Equality Impact Assessment of the:

Intercultural Arts Strategy

CONSULTATION DOCUMENT

Issued: 10th June 2011
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Executive Summary

A. In accordance with the Equality Scheme and the Equality Commission Guidance, the Arts Council is carrying out an Equality Impact Assessment (EQIA) of the Intercultural Arts Strategy. The Arts Council is committed to ensuring full compliance with its equality duties under Section 75 of the Northern Ireland Act and this impact assessment is evidence of this commitment. The assessment has been based on the practical guidance for carrying out Equality Impact Assessments issued by the Equality Commission in February 2005.

B. The principal aim of the Intercultural Arts Strategy is to create as many avenues as possible for minority ethnic communities to access and participate in the arts in Northern Ireland and further afield. The Arts Council proposes to meet the creative and social needs of minority ethnic communities through a set of strategic themes, objectives with related performance indicators. The strategic themes of the Intercultural Arts Strategy centre upon the artistic and social issues identified through the Arts Council’s research and consultation within the sector. The six strategic themes include: Intercultural Engagement; Developing the Minority Ethnic Arts infrastructure; using the arts to develop Community Cohesion; using the arts to increase awareness of Diversity, and developing programmes that use the arts to develop Good Relations and as a vehicle to tackle Racism.

C. In developing the Intercultural Arts Strategy, the Arts Council conducted desk research into relevant data and publications relating to those from minority ethnic communities within both a social and arts context. Whilst all the findings may not be directly relevant, the research raised a number of issues which the Arts Council considered in developing its position in promoting and improving access and participation in the arts for those from minority ethnic communities in Northern Ireland.

D. In respect of the nine categories of persons identified in Section 75 the Arts Council has identified the following issues in relation to the Intercultural Arts Strategy:

- Under the Race category, the Arts Council established through primary (consultations with the sector) and secondary (published research and data sources) research that those from minority ethnic communities are not accessing and participating in the arts to the same extent as other sub-groups in societies. For example, a number of barriers can impede engagement with the arts, e.g. language, social barriers and irrelevance to own culture. In addition, data captured through the various monitoring systems the Arts Council employs reveal that both the targeting of minority ethnics (by arts organisations) and the number of successful minority ethnic applications (to programmes such as SIAP) was relatively low in comparison to other sub-groups in society.
• In relation to Age, research shows that first generation immigrants have little or no contact on a cultural basis with the arts in Northern Ireland.
• Under the Gender and Religious categories, research reveals that some minority ethnic women are not able to engage with the arts in Northern Ireland due to cultural/religious reasons.
• In terms of Dependant Responsibilities, research shows that child-care costs amongst minority ethnic parents can be barrier in their attendance and participation in the arts.

E. Consideration of Measures to mitigate impacts summarises the potential or actual adverse impacts addressed throughout this document, while also setting out a number of measures to mitigate such impacts.

F. The Arts Council encourages comments on the findings of this Equality Impact Assessment. This report has been published on the Arts Council of Northern Ireland’s website: [www.artscouncil-ni.org/subpages/compliance.htm](http://www.artscouncil-ni.org/subpages/compliance.htm). All consultees mentioned in our Equality Scheme will be contacted and encouraged to submit responses to this EQIA consultation process.

G. The consultation co-ordinator for this report is:

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This document is also available upon request for any individual/organisation, in alternative formats, e.g. Braille, Large Print, Computer Disk, AudioTape and other languages.
Introduction

The Intercultural Arts Strategy (2011-2016) has been prepared in recognition of the priorities set out in our five year strategy, Creative Connections (2007-2012). Theme three within Creative Connections: Growing Audiences and Increasing Participation highlights our commitment to fostering the expression of cultural pluralism; building dialogue and promoting understanding, through exchanges within and between communities and their cultures. The Intercultural Arts Strategy addresses the importance of exploring and developing opportunities for those from minority ethnic communities to engage with the arts.

Northern Ireland has a significantly smaller minority ethnic community than the rest of the UK. The last Census (2001) revealed that it was less than one per cent (14,272 people) of the population, compared to nine per cent in England, and two per cent in Wales and Scotland. However, since the accession of the A8 countries of Central and Eastern Europe in 2004, Northern Ireland has increasingly become a more diverse society. Notably, minority ethnics are just as heterogeneous as any other sub-group in society, for example, there are various ethnic and faith groups currently living in Northern Ireland. Furthermore, within single ethnic and faith groups there can be differences in culture, language and religious practice. Therefore, the Intercultural Arts Strategy considers the needs of both ethnic and faith groups living in Northern Ireland. In addition, some people from minority ethnic communities experience barriers which prevent them from accessing and participating in a wide range of arts activities. These obstacles may be language, social barriers, irrelevance to own culture, financial, and lack of transport. Acknowledging such issues, the Arts Council recognised the importance of establishing an effective strategy that will help improve access and participation in the arts as well as addressing the social challenges minority ethnic communities face on a daily basis.

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

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

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

**Section 75**

Under Section 75 of the Northern Ireland Act 1998, the Arts Council of Northern Ireland is required to have due regard to the need to promote equality of opportunity:

- between persons of different
  - religious belief
  - political opinion
  - racial group
  - age
  - marital status
  - sexual orientation
- between men and women generally
- between persons with a disability and persons without; and
- between persons with dependents and persons without.

Without prejudice to the obligations set out above, the Arts Council is also required to have regard to the desirability of promoting good relations between persons of different religious beliefs, political opinion or racial group.

Schedule 9 of the Act sets out the detailed procedure for the implementation of this duty including the publication of an Equality Scheme and to conduct Equality Impact Assessments (EQIA) of selected policies. In response to the Act, the Arts Council
prepared an Equality Scheme which was approved by the Equality Commission in June 2001.

In conducting this Equality Impact Assessment the Arts Council will adhere to the following procedure as outlined by the Equality Commission:

- Consideration of Available Data and Research
- Assessment of Impacts
- Consideration of:
  - Measures which might mitigate any adverse impact
  - Alternative policies which might better achieve the promotion of equality of opportunity
- Formal Consultation
- Decision by Public Authority
- Publication of Results of EQIA
- Monitor for Adverse Impact in the Future and Publication of the Results of such monitoring

The Arts Council is now at the Formal Consultation step.

**The closing date for receipt of comments is: 6th September 2011.**
Definition of the aims of the policy

The principal aim of the Intercultural Arts Strategy is to create as many avenues as possible for those from minority ethnic communities to access and participate in the arts in Northern Ireland and further afield. The Arts Council proposes to meet the creative and social needs of this sub-group through a set of strategic themes, objectives with related performance indicators. The strategic themes of the strategy centre upon the artistic and social issues identified through the Arts Council’s research and consultation within the sector. The six strategic themes include: Intercultural Engagement; Developing the Minority Ethnic Arts infrastructure; using the arts to develop Community Cohesion; using the arts to increase awareness of Diversity, and developing programmes that use the arts to develop Good Relations and as a vehicle to tackle Racism.

The Arts Council is committed to addressing the needs of minority ethnics in Northern Ireland through improving access and participation to the arts.¹ Theme 3 (growing audiences and increasing participation) within the current five year strategic plan addresses the changing demographics of the population in Northern Ireland when it states:

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

¹ In accordance with Theme 3, Objectives 3.1 and 3.2 (ACNI’s 5 year Strategic Plan and Corporate Plan).
Consideration of available data and research

In the development of the Intercultural Arts Strategy the Arts Council conducted desk research into available data and published reports relating to minority ethnics within both a social and arts context. Whilst all the findings may not be directly relevant, the research raised a number of issues which the Arts Council considered in developing its position in promoting and improving access and participation in the arts for those from ethnic minority communities in Northern Ireland.

Arts Council of Northern Ireland
- Arts Council of Northern Ireland (2005) Research into the Actual and Perceived barriers to publicly funded arts in Northern Ireland

Published Research and Other Data Sources
- Audiences NI (2007) Barriers to Access to the Arts and to Intercultural Arts Engagement as experienced by the Chinese and Indian Communities in Northern Ireland.


• Scottish Arts Council (2003) Sharing the Spotlight – Increased Access and Participation in the Arts by Minority Ethnic Communities.
2.1 Arts Council Data

Barriers to engaging with the Arts

The Arts Council’s *Research into the actual and perceived barriers to publicly funded arts in Northern Ireland* (2005) identifies a number of barriers that impede take-up and participation by minority ethnics in the arts. These include:

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

Regularly Funded Organisations (RFO) Survey

The RFO is a survey carried out amongst the arts organisations that the Arts Council funds. It reports on various dimensions of each organisation’s work, including the number of activities they offer within each financial year. Data drawn from the RFO survey shows that the percentage of activities targeted at minority ethnic groups is relatively low in comparison to other groups. For example, a larger percentage of activity was targeted at young people, deprived groups and people with disabilities and to a lesser extent with victims, offenders and minority ethnic groups. Targeting in this context is a

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2 Activities include participation, exhibition and performance. In terms of participation this form relates to arts based activity that individuals take part in e.g. workshops, seminars, talks, classes, outreach work.
conscious action taken by arts organisations to encourage a particular group in society to
engage in an arts activity. The methods employed can differ from one organisation to
another and can include the posting of information in newspapers/e-newsletters; leaflet
drops, poster campaigns, disseminating information through community leaders and/or
representative organisations. The results of the survey shows that there is a gap between
what arts organisations aim to do, in terms of encouraging the arts for all in society, and
what they are actually doing (see Table 1). This is particularly evident in the case of
minority ethnics where the level of specific targeting has fallen over the last years (from
7% to 3%). Therefore, arts organisations need to target such groups to ensure that all in
society are made aware of the various opportunities in accessing and participating in arts
activities in Northern Ireland.

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

Note: Multiple responses permitted per activity, hence the percentage total can exceed 100%
Source: ACNI, Survey of Regularly Funded Organisations
General Population Survey (GPS)

The General Population Survey (GPS) is a survey carried out by the Northern Ireland Statistics and Research Agency (NISRA) on behalf of the Arts Council. The GPS has now been conducted on three occasions, i.e. 2004, 2007 and 2009. The main topics covered in this survey include:

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

While the GPS provides a large-scale assessment of the region’s attendance and participation in the arts, statistics are not broken down by minority ethnic grouping as they do not represent a significant proportion of the population to show in the sample. Nevertheless, two questions under public attitudes towards arts and cultural activities are of relevance. The first asks if: the arts from different cultures contribute a lot to society? The data over the six years of this survey has remained remarkably consistent at around 80% approval rating, that is where those surveyed either agreed or strongly agreed with the proposition (see Table 2). The consistency of responses to this question over a six year period provides a level of confidence in the accuracy of results and demonstrates the importance of developing arts amongst and between new communities as well as the indigenous communities in Northern Ireland.

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3 NISRA conducts the General Population Survey as part of its regular NI Omnibus Survey.
Table 2: Contribution to society of arts from different cultures (GPS question: The arts from different cultures contribute a lot to society?)

<table>
<thead>
<tr>
<th></th>
<th>2004</th>
<th>2007</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
<td>%</td>
<td>%</td>
<td></td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>25</td>
<td>24</td>
<td>22</td>
</tr>
<tr>
<td>Agree</td>
<td>55</td>
<td>54</td>
<td>59</td>
</tr>
<tr>
<td>Neither Agree nor Disagree</td>
<td>15</td>
<td>16</td>
<td>14</td>
</tr>
<tr>
<td>Disagree</td>
<td>4</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Don’t Know</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td><strong>Base</strong></td>
<td>1,293</td>
<td>1,211</td>
<td>1,126</td>
</tr>
</tbody>
</table>

Source: ACNI, General Population Survey

The second question of relevance asks respondents if they feel that: Arts and culture is open to everyone in Northern Ireland regardless of differences in religion, ethnic origin or social class? Similarly, the response to this question remains consistent over the six years of the survey with circa 80% of respondents stating that they either strongly agree, or agree with the proposition (see Table 3). However, as this question references religion, ethnic origin and social class it is unclear if each respondent replied with all, or one, of these dimensions in mind. However, while a high percentage of respondents believe that arts and culture is open to everyone in Northern Ireland, the low level of targeting of minority ethnic communities by arts organisations apparently conflicts with this notion of inclusivity endorsed through the GPS survey.
**Table 3**: Openness of arts and culture to people of different religions, ethnic origins or social classes (GPS question: Arts and culture is open to everyone in Northern Ireland regardless of differences in religion, ethnic origin or social class?)

<table>
<thead>
<tr>
<th></th>
<th>2004</th>
<th>2007</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly Agree</td>
<td>18</td>
<td>22</td>
<td>19</td>
</tr>
<tr>
<td>Agree</td>
<td>62</td>
<td>61</td>
<td>65</td>
</tr>
<tr>
<td>Neither Agree nor Disagree</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>Disagree</td>
<td>8</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Don’t Know</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>Base</strong></td>
<td>1,293</td>
<td>1,211</td>
<td>1,126</td>
</tr>
</tbody>
</table>

**Source**: ACNI, General Population Survey

**Equality Monitoring Forms**

Every individual and group/organisation that applies to the Arts Council for funding has to complete an equality monitoring form which accompanies their application form. The purpose of this form is for the Arts Council to gather statistical information on who benefits from the funding relevant to the nine categories of persons identified in Section 75. Dependent on the type of funding sought, the applicant is asked to provide information relating to themselves, to other people who may benefit from the work and/or the composition of board/management committee.

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

5 Under Section 75 of the Northern Ireland Act 1998, the Arts Council must have due regard as to equality of opportunity within and between the nine categories of persons. These groups are:
   Between persons of different religious belief, political opinion, racial group, age, marital status or sexual orientation
   Between men and women generally
   Between persons with a disability and persons without; and
   Between persons with dependents and persons, without
   And, without prejudice to its obligations above, to also have regard to the desirability of promoting good relations between persons of different religious belief, political opinion or racial group.
The results captured from the equality monitoring forms of the Support for the Individual Artist Programme (SIAP)\(^6\) are shown in Table 4. The breakdown of successful applicants to this programme by ethnicity shows that of those who were successful between 2005-2010, 96% were white with only 4% coming from a minority ethnic background. This disparity of funding awards merits further investigation to gain a more meaningful understanding of the issues/barriers that may exist.

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>% of sample</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black African</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Indian</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Irish Traveller</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>Mixed Ethnic</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Other Asian</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>White</td>
<td>96</td>
<td>983</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100</strong></td>
<td><strong>1025</strong></td>
</tr>
</tbody>
</table>

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

\(^6\) SIAP provides funding for artists to develop their work and practice. Support is provided for project assistance, travel grants and international residencies. Applications are assessed against criteria that require evidence of: artistic quality; contribution to the arts; innovation; challenge and a clear articulation of how the support will enhance their skills and career.
2.2 Published Research

In 2007 Audiences NI produced a research document that identified ‘barriers to access’ to the arts and to intercultural arts engagement as experienced by the two largest ethnic groups resident in Northern Ireland – the Chinese and Indian communities. A number of barriers were identified for both the Chinese and Indian communities, see Table 5.

**Table 5: Barriers to attending the arts for the Indian and Chinese communities in Northern Ireland**

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

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

“For older members of the community, engagement with ‘Western’ arts delivered within the context of intercultural presentations (but firmly under the control of their peers and within a Chinese context) was an opportunity to enjoy..."
and share; ‘Western’ arts delivered in a ‘Western’ context was probably not for them.”

Such issues are important to consider when developing actions to increase access and participation in the arts amongst minority ethnic communities as well as with the indigenous communities in Northern Ireland.

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

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

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

‘Sharing the Spotlight – Increased Access and Participation in the Arts by Scotland’s Minority Ethnic Communities’ (Scottish Arts Council, 2003) was the first major study on issues relating to access and participation in the arts by Scotland’s minority ethnic communities. The study consisted of focus groups with ethnic minority groups and the Scottish Arts Council, and interviews with representatives from minority ethnic organisations, local authorities, mainstream arts agencies and artists from a minority background. The research identified barriers to participation and attendance faced by Scotland’s minority ethnic communities. The barriers relating to attendance included several factors which were generally applicable to the mainstream population. These include costs of admission to events, proximity to venues, transport costs, timing of events and the need to provide child-care among parents of young children. Some barriers that were applicable to the general population were more frequently heightened among the minority ethnic communities. These barriers included:

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

Opening Doors: Developing Black and Asian Audiences (AMA, 2001) was a seminar held by the Arts Marketing Association for professionals engaged in developing programmes for culturally diverse audiences. The seminar reported the results of qualitative studies that had been carried out into barriers to attending ‘mainstream venues’. A considerable number of barriers were outlined and these are summarised below:
- **Product and Programme**
  - lack of relevant product; programming does not appear to feature any African, Caribbean, South Asian product/performers;
  - mainstream programme perceived as ‘white’, ‘elitist’ and ‘middleclass’ – ‘not for us’;
  - attending a particular art form would be an unfamiliar risk/fear of not understanding;
  - lack of interest in classical Western culture;
  - own concept of ‘arts’ differs from mainstream (e.g. may include weddings, carnival);
  - unfamiliarity/uncomfortable with procedures (e.g. perception of sitting in silence during a performance, productions starting promptly as ‘the white way’);
  - event/experience is not interactive enough.

- **Venues**
  - safety concerns regarding some environments (e.g. fear of racist attacks in some areas);
  - venue does not appear to have a culturally diverse message/image/audience;
  - signage only provided in English;
  - lack of awareness of availability;
  - no visible African, Caribbean, Asian staff.

- **Other Audience Members**
  - event does not allow for social interaction;
  - no-one from peer group to attend with;
  - fear of being ‘the only one’/expectations of racism.

- **Price**
  - culture and finance;
  - negative value perceptions in relation to product perceived as ‘boring’ or ‘risky’

- **Promotion**
  - promotion is/appears to be targeted at older, white, middle-class attenders;
  - lack of awareness of availability: publicity not visible in local area or in culture-specific media;
  - lack of familiar endorsement of product.

- **People (staff)**
  - no Black or Asian staff visible in the building;
  - no staff speak any South Asian languages, or cannot pronounce names correctly;
  - poor staff customer care/cultural awareness skills; and
  - box office staff do not appear to take Black and Asian programming seriously.
The New Audiences Programme ran between 1998 and 2003 with a total budget of £20 million. Its purpose was to encourage as many people as possible to participate in and benefit from the arts in England. An evaluation report on the New Audiences Programme (Johnson et al 2004) identified priority areas in which audience development work had been carried out amongst general audiences, the disabled, minority ethnics, rural, young people and older people. Examples of best practice specifically related to minority ethnic include:

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

**Published Academic Research**

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

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

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

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

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

Kennedy and Hall (2006) discuss the importance of attracting and retaining arts consumers in studying multiculturalism in Australia and the sustainability of culture through the arts. They state that this is important for arts organisations to address the needs of a diverse population on two levels; firstly, from a financial viability and self-supporting perspective; and secondly, the contribution they make in sustaining cultural practices and traditions through encouraging arts participation. The benefits of the arts is further outlined when they state that: “The contribution of arts participation to social wellbeing and sustained development is not just about facilitating an understanding of other cultures, but it also allows individuals to examine their own cultural values and how they fit into the wider understanding of culture in a society” (Kennedy and Hall 2006: 22). Such issues are not only important in celebrating and encouraging diversity within
multicultural societies but also if intercultural work within the arts sector is to be developed.
Assessment of potential and actual impacts

**Section 75 Categories**
This section sets out potential or actual adverse impacts in relation to each of the nine Section 75 categories as identified through the development and screening of the Intercultural Arts Strategy.

**Religious Belief**
This category was identified during the development and screening of the Intercultural Arts Strategy. Through published research and consultations with the sector it was revealed that some minority ethnic women are not able to engage with the arts in Northern Ireland due to cultural and/or religious reasons. The Arts Council seeks views on measures to mitigate this issue.

**Political Opinion**
The Arts Council has no data on the political opinion category. To date there have been no suggestions that any political grouping suffers any adverse impact in relation to this strategy. Therefore, the equality of opportunity and outcome is the same for all political and non-political groupings. However, the Arts Council seeks views as to whether there is the potential for adverse impact.

**Racial Group**
This category was identified during the development and screening of the Intercultural Arts Strategy. The Arts Council established through primary (consultations with the sector) and secondary (published research and data sources) research that those from minority ethnic communities are not accessing and participating in the arts to the same extent as other sub-groups in societies. For example, a number of barriers can impede engagement with the arts, e.g. language, social barriers and irrelevance to own culture. In addition, data captured through the various monitoring systems the Arts Council employs reveal that both the targeting of minority ethnics (by arts organisations) and the number of successful minority ethnic applications (to programmes such as SIAP) was relatively
low in comparison to other sub-groups in society. Therefore, there may be a potential adverse impact in terms of access. The Arts Council seeks your views on measures to mitigate such issues.

**Age**
During the development and screening of the Intercultural Arts Strategy an issue was identified in relation to this category. Research shows that for first generation immigrants there is a cultural focus orientated toward their ‘homeland’ as they had left it, therefore, there is little or no contact on a cultural basis with the arts in Northern Ireland. As a result, there may be a potential adverse impact in terms of access. The Arts Council seeks your views on measures to mitigate such issues.

**Marital Status**
The Arts Council does not believe that any adverse impact exists on the basis of marital status. During the development and screening of the strategy no adverse impacts were identified, however, the Arts Council seeks views as to whether there is the potential for adverse impact.

**Sexual Orientation**
The Arts Council is unaware of any barrier contained within this strategy that would create any adverse impact on sexual orientation grounds. During the development and screening of this strategy no adverse impacts were identified in relation to access amongst the representative groups. The Arts Council seeks views on this category.

**Gender**
This category was identified during the development and screening of the Intercultural Arts Strategy. Through published research and consultations with the sector it was revealed that some minority ethnic women are not able to engage with the arts in Northern Ireland due to cultural and /or religious reasons. The Arts Council seeks views on measures to mitigate this issue.
**Disability**
The Arts Council does not believe that any adverse impact exists on the basis of disability. Through the development and screening of the strategy no adverse impacts were identified, however, the Arts Council seeks views as to whether there is the potential for adverse impact.

**Dependants**
During the development and screening of the Intercultural Arts Strategy an issue was identified in relation to this category. Research shows that child-care costs among minority ethnic parents can be barrier in their attendance and participation in the arts. Therefore, there may be a potential adverse impact in terms of access. The Arts Council seeks your views on measures to mitigate such issues.
Consideration of Measures to Mitigate Impacts

The following section summarizes the potential or actual adverse impacts that have been addressed throughout this document and sets out a number of measures to mitigate such impacts. The Arts Council seeks views during this public consultation phase on other impacts and measures that may not have been identified.

<table>
<thead>
<tr>
<th>Potential or Actual Adverse Impact</th>
<th>Measures to Mitigate</th>
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<tr>
<td>1. Under the Race category, the Arts Council established through primary (consultations with the sector) and secondary (published research and data sources) research that those from minority ethnic communities are not accessing and participating in the arts to the same extent as other sub-groups in societies. For example, a number of barriers can impede engagement with the arts, e.g. language, social barriers and irrelevance to own culture. In addition, data captured through the various monitoring systems the Arts Council employ reveal that both the targeting of minority ethnics (by arts organisations) and the number of successful minority ethnic applications (to programmes such as SIAP) was relatively low in comparison to other sub-groups in society.</td>
<td>The Arts Council will develop communication avenues which encourage minority ethnic communities to access and participate in the arts. For instance, a webpage will be developed on the Arts Council website to assist in signposting funding opportunities and other relevant information, e.g. free and low costs arts events highlighted through such initiatives as AudiencesNI – Test Drive the Arts. The Arts Council will develop the targeting of arts-based programmes devised for minority ethnic communities, e.g. arts organisations will be encouraged to develop and deliver programming to minority ethnic communities. The Arts Council will develop their promotion of current funding streams of, e.g. Re-imaging Communities Programme, Small Grants Programme, STartUP Programme, Lottery funding, ASOP and SIAP. This will be achieved through one-to-one meetings, workshops, roadshows as well as the dissemination of information through ACNI’s website, e-newsletters and flyers.</td>
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<td>2. Under the <em>Age</em> category, research shows that first generation immigrants have little to no contact on a cultural basis with the arts in Northern Ireland.</td>
<td>The Arts Council will establish an Intercultural Arts steering group comprising of ethnic artists, arts organisations and umbrella organisations within the minority ethnic sector. Developing such partnerships within the sector will ensure that the actions within this strategy meets the needs of all, e.g. hard-to-reach groups as well as those located in rural and urban communities. To ensure that the strategy meets the needs of all minority ethnics, it will be monitored throughout its lifetime to ensure that their ‘voice’ influences the creative and social relevance of this strategy and programme of work.</td>
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<td>3. Under the <em>Gender</em> category, research reveals that some minority ethnic women are not able to engage with the arts in Northern Ireland due to cultural/religious reasons.</td>
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<td>4. Under the <em>Religious</em> category, research reveals that some minority ethnic women are not able to engage with the arts in Northern Ireland due to cultural/religious reasons.</td>
<td>The Arts Council will establish an Intercultural Arts steering group comprising of ethnic artists, arts organisations and umbrella organisations within the minority ethnic sector. Developing such partnerships within the sector will ensure that the actions within this strategy meets the needs of all, e.g. hard-to-reach groups as well as those located in rural and urban communities. To ensure that the strategy meets the needs of all minority ethnics, it will be monitored throughout its lifetime to ensure that their ‘voice’ influences the creative and social relevance of this strategy and programme of work.</td>
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<tr>
<td>5. Under the <em>Dependant</em> category, research shows that child-care costs amongst minority ethnic parents can be barrier in attending and participating in the arts.</td>
<td>The introduction of Premium Payment in 2003 reflects the overarching objectives of the Arts Council of encouraging access to and participation in a broad range of arts activities and overlaps with the general equality issue of differences in participation and uptake by different groups. Similarly, the skewing in the Arts Council objectives towards, for example, persons with a disability gives explicit recognition that different groups have different needs, experiences and priorities in relation to arts policy. This scheme illustrates the Council’s commitment of achieving better and more equitable representation of Section 75 groups within the arts audience. Examples of the types of areas Premium Payments covers include: child-care costs, carer’s costs, language translation, visual aid (e.g. Braille), sign language, and hearing aid assistance.</td>
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</tbody>
</table>
1. Do you think the Arts Council has identified all actual or potential adverse impacts?
2. Is there any additional data or research that you could bring to the attention of the Arts Council to help?
3. Are there any measures or actions that you can identify that would help mitigate against any adverse impacts?
4. There may be some issues that the Arts Council has not fully considered. Please outline any additional comments you may have in relation to the policy.
Consultation Arrangements

The Arts Council recognises the importance of allowing adequate time for consultation and will provide a period of twelve weeks for response. All EQIA responses received will be taken into account when decisions are being made. All comments received will be addressed within an EQIA outcome report.

In building a partnership approach the Arts Council now seeks opinions from all communities in Northern Ireland on the Intercultural Arts Strategy. In meeting this objective we propose to do the following:

- A press advertisement will be placed in the Belfast Telegraph.
- This document will be placed on the Arts Council website, seeking comments [www.artscouncil-ni.org](http://www.artscouncil-ni.org). From the main page follow the link to Compliance on the side bar.
- Letters will be sent to all consultees listed in the Arts Council Equality Scheme and to those consulted in the development of this strategy to encourage comment on this phase of consultation.

Access to documents

This publication can be made available in Braille, Large Print, on Computer Disk, on Audiocassette and can be provided in other languages upon request. For information about obtaining a copy in any of these formats – or to request a copy in any other accessible format – please contact:

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**Telephone**  028 9038 5219  
**Fax**  028 9066 1715  
**Email**  jwitherow@artscouncil-ni.org
This document and the Intercultural Arts Strategy can be accessed on the Council’s website at: http://www.artscouncil-ni.org/subpages/compliance.htm

Consultation

Please submit all comments on this report to Jacqueline Witherow at the above address. Comments will be accepted in any format.
Publishing our Consultation Findings

Notification of the results of this assessment will be published and available through the following mechanisms:

- On the Arts Council of Northern Ireland’s website: [www.artscouncil-ni.org](http://www.artscouncil-ni.org)
- Letters will be sent to those who submit comments to the EQIA consultation process
- To organisations and individuals requesting a copy