighting Words and Graeme Ginty</td>
</tr>
<tr>
<td>ACNI/21999</td>
<td></td>
<td></td>
</tr>
<tr>
<td>£7,827.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Malone College</td>
<td>Exhibition focusing on drawing and printmaking (Visual)</td>
<td>Anushiya Sundaralingam</td>
</tr>
<tr>
<td>ACNI/18486</td>
<td></td>
<td></td>
</tr>
<tr>
<td>£8,000.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ashfield Girls</td>
<td>Possible Exhibition of three-dimensional words inspired by lockdown-/ collaborative poem/piece</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Now in its third 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 have had the opportunity to work with professional artists to deliver a unique arts project linked to school development priorities. The schools worked with artists on a range of creative projects including, creative writing, music, photography, film making and drama.

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

- Being part of a supportive group
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.

Loans were made to 4 schools in March 2019 and since then, no new work has gone out to schools or new loans made with new schools as a result of the Covid pandemic. 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 Visual Arts team at ACNI are planning, before the end of this academic year, on following up with the 21 expressions of interest they received from schools across NI in their call out in June 2019 as they were unable to do this last year.

**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 was considered.

Unfortunately, there was no Premium Payments programme in 2020/21 due to ACNI Covid 19 response and there is currently no plan to administer the Premium Payments programme in 2021/22 at this point in time. However, an additional £2,500 was made available for applicants to the Individual Emergency Resilience Programme 2 to cover personal assistance to support their disability requirements.

7. **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, an adult project, which has been designed to meet and fulfill 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 offer 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, rurally 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, IConnectProgramme 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. Programme - 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, rurally 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. LGBTQ+ 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.

The programme for 2020/21 included ‘Queer at Queens’ an ongoing collaboration with QUB and increased training, mentoring and master-classes for artists, LGBTQ young people and disabled LGBTQ+ artists.

The 2020 festival successfully programmed outside live performances and exhibitions with most festival programming moving to on-line forums. Outburst reported during 20/21 their geographic range increase exponentially due to online migration of work. Public events and the year round Arts Development programme saw increased audiences from across Ireland and the UK while online performances like the screening of Abomination gathered audiences of 7,000 in 32 countries and 14,000 for Outburst Digital Pride (in collaboration with partners in Peru and India).

**Festival Events**

Queer and Now, New commissions, co-productions and open call opportunities for artists from NI.

- Enact: Participatory events and gathering/learning spaces
- Here and There: International cultural sharing and engagement globally.
- Roaming Signal; New queer touring work and curated shows.
- Satellite Dishes: Events, happenings, broadcasts that venture beyond traditional venues and platforms

Artists Development Programme (aimed at local queer artists)
- Master classes with established cutting edge queer practitioners
- Queer Theatre lab / peer critique / performance lab sessions.
- Critical Friends commissioning of critical writing and podcasts from local experts and enthusiasts
Technical training: Skill development for performers, artists and writers, opportunities to learn and experiment with tech equipment

Outburst Salon

Fortnightly film screenings exploring queerness and other identities and issues. Q+, the Outburst Queer reading group, specific themes and ideas in queer art, in collaboration with Outbursts AIR Patrick Scullion

Intro- Book Club, introduction to classic and popular queer texts for the curious reader. Outburst Digital Queer Arts Tool-kit, an informal learning curriculum - a library of key texts, films, performances, ideas and influences and toolkits.

Queer at Queens - a series of events will build capacity for non-academic engagement with more complex ideas in queer art and performance.

The Rainbow Project

Rainbow Project’s ‘Branching Out’ proposal aimed to support the organisational and artistic development of the OUTWRITE, a grass roots group of creative writers from the LGBTQ+ community.

Project Aims:

- To explore Queer Identity Through Art
- To facilitate Outwrite exploration of artforms other than writing
- To gain a better understanding of the impact of the community arts on LGBTQIA+ people in Northern Ireland
- To launch a publication of Outwrite’s work
- Promote and increase awareness of Outwrite

The project:-
Delivered a series of workshops cantered around queer expression through art for the public and Outwrite members.

WorkOuts: Round table discussions with local LGBTQIA+ artists, followed by 5 workshops around exploring queer identity.

Outsharings and Outwrite workshops: Facilitated workshops with writers and experienced artists.

Supported a qualitative pilot research paper by Dr. Shelley Tracey on Community Arts with LGBTQIA+ people in Northern Ireland.

Produced a publication with members of Outwrite with a launch including inviting local guest local artists to perform their work.
Created and launched a series of films on individual members work as part of Outwrite.

**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.

In 2020 ArtsEkta Cultural Coach programme commenced new three year developmental projects. Luminate a public art project, World of Words story-telling project and Fusion and Inclusion a music and dance project.

The Cultural Coach model integrated online delivery alongside production and distribution of materials packs and resource sheets. This new model of working resulted in strong artform development including animations created as part of the World of Words story-telling project and showcasing of all projects through the highly successful Virtual Mela which attracted an audience of 250,000 globally

Annual Programme 2020/21:

Cultural Coach - outreach workshops consisting of intercultural exchanges and arts to a network of schools and community groups across NI.

One World Days: 300 participants, 11-13yrs old
Luminate: 75 participants, 7-90yrs old
World of Words: 90 participants, 7-14yrs old, 3000 audience members
Fusion and Inclusion: 120 participants, 7-14yrs old, 3000 audience members

**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. This organisation is 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 on-
line 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 2020/21:**

**Taiko@Home:** Adult and children’s taiko classes online via Zoom.

**Radio Taiso:** Movement and traditional Japanese weekly exercise sessions.

**Lantern Project:** Online community lantern project, home delivery packs, online draw-in sessions and lantern display filmed at the Playtrail.

**Hannari Club:** Hannari club dancers, online classes a lifeline to the Japanese community throughout lockdowns.

**Fireworks and Create Dance ‘Stomp’ Project:** Online dance project

**Shogo Yoshii Piece Recording:** We have collated the different parts of the piece ready to begin rehearsing and recording if possible with COVID restrictions.
2 Please provide examples of outcomes and/or the impact of equality action plans/ measures in 2020-21 (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 2020-21 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 2020-21 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 2020-21 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. Section 75 training is usually offered to all staff members each year. There was no training provided in 2020/21 as a result of Covid. Online training was signposted in May 2021 for all staff to complete until suitable in person training can take place.

6 In the 2020-21 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)*
PART A

☒ Yes, through the work to prepare or develop the new corporate plan
☒ Yes, through organisation wide annual business planning
☐ Yes, in some departments/jobs
☐ No, these are already mainstreamed through the organisation’s ongoing corporate plan
☐ No, the organisation’s planning cycle does not coincide with this 2020-21 report
☐ Not applicable

Please provide any details and examples:

ACNI’s 5 year framework 2020-21 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 2020/21 business plan was written to reflect the KPIs that relate to the 5 year framework 2020-21. Section 75 considerations were central to the business planning process.

Equality action plans/measures

7 Within the 2020-21 reporting period, please indicate the number of:

Actions completed: 1  
Actions ongoing: 7  
Actions to commence: 2

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 2020-21 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 2020/21 period where possible. No changes have been made, however, some actions have been impacted by the Covid pandemic.
9 In reviewing progress on the equality action plan/action measures during the 2020-21 reporting period, the following have been identified: (tick all that apply)

- Continuing action(s), to progress the next stage addressing the known inequality
- Action(s) to address the known inequality in a different way
- Action(s) to address newly identified inequalities/recently prioritised inequalities
- Measures to address a prioritised inequality have been completed

Arrangements for consulting (Model Equality Scheme Chapter 3)

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

- All the time
- Sometimes
- Never

11 Please provide any details and examples of good practice in consultation during the 2020-21 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 2020-21 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
PART A

☐ 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:

During the Covid pandemic, ACNI have primarily consulted with the arts sector through online questionnaires and have collected information regarding Section 75 groups through applications to emergency funding programmes where possible.

Consultations in the form of focus groups for research purposes have taken place over Zoom or Microsoft Teams. An example of which was the research Thrive completed on ACNI’s behalf comprising of 4 focus groups. The 4 groups were:

Group 1 – Adults aged 25-60 with a learning disability. Some of the group also had physical disabilities. Mixed gender. Location: Greater Belfast

Group 2: Adults aged 35-65+. Mixed Gender Location: Garvagh and surrounding areas. One person was from a minority ethnic group.

Group 3: Adults aged 35-65+. Mixed gender Location: Derry/Londonderry and surrounding areas. Three people in this group came from a minority ethnic community.

Group 4: Adults aged 35-65+ from a mainly minority ethnic group. Location: Across NI but mainly in the North West.

13 Were any awareness-raising activities for consultees undertaken, on the commitments in the Equality Scheme, during the 2020-21 reporting period? (tick one box only)

☐ Yes ☐ No ☒ Not applicable

Please provide any details and examples:

The final equality and disability action plans were shared with each of the consultees before publishing on ACNI’s website in 2019/20. The plans will run for 5 years to 2023/24. Consultation and awareness raising will be undertaken for any new or revised plans in the future.

14 Was the consultation list reviewed during the 2020-21 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)
PART A

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 2020-21:

[ ] 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:

No consultations were conducted in 2020/21.

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 2020-21 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 2020-21 reporting period? (tick one box only)

- [ ] Yes
- [ ] No, already taken place
- [x] No, scheduled to take place at a later date
- [ ] Not applicable

Please provide any details:

An audit of inequalities study is to be undertaken during 2021/22.

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 2020-21 reporting period, has shown changes to differential/adverse impacts previously assessed:

ACNI is committed to evaluating its programmes and have recently completed an evaluation of its emergency funding for artists and organisations.

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 2020-2024. A further audit of inequalities is planned for 2021/22.

**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 2020-21, 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. 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.

In May 2021, staff were asked to complete Section 75 training online on CAL Links until it feasible to provide such training in person again.

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

N/A

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

26 Please list any examples of where monitoring during 2020-21, across all functions, has resulted in action and improvement in relation to access to information and services:

N/A

**Complaints (Model Equality Scheme Chapter 8)**

27 How many complaints in relation to the Equality Scheme have been received during 2020-21?

Insert number here: 0

Please provide any details of each complaint raised and outcome:
Section 3: Looking Forward

28 Please indicate when the Equality Scheme is due for review:

2023/24

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 (2020-21) 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:

- 3 Fully achieved
- 3 Partially achieved
- 3 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>
2(b) What **training action measures** were achieved in this reporting period?

<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. This does not represent all staff and Board members. Further training needs to be offered going forward. Online training was signposted in May 2021 until in-person training can resume.</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>There were a total of 6 references/images of disabled people used in communications output during</td>
<td>Increased public awareness of disabled artist’s work</td>
</tr>
</tbody>
</table>
In addition, during Disability Awareness Week, 30th November - 4th December 2020, the Arts Council of Northern Ireland highlighted some of the amazing arts organisations that work with people with disabilities.

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</td>
<td>Facilitate completion of Northern Ireland research strand</td>
<td>Encourage participation by disabled people in publiclife</td>
</tr>
</tbody>
</table>
3. Please outline what action measures have been **partly achieved** as follows:

<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>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 have received training. Online training has been signposted until in-person training can resume.</td>
</tr>
<tr>
<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>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. Terms of Reference have been developed for Rural and Ethnic Minority Forums. Each have criteria for recruiting members, one of which is the inclusion of a disabled person where</td>
</tr>
</tbody>
</table>
PART B

### Arts Council of Northern Ireland to participate in research to establish the feasibility of a national disability access card

<table>
<thead>
<tr>
<th>Action Measures not met</th>
<th>Reasons</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Scope existing access provision to core funded venues to evidence need</td>
<td>The closure of venues has resulted in this project being delayed. Terms of reference are being developed in 2021/22 and providing funding is available, the research will take place in 2022/23. There was a health and safety capital programme opened in 2020/21 which allowed clients to apply for funding to improve their accessibility once venues were allowed to reopen.</td>
</tr>
<tr>
<td>2. Implement a revised Premium Payment programme to remove barriers to engagement by disabled people</td>
<td>In 2020/21 no premium payments programme was run due to ACNI Covid-19 response. However, an additional £2,500 was made available for applicants to the Individual Emergency Resilience Programme 2 to cover personal assistance to support their disability requirements.</td>
</tr>
</tbody>
</table>

The first meeting is scheduled for Autumn 21.

This project has been halted because of the Covid pandemic. Resumed in July 2021 and ACNI are involved in this. Led by Arts Council England.

Please outline what action measures have not been achieved and the reasons why why.

4. **Please outline what action measures have not been achieved and the reasons why why.**
### PART B

| 3 | Arts Council of Northern Ireland to participate on an arts and culture funders round table on disability to positively address priorities relating to access, employment and quality of experience | This was to be led by ANDREW MILLER, the previous UK Disability Champion and Arts & Culture (now David Stanley). There has been no meeting on this since the Covid pandemic and this has evolved into the disability access card (separate objective – partially completed). This objective is now a legacy target. |

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), BBGM 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?
PART B

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>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

\(^1\) **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.

\(^2\) **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.

\(^3\) **National:** Situations where people can influence policy at a high impact level e.g. Public Appointments.

\(^4\) **Regional:** Situations where people can influence policy decision making at a middle impact level.

\(^5\) **Local:** Situations where people can influence policy decision making at lower impact level e.g. one off consultations, local fora.