

Arts Council of Northern Ireland



**Public Authority Statutory Equality and Good Relations Duties
Annual Progress Report**

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Documents published relating to our Equality Scheme can be found at:

[Equality and Good Relations Duties | Arts Council of Northern Ireland \(artscouncil-ni.org\)](http://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 2021 and March 2022

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 2021-22, 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

1.1. 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 make 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, these include:

- Annual Funding Survey (AFS)
- Support for Individual Artists' Programme (SIAP) grant applications
- Skye Grant Making System (Skye)
- 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 EMWG memberships and terms of reference were reviewed and two meetings have been held in the last year, one in September 2021 and the second one in February 2022. The third meeting is due to take place in September 2022.

1.2. Deliberative Fora

The Arts Council developed two separate deliberative forum groups as a pilot for one year:

1. **Minority Ethnic Deliberative** forum - To ensure the Arts Council are aware of Minority Ethnic specific issues and to ensure that its programmes and strategy/policy development consider these and to raise awareness and promote specific Minority Ethnic arts activity.
2. **Rural Deliberative Forum** - To ensure the Arts Council are aware of rural-specific issues and to ensure that its programmes and strategy/policy development consider these and to raise awareness and promote specific rural arts activity.

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 to inform programme development, understand particular challenges and promote specific rural arts activity.

The deliberative fora have been set up to:

- Act as a touchstone for the Arts Council to test and develop key policy commitments,
- Facilitate the Arts Council's engagement with its partners and constituents in the arts sector, wider community, voluntary sector and statutory sector,

- Create space for the Arts Council to engage with institutions, agencies, groups and artists to come together and deliberate on matters relevant to policy aligned to the delivery of its new Five Year Framework: Inspire, Connect, Lead (2020-2124),
- 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,
- 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,
- To be facilitated independently.

Establishment of both Forums

Following the development of Terms of Reference for the Rural Arts and Minority Ethnic Deliberative Fora in March/April 2021, each of the Forums were established in the autumn of 2021. The first meetings of the Rural and Minority Ethnic Deliberative Fora took place in November 2021; and the second meetings took place in March and April 2022 respectively. Both sets of meetings have proved beneficial for both artists and for Arts Council staff in shaping priorities, policies and programmes that promote and develop the needs of the artists at the Forums and in their respective communities.

2. Accessibility Initiatives

2.1. Equality and Access Standards Initiative (EASI)

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. In 2020 the scheme was reviewed and has re-emerged 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 was engaged to support the delivery of this initiative, which formed the pilot phase and it is now up and running¹.

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, which 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.

¹ [Equality & Access Standards - University of Atypical](#)

University of Atypical previously managed the iDA grant scheme for individual disabled and deaf artists, with funds from the Arts Council of Northern Ireland. In 20-21 they used the funding to go towards the DDASF which ran in two strands and in total £242,000 of grants were awarded to 118 d/deaf, disabled and neurodiverse artists.

2.2. Disability Access Card

As part of our Five Year Plan ACNI has committed to working with other UK Arts Councils and the BFI to launch a new Access Scheme for disabled, D/deaf and neuro-divergent audiences that supports their return post-pandemic by improving access and increasing audience engagement.

The access scheme has also been identified as a key government priority in the Cabinet Office's Disability Strategy published earlier in 2021. The access scheme intends to develop and build from an existing access card scheme currently operating in Wales entitled 'Hynt²'. The case for launching a UK wide access scheme is supported by a feasibility study collectively commissioned by the UK Arts Councils and the BFI which found overwhelming support from both disabled people and arts and cultural venues.

The suppliers Perspective Insight were appointed by the ACNI to undertake research to test the concept of the access card scheme within Northern Ireland and the findings were completed in April 2022³. There were three strands associated with the research:

1. venue / festival workshops,
2. participant / user focus group, and
3. participant / user questionnaire.

The research and engagement strategy has been designed in collaboration with the University of Atypical and provides a foundation for implementing the scheme locally.

A technical feasibility and options analysis is underway, that will inform the development of a detailed technical brief to inform the commissioning/ procurement of a fit for purpose Customer Relationship Management (CRM) system. The latter will operate the access scheme that satisfies the requirements of disabled users, venues, and box office system providers that is system neutral / agnostic. Thrive NI were involved in the terms of reference design for this piece of work.

A project oversight group has been established which includes lead representatives from the five UK partner organisations which will meet monthly, supported by an online Teams hub to share project updates and resources.

2.3. Changes to the 2020/21 Annual Funding Survey (AFS)

To ensure the AFS continued to provide meaningful insights into the composition of the arts sector workforce and reflect changes to the operations of core funded organisations as a result of the Covid-19 pandemic a number of changes were introduced to the 2020/21 survey. These were reported on as an Official Statistic in November 2021. Organisations in receipt of funding during the 21/22 FY will be

² <https://www.hynt.co.uk/>

³ [Arts Council Disability Access Research - Final report 24May22.pdf](#)

required to complete the same set of questions, providing a comparison with the baseline year.

Key changes

Within the context of the Equality Monitoring Working Group, the key changes related to the introduction of standardised questions relating to ethnicity, disability, age, gender and sexual orientation. We ask for this information because we want to better capture and understand the diversity, both visible and invisible, of the workforce in the sector. Plus the following:

- The ACNI also collect data on gender identity, and include the classification non-binary, for those whose gender identity does not conform to conventional notions of male and female. The male and female categories include both cis gender and trans gender.
- Relating to disability, we have adapted the survey for better alignment to the Social Model of Disability. This is now consistent with the policy stance adopted across the Arts Council and asserts the belief that people with impairments are disabled by society and its structures, organisational practices and barriers in the environment.
- Classifications used to collect data relating to ethnicity are consistent with those used by NISRA in the latest Census of Population. We are exploring further understanding how we can include nationality and country of birth as part of the questions for the 22-23 survey.
- We have introduced a new digital system to collect AFS results at the end of the 2021/22 reporting period. This has improved the accuracy of the reporting process and enable us to analyse and interpret findings in a more timely way.
- The 20/21 survey report and key data tables for 2020/21⁴ have been produced and published in autumn 2021.

3. Continued Monitoring of sector specific data sources

3.1. Continuous Household Survey (CHS)

Publication of the Continuous Household Survey⁵ by NISRA is reviewed by ACNI on release. It was noted that NISRA suspended all face-to-face household interviews in the middle of March 2020 due to the pandemic interviewing by telephone rather than face to face and reducing the number of questions. The changes to the survey mean it is not as directly comparable to previous years.

Notably identified in the survey finds were that:

- 81% of the population engaged in culture and arts in the previous 12 months (77% arts specifically)

⁴ <http://www.artscouncil-ni.org/images/uploads/publications-documents/ACNI-AFS-Key-Tables-2020-21.xlsx> - see tab 2 for workforce related data

⁵ [NISRA Report](#)

- Participation: More adults from the Protestant community (42%) participated in an arts activity at least once within the previous year than those from the Catholic community (34%).
- Men are less likely to engage in the arts than women. This trend is consistent over the last 12 years, typically with a 6-7% difference in engagement.
- This trend is even more pronounced for participation in arts activities (in 2020/21 for women and men - 48% and 32% respectively).
- Engagement with the arts declines with age: Especially for those in the 65+ age category (68% engagement).

3.2. General Population Survey results

The Arts Council of Northern Ireland commissioned Social Market Research (SMR) in the autumn of 2020 to undertake a survey of the adult general population⁶. It was designed to examine the impact of the COVID-19 pandemic on the consumption of the Arts in Northern Ireland. The survey findings are based on 1,003 respondents.

76% of respondents indicated that in the 12 months prior to lockdown they had been a member of an audience or a visitor to at least one event or activity. The variation by Section 75 groups included in the survey are outlined below:

- Age: Significantly fewer older respondents had attended an event / activity in the year prior to lockdown (18-34, 80%; 35-59, 79%; 60+, 69%)
- Disability: There was no statistically significant difference in response between those reporting a disability and those not (74% vs. 78%);
- Religious belief: There was no statistically significant difference by religious belief / community background (protestant, 78%; catholic, 81%)

23% of respondents indicated that since lockdown they have been a member of an audience or a visitor to at least one event or activity. There were a number of statistically significant differences in response between different Section 75 groups:

- Gender: Males were more likely to report attending an arts event / activity as an audience member or visitor since lockdown (male, 28%; female, 19%);
- Age: More young respondents reported attending an arts event / activity as an audience member or visitor since lockdown (18-34, 38%; 35-59, 21%; 60+, 12%)
- Disability: More respondents with a disability reported attending an arts event / activity as an audience member or visitor since lockdown (29% vs. 20%);
- Religious belief: There was no statistically significant difference by religious belief / community background (protestant, 24%; catholic, 26%)

3.3. Qualitative Research (Thrive)

In 2020 ACNI commissioned Thrive Audience Development to conduct qualitative research into levels of engagement and chill factors within the arts. This study was to include focus group members from socially deprived backgrounds, those with a disability, and those from minority ethnic groups. The study would include Belfast and Derry but also engage across NI.

⁶ SMR Full Report - [2 \(artscouncil-ni.org\)](https://www.artscouncil-ni.org)

34 participants were included across 4 focus groups during February and March 2021. Recruitment was challenging due to COVID-19 restrictions and all groups took place using Zoom.

- Group 1 – Greater Belfast area: Adults aged 25-60 with a learning disability. Some of the group also had physical disabilities and were mixed gender.
- Group 2 - Garvagh and surrounding areas: Adults aged 35-65+. Mixed Gender. One person was from a minority ethnic group.
- Group 3 - Derry: Adults aged 35-65+. Mixed gender. Three people in this group came from a minority ethnic community.
- Group 4 - Across NI but mainly in the North West: Adults aged 35-65+ from a mainly minority ethnic group.

ACNI continues to work with Thrive Audience Development to capture data from audiences and participants, to identify any inequality in provision of the arts and to inform future interventions.

3.4. Annual Funding Survey

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 2020/21, 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. 2020/21 analysis is not currently available for release as it falls under the directions of the Official Statistics act. This survey collects:

- Ethnic Background of board members, artistic staff, managers, and other staff based on 12 categories;
- Staff members by age and gender; and
- The religious group of staff members.
- Sectors targeted in society, including people with disabilities, ethnic minorities and LGBTQ+ groups
- Venue accessibility

3.5. SIAP

ACNI also collects monitoring information for all applicants to its 'Support for Individual Artists Programme' (SIAP). Annually there are over 200 individual artist grants made, and almost as many unsuccessful applicants. 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. Data from 2020/21 is included in Annex A.

3.6. Covid Recovery Grants

In response to the Covid-19 pandemic ACNI invested over £30m in 2020/21 and 2021/22 to support artist and arts organisations through the pandemic. Equality monitoring data was captured for both years and is included in Annex B and C.

ACNI asked all organisations and individual artists in receipt of 2020/21 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.

4. Overall monitoring

4.1. ACNI Audit of Inequalities

ACNI has begun the process of an audit of inequality in 2022/23. This process was last conducted in 2017/18 and this opportunity will allow the analysis of 5 years of data to reflect on the intervening period.

4.2. Continued communications content that promotes positive attitudes towards Section 75 Groups

Within ACNI's communications schedule in 2021/22, 21 releases highlighted specific sector 75 groups to promote positive attitudes. A full list of covered items is included in Annex D, however these include:

23/04/2021

Community Groups gifted free books in celebration of World Book Night 2021

<http://artscouncil-ni.org/news/community-groups-gifted-free-books-in-celebration-of-world-book-night-2021>

12/05/2021

Arts Care, deliver arts training to promote positive mental health in vulnerable older people

<http://artscouncil-ni.org/news/arts-care-deliver-arts-training-to-promote-positive-mental-health>

9/9/2021

New work created by D/deaf, neurodivergent and disabled artists in Northern Ireland is celebrated in a lockdown film initiative

<http://artscouncil-ni.org/news/new-work-created-celebrated-in-lockdown-films>

20/10/2021

South African born poet to represent NI at multilingual poetry festival in Brussels

<http://artscouncil-ni.org/news/south-african-born-poet-to-represent-ni-at-multilingual-poetry-festival>

16/11/2021

Ivor Novello-nominated composer, Conor Mitchell, premieres large-scale symphonic audio-visual work, MASS, as part of Outburst Queer Arts Festival, supported by The National Lottery

<http://artscouncil-ni.org/news/premiere-of-mass-symphonic-audio-visual-work>

09/03/2022

Women's Aid and Spark Opera join forces

<http://artscouncil-ni.org/news/womens-aid-and-spark-opera-join-forces>

5. Strategic Programmes

5.1. 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. Between 2020/21 and 2021/22 the iDA award has been replaced with the d/Deaf and Disabled Artist Support Fund (DDASF) to provide support through the pandemic.

5.2. d/Deaf and Disabled Artist Support Fund (DDASF)

The d/Deaf and Disabled Artists Support Funds were managed by the University of Atypical for Arts and Disability (UofA) on behalf of the Arts Council of Northern Ireland (ACNI) and the Department for Communities (DfC).

The Fund aimed to provide financial support to d/Deaf, disabled and neurodiverse artists/creative practitioners at a time when their ability to earn income was negatively and seriously impacted by the closure of art galleries, theatres, music venues and other creative outlets due to Covid-19. Many of these opportunities linked to the 'Gig' economy where artists and creatives worked as performers, tutors, workshop leaders, and technicians as the primary route to earn income to meet living expenses and to unpin the costs associated with their creative practice.

Across two funding streams in 2021/22 a total of £242,000 was distributed by UofA.

DDASF 2

- 44 awards totalling £94,000.
- 41 awards of £2,000
- 3 awards of £4,000 each in recognition of the quality of their professional practice.
- Combination of standard awards to all other artforms and a specific visual art and craft commission initiative.

DDASF 3

- 74 awards totalling £148,000
- £2,000 each were made to individual artists.
- Enabled creative practitioners to buy time to create new work, purchase equipment or materials, and access mentoring and training to enhance their professional practice and career development.

University of Atypical are currently compiling evaluation data from the DDASF 3 scheme and the full evaluation report will be issued to the Arts Council of Northern Ireland in September 2022.

5.3. Memorandum of Understanding between the Arts Council of Northern Ireland and the University of Atypical 2022/23

A Memorandum of Understanding between the Arts Council of Northern Ireland and The University of Atypical for Arts & Disability, has been established between March 2022 – March 2023. The purpose of this agreement is to outline the range of support that University of Atypical for Arts and Disability (UofA) is able to provide to the Arts Council of Northern Ireland to assist with access requirements, for potential D/deaf, disabled and Neurodiverse applicants.

This agreement and range of services will allow ACNI to deliver better access to D/deaf, disabled and Neurodiverse artists, who may require tailored advice and support to enable them to make funding applications to ACNI Programmes such as the Support for the Individual Artist Programme (SIAP). There are other services, which will also address the need for communicating the opening of funding programmes, according to the needs of D/deaf, disabled and Neurodiverse artists. The Full suite of potential services are included within this agreement, and priced accordingly.

This agreement is aligned with the strategic ambitions of ACNI to ensure that artists are supported through funding and development opportunities and that all of ACNI funding programmes can be properly accessed by D/deaf, disabled and Neurodiverse artists.

5.4. 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 eleven 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 over 180 grant awards and reached 29,000 older people with a renewed focus on care homes, carers, and those living with dementia. The Arts and Older People Programme facilitates training of carers and evaluation using the Warwick Edinburgh Mental Wellbeing Scale. Evaluations of the programme were conducted in 2020 and the results of this research produced a publication. For PR/marketing of the programme a number of short films were made and are on the ACNI website.

5.5. 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 aims 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 and improve educational outcomes for children.

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).

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.

A Creative Schools Partnership Evaluation Report by Annabel Jackson Associates Ltd for the financial year 2021/22 and although it is still in draft format it is due for completion in September 2022.

5.6. Premium Payments

Arts Council piloted a revised premium payments pilot 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), and Translation. However, 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.

There was no Premium Payments programme in 2020/21 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. Additional grant awards have now been integrated into all grant programmes to support costs associated with disabilities.

5.7. Minority Ethnic Artists Mentoring and Residency Programme

In 2021 ACNI opened the Minority Ethnic Artists Mentoring and Residency Programme, which sought to: support workforce skill development and career pathways for artists of all ages from minority ethnic and migrant backgrounds, contribute to a vibrant and diverse workforce across the breadth of the creative and cultural industries, and to increase opportunities for young and emerging minority ethnic artists

These awards were informed by the Arts Council's Intercultural Arts Strategy and framed within our Five Year Strategy Inspire Connect and Lead. Our aim is to support individual artists and creative practitioners from minority ethnic backgrounds and migrant backgrounds at every stage of their career.

The second round of this programme opened in 2022 through SIAP.

6. ACNI Funded Client Organisations / Projects

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

It should be noted that since March 2020 many activities have faced additional programming challenges and for long periods of time outreach and public facing performances have not been possible.

6.1. University of Atypical

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. In addition to the Memorandum of Understanding between ACNI and University of Atypical, 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. The Atypical Gallery shows work by disabled and D/deaf visual artists on a year-round basis. The 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 last Bounce Festival took place from 1st-3rd October 2021** and is a free event. For details of this festival see: www.universityofatypical.org/bounce

ACNI and UofA are scheduled to take part in the Harkin Summit in June 2023 in a dedicated workshop dedicated to exploring arts and disability.

6.2. Drake Music Project

Drake Music Project in Northern 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.

6.3. Kids in Control

Kids in Control (KIC) is the forerunner in physical theatre for youth in Northern Ireland and 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.

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

In 2021/22 KIC increased the production of online instructional videos to families, schools and community groups ensuring KIC to reach a wider geographic range of marginalised youth/adults. Their 2021/22 programme included:

1. Community Outreach in Social Need and Section 75 communities.

2. Developing Creative Equals/Schools Inclusion Programme:
3. In House Programmes such as: Physical Graffiti, Adventures in Human Being, HEDNI (Home Education NI), KIC Peer Leadership/Volunteer Training.
4. Professional Partnerships, Collaborations and Special Events, including an EU Partnership Programme.

6.4. 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 – offering 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.
2. Community Transformation Programme – the Community Transformation programme is delivered in line with the Northern Ireland Programme for Government, and projects are tailored specifically to meet the needs of groups' 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 encourages community integration through intercultural and intergenerational projects.
3. iProgramme is targeted at children and young people aged 10-18 living in care, and/or suffering trauma. 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.

6.5. Replay Theatre Company

Replay specialises in creating new theatre work for young audiences across four main strands: young people with autism and Profound and Multiple Learning Difficulties (PMLD), the very young (under 9 months), young audiences, and teenagers. Access and inclusion lie

at the heart of its programme and practice. It outlines its purpose as to 'create world class theatre especially for young audiences, because it is every child's human right to have their lives enriched through the arts'.

Last year they published *The Replay Model*, an analysis of the company's creative process which places the child at the centre of the process, and brings together artists and audiences to inform the practice. The person-centred nature of this model is excellent: it focuses on the child, and empowering them, and also commits to handling the engagement of freelance artists and professionals with care and compassion.

In October 2021 the company produced a new show *THAW*, for PMLD children. It took place in an immersive space at the MAC, and played to a restricted audience of 5 young people plus their carers. Amongst the cast was a neuro-different performer. As part of the Belfast Children's Festival, 2022, the company premiered its new opera *Harbour for babies*. The audience again was very small, reflecting the child-centred principles of the company, with a maximum of four babies and their carer.

6.6. 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.

The organisation has an established track record of award-winning productions, international collaborations and a commitment to supporting young and emerging artists. Outburst have also influenced the artistic programming in many of NI's leading arts venues.

Outburst's 2021/22 programme aimed to further develop their participant and audience base with young people and people with a disability by addressing barriers to access through their ticketing policy, social media messaging, use of LGBTQ safe venues, and hybrid events.

The artistic programme for 2021/22 included a year-round queer arts development programme with community level queer arts education, peer arts sharing and tailored career and practice development for artists.

The Outburst Festival in 2021/22 showcased new queer work across music, performance, visual art, film and literature focussing on new local art and artists, collaborations including international touring co-productions and audience development across generations.

Artistic highlights of 2021/22 included:

- performance of MASS 'A Queer Ritual For Change' in collaboration with the Belfast Ensemble, the Ulster Orchestra and film-makers from Brazil, Syria, Egypt, India, USA and Jamaica.
- Tour of Abomination to the Abbey Theatre, Dublin and restaging at the Lyric Theatre.
- Outburst Artist in Residence Patrick Scullion / Rosa Tralee taking part in Goethe Institut's artist residency at PAF in France.

Projected participant number: 538 Audience number: 16,310 +

6.7. BEAT Carnival

BEAT Carnival is NI's leading Carnival Arts organisation, leading both quality arts delivery and very large access and participation in deprived communities with low engagement in the arts. BEATs weekly activities operate with lowest barriers to access, work is produced in public spaces, free and not ticketed; and offer young people an informal, hands-on, experimental route into the arts.

The organisation has consistently produced participative Carnival Arts that inspire communities and leave a legacy of creative skills, collaboration and celebration through carnival arts. Beat Carnival employ artists, actors, musicians and dancers to deliver workshop programmes and to devise and produce performances, pageants and large-scale participatory, celebratory and multi art form events. They have introduced many of the art form techniques and trained many of the artists now working across the country in Carnival Arts.

6.8. 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 trans-formative 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 across various artforms
- 1200 weekly participants enjoying the Arts at every level.
- from first step introductory and engagement programmes to professional stage and theatre productions.
- all activity is inclusive of children, young people and hard to reach adults including special interest groups and minority communities.

During 2021/22 Greater Shantallow Community Arts delivered significant opportunities for arts engagement across a wide range of art forms in the City of Derry and the NW. Their programme had 6 distinct elements:

- i. The Art Reaching Communities Programme 21-22, with 1220 participants reached across over 2000 sessions.
- ii. TBUC Good Relations Programmes with 2204 beneficiaries across 135 sessions.

- iii. Outer North Youth Arts & Social Inclusion Programme with 13380 beneficiaries and 2202 participants across 270 sessions.
- iv. Cultural & Civic Festivals Programme with almost 5000 participants across 890 sessions, however as part of civic festivals these events have a much larger reach.
- v. Discovery, Social Prescribing through the Arts with 1807 beneficiaries across 390 sessions.
- vi. 2021 Coming of Age, GSCA Celebrating 21years of Arts in the Heart of Local Communities with 730 participants across 78 activities.

6.9. Beyond Skin

Beyond Skin represent an international team of professional artists, facilitators, educators and technicians who have a focus on creating positive social change through intercultural music, arts, dance, digital media and sensory engagement.

Their project Arts Dialogue used the arts to promote positive mental health in NI through a programme of intercultural creative workshops, collaborative productions and events. This gathered local, national and international shared resources and decades of experience in arts practice in peacebuilding and strengthened intercultural good practice. Artists and facilitators were made up of a team of musicians, artists, producers, writers & peace activists from N Ireland, Ireland, South Africa, Columbia, Palestine, Israel, India, Uganda and France.

The programme had three target groups: children (85%), adults (15%), and created time and space for the development of arts facilitator's development. The programme delivered intercultural creative workshops, encouraging understanding of arts from different cultures, and a high percentage of activities took place in rural areas.

The programme delivered Intercultural creative workshop programmes, productions and events from Artists based in Northern Ireland and collaborations from national and international partners.

Activities took place both on location and digitally/online.

The project was delivered by members of the Arts Dialogue team – a developing international intergenerational

6.10. ArtsEkta

As a sector leader in Intercultural Artsekta make a significant contribution to the arts sector providing significant employment, mentoring, commissioning and training opportunities (across theatre, music, dance and visual art) for both established and newly arrived artists from different countries.

The programme engages with hard to reach, deprived and marginalised communities particularly in areas where there is little community infrastructure which manifests in racism, sectarianism and other hate incidents. Projects engage with all age ranges inclusive of BAME communities, refugee and asylum seekers, indigenous communities, older people and younger people on themes and issues associated with cultural identity and heritage.

The Cultural Coach programme has put a particular focus on providing arts workshops to promote cultural cohesion for children and young people. In 2021/22 the organisation increased its shared education projects with school groups in collaboration with EA. Geographical reach of the programme delivered in 21/22 was NI-wide. Intercultural participatory projects aim to promote good relations, challenge perceptions, encouraging dialogue, and building cohesive communities.

In 2021/22 Artsekta also extended public showcases including the World of Words project and Luminate public art project Forth Meadow Greenway. In addition to the AFP funded Cultural Coach ACNI AOP funding for a ceramics project and an Arts Development award to work with Refugee/Asylum Seekers living in hotels in the Belfast area.

Cultural Coach Participants: 1,285 Audience number: 6,000
Artsekta festivals and events: Audiences: 156,859

6.11. 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.

Obon's 2021/22 'Community Moments' artistic programme engaged with the Japanese community, the LGBTQ+ community, older people, rural and cross-community participants, the disability community and women and girls; aiming to address the rise in Anti-Asian hate crime through a promoting an understanding of and increasing the visibility of the Japanese community.

The programme included continuation of Taiko for Wellbeing workshops (with Clarendon Medical Centre), LGBTQ+ teen taiko group meetings and in person sessions with Obon's Taiko and Dance teams. In 2021 in place of the annual Obon festival the organisation successfully co-ordinated a Taiko Tea Dance a performance event of taiko and flute, harp, dance.

Participant number: 1,106

Audience number: 126,000

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- 2** Please provide **examples** of outcomes and/or the impact of **equality action plans/** measures in 2021-22 (*or append the plan with progress/examples identified*).

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

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3 Has the **application of the Equality Scheme** commitments resulted in any **changes** to policy, practice, procedures and/or service delivery areas during the 2021-22 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:

N/A

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 2021-22 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 2021-22 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.

In May 2021 all staff had to complete Section 75 online training.

6 In the 2021-22 reporting period were **objectives/ targets/ performance measures** relating to the Section 75 statutory duties **integrated** into corporate plans, strategic planning and/or operational business plans? *(tick all that apply)*

- Yes, through the work to prepare or develop the new corporate plan

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

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

ACNI's 2021/22 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 2021-22 reporting period, please indicate the **number** of:

Actions completed: Actions ongoing: Actions to commence:

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

See attached Equality Action Plan for further information.

8 Please give details of changes or amendments made to the equality action plan/measures during the 2021-22 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 2021/22 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 2021-22 reporting period, the following have been identified: (*tick all that apply*)

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- 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 2021-22 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, taking account of potential risks to Section 75 groups applying and appropriate mitigation in place.

12 In the 2021-22 reporting period, given the consultation methods offered, which consultation methods were **most frequently used by consultees**: *(tick all that apply)*

- Face to face meetings
- Focus groups
- Written documents with the opportunity to comment in writing
- Questionnaires
- Information/notification by email with an opportunity to opt in/out of the consultation
- Internet discussions
- Telephone consultations
- Other *(please specify)*:

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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:

In 2021/22 the Arts Council developed two separate deliberative forum groups as a pilot for one year:

1. Minority Ethnic Deliberative forum - To ensure the Arts Council are aware of Minority Ethnic specific issues and to ensure that its programmes and strategy/policy development consider these and to raise awareness and promote specific Minority Ethnic arts activity.
2. Rural Deliberative Forum - To ensure the Arts Council are aware of rural-specific issues and to ensure that its programmes and strategy/policy development consider these and to raise awareness and promote specific rural arts activity.

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 to inform programme development, understand particular challenges and promote specific rural arts activity.

In 2021/22 2 sessions of each deliberative forum took place, with a members representing a mixture of freelancers, organisations and statutory representatives. There were 18 representatives in the Minority Ethnic forum and 20 members in the rural forum; both inclusive of facilitators and exclusive of ACNI officers.

- 13** Were any awareness-raising activities for consultees undertaken, on the commitments in the Equality Scheme, during the 2021-22 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)

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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*):

2

16 Please provide the **number of assessments** that were consulted upon during 2020-21:

2	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 2021-22.

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 2021-22 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 2021-22 reporting period? *(tick one box only)*

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

Please provide any details:

An audit of inequalities study is to be undertaken during 2022.

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

- 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.

The Annual Funding Survey collected in 2021/22 is the second year of this revised template, and the analysis will be released as an official statistic in September 2022.

22 Please provide any details or examples of where the monitoring of policies, during the 2021-22 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:

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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 2022.

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 2021-22, and the extent to which they met the training objectives in the Equality Scheme.

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 2021-22, 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 2021-22?

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

PART A

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)*

N/A

30 In relation to the advice and services that the Commission offers, what **equality and good relations priorities** are anticipated over the next (2022-23) reporting period? *(please tick any that apply)*

- Employment
- Goods, facilities and services
- Legislative changes
- Organisational changes/ new functions
- 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:

6

Fully achieved

0

Partially achieved

1

Not achieved

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

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

Level	Public Life Action Measures	Outputs ⁱ	Outcomes / Impact ⁱⁱ
National ⁱⁱⁱ	Development and launch of the Disability Action Plan (DAP) 2020-2024	National	Development of the Disability Action Plan (DAP) 2020-2124
Regional ^{iv}	Enable participation by disabled people in policy making groups such as the deliberative forum to better reflect the needs of unrepresented audiences and participants	Regional	Visible commitment to better understand the needs of underrepresented or unrepresented audiences and participants.
Local ^v	Ensure that our clients and other organisations promote positive attitudes towards disabled people by adopting principles, conditions and	Local	Ensure that our clients and other organisations promote positive attitudes towards disabled people by adopting principles, conditions

PART B

	policies that meet the duties outlined in legislation.		and policies that meet the duties outlined
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2(b) What **training action measures** were achieved in this reporting period?

	Training Action Measures	Outputs	Outcome / Impact
1	Deliver disability equality training to all Arts Council staff (including Board members) using suitably qualified trainers	<p>Planning for staff training is underway in relation to the following areas a) disability awareness b) gender and sexual orientation c) ethnicity and cultural awareness. This is due to be completed by Q3 22-23.</p> <p>All staff were offered section 75 training online in 21-22.May 2021. All Board members are offered dates to attend Equality Commission online training sessions when they join ACNI.</p>	Staff will be able to identify discriminatory forms of practice and challenge negative stereotypes

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

	Communications Action Measures	Outputs	Outcome / Impact
1	Increase the visibility of disabled artists work by embedding it in media output	There were 21 stories published on ACNI website and subsequently shared on social media and in fortnightly	Increased public awareness of disabled artist's work

PART B

		external e-newsletter in relation to section 75 groups.	
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2 (d) What action measures were achieved to ‘**encourage others**’ to promote the two duties:

	Encourage others Action Measures	Outputs	Outcome / Impact
2	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	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 possible. Both groups have representation from disabled artists.	Opportunity to contribute to share insight with public sector organisations and lead to more inclusive policy development.

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

	Action Measures fully implemented (other than Training and specific public life measures)	Outputs	Outcomes / Impact
1	Arts Council of Northern Ireland to participate in research to establish the feasibility of a national disability access card	The research has been completed by an independent service provider and will be published in 22-23.	Encourage participation by disabled people in public life

PART B

2	<p>3 Support the careers of disabled artists by:</p> <p>3a) Providing grants through SIAP</p> <p>3b) Improving access to application process; and</p> <p>3c) Funding key arts and disability organisations</p>	<p>3a) The d/Deaf and Disabled Artist Support Fund was delivered through University of Atypical with 118 awards totalling £242k distributed to d/Deaf, disabled and neurodiverse artists/creative practitioners.</p> <p>3b) University of Atypical for Arts and Disability (UofA) provide a range of support for potential D/deaf, disabled and Neurodiverse applicants to ensure equity of access to Arts Council of Northern Ireland grant programmes.</p> <p>3c) as detailed in section 6 of Part A.</p>	<p>3a) The Fund aimed to provide financial support to d/Deaf, disabled and neurodiverse artists/creative practitioners at a time when their ability to earn income was negatively and seriously impacted by the closure of art galleries, theatres, music venues and other creative outlets due to Covid-19. An evaluation from UofA is due in September 2021.</p> <p>3b) Allows ACNI to deliver better access for D/deaf, disabled and Neurodiverse artists, who may require tailored advice and support to enable them to make funding applications</p>
3	<p>Deliver disability equality training to all Arts Council staff (including Board members) using suitably qualified trainers</p>	<p>In May 2021, all staff members were asked to complete an online course on CAL Links in the absence of in person training.</p>	<p>Staff will be able to identify discriminatory forms of practice and challenge negative stereotypes.</p>
4	<p>Implement a revised Premium Payment programme to remove barriers to engagement by disabled people</p>	<p>A pilot Premium Payments Programme was ran in 2019/20. 11 awards were made.</p>	<p>Funded activity is more accessible enabling marginalised groups experience the arts</p>
5	<p>Arts Council of Northern Ireland to participate in research to establish the feasibility of a national disability access card</p>	<p>The research has been completed by an independent service provider and will be published in 22-23.</p>	<p>Increase attendance at arts events by disabled people.</p>

PART B

6	Scope existing access provision to core funded venues to evidence need	<p>ACNI involvement in national Arts Council disability access scheme. Research completed and next steps discussed 22-23.</p> <p>A short audit for funded clients' capital requirements.</p> <p>Our 2020-2021 Annual Funding survey was published in Autumn 2021 and includes access information relating to communications, physical access, navigation and activity.</p>	ACNI have a better understanding of the accessibility needs to the sector and have a baseline to use to request and prioritise capital improvements
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3. Please outline what action measures have been **partly achieved** as follows:

	Action Measures partly achieved	Milestones/ Outputs	Outcomes/Impacts	Reasons not fully achieved
	N/A	N/A	N/A	N/A

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

	Action Measures not met	Reasons
1	Work in partnership with arts and disability sector to deliver funding workshops targeted at disabled artists	Workshops are available for SIAP programmes and there was no SIAP in 21-22.

PART B

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.

The deliberative fora have been established to contribute towards policy development and capture a variety of perspectives.

(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?

If yes please outline below:

	Revised/Additional Action Measures	Performance Indicator	Timescale
1	N/A	N/A	N/A

PART B

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

Annex A – Support for Individual Artists Equality Monitoring Information 2021/22

Disability	n	%
Yes	91	10%
No	706	80%
Not answered	82	9%
Total	879	100%

Gender	n	%
Male	293	33%
Female	344	39%
Transgendered	0	0%
Not answered	242	28%
Total	879	100%

Dependents	n	%
Yes	248	28%
No	556	63%
Not answered	75	9%
Total	879	100%

Political Opinion	n	%
Nationalist	171	19%
Unionist	36	4%
Other	300	34%
Not answered	372	42%
Total	879	100%

Religion	n	%
Buddhist	10	1%
Catholic	207	24%
Hindu	0	0.0%
Islam	2	0.2%
Jewish	2	0.2%
Protestant	81	9%
None	338	38%
Other	43	5%
Not answered	196	22%
Total	879	100%

PART B

Ethnicity	n	%
White	778	89%
Black African	5	1%
Chinese	0	0%
Mixed ethnic	12	1%
Other Asian	2	0%
Other	8	1%
Not answered	74	8%
Total	879	100%

Marriage	n	%
Married	286	33%
Divorced	26	3%
Separated	22	3%
Widowed	6	1%
Unmarried	410	47%
Not answered	129	15%
Total	879	100%

Age	n	%
<16	3	0.34%
16-25	102	12%
26-49	558	63%
50-64	150	17%
65+	23	3%
Not answered	43	5%
Total	879	100%

Sexual orientation	n	%
Heterosexual	620	71%
Bisexual	39	4%
Gay	34	4%
Lesbian	15	2%
Not answered	171	19%
Total	879	100%

Annex B - Creative Individuals Recovery programme Equality Monitoring Information 2021/22

RELIGION	Awarded / Awarded - Completed	% of those who answered
Catholic	354	31%
Protestant	140	12%
Hindu	3	0.3%
Islam	2	0.2%
Jewish	2	0.2%
Other	112	9.9%
Buddhist	12	1%
None	513	45%
Missing/Not answered	296	N/A
Total	1434	N/A
Total answered:	1138	100%

POLITICAL OPINION	Awarded / Awarded - Completed	% of those who answered
Nationalist	330	38%
Unionist	41	5%
Other	501	57%
Missing/Not answered	0	N/A
Total	1434	N/A
Total answered:	872	100%

ETHNICITY	Awarded / Awarded - Completed	% of those who answered
White	1312	95%
Black African	4	0.3%
Black Caribbean	3	0.2%
Indian	1	0.07%
Irish Traveller	2	0.1%
Mixed Ethnic	33	2%
Other Asian	5	0.4%
Other Black	2	0.1%
Other	13	0.9%
Pakistani	1	0.07%
Missing/Not answered	58	N/A
Total	1434	N/A
Total answered:	1376	100.00%

PART B

AGE	Awarded / Awarded - Completed	% of those who answered
<16	3	0.2%
16 -< 25	160	11%
26 -< 49	972	69%
50 -< 65	236	17%
65+	30	2%
Not Answered/Missing	33	N/A
Total	1434	N/A
Total answered	1401	100.00%

MARITAL STATUS	Awarded / Awarded - Completed	% of those who answered
Married	469	36%
Divorced	47	4%
Separated	45	3%
Unmarried	744	57%
Widowed	8	1%
Not Answered/Missing	121	N/A
Total	1434	N/A
Total answered	1313	100.00%

SEXUAL ORIENTATION	Awarded / Awarded - Completed	% of those who answered
Heterosexual	1056	88%
Gay	44	4%
Lesbian	19	2%
Bisexual	76	6%
Not Answered/Missing	239	N/A
Total	1434	N/A
Total answered	1195	100.00%

PART B

DISABILITY	Awarded / Awarded - Completed	% of those who answered
Yes	126	9%
No	1218	91%
Not Answered/Missing	90	N/A
Total	1434	N/A
Total answered	1344	100.00%

DEPENDENTS	Awarded / Awarded - Completed	% of those who answered
Yes	485	35%
No	897	65%
Not Answered/Missing	52	N/A
Total	1434	N/A
Total answered	1382	100.00%

Annex C - Emergency Covid-19 Grants 2020/21 Equality Monitoring Information**AGE:**

Those awarded an emergency grant for individuals in 20/21 in the '26-<49' age group, reveals a very high percentage of applicants at 68%. Much lower percentages are revealed for applicants in the '50-<65' and '16-<25' age group at 15% and 10% respectively. Similarly, those aged 65+ made up only 1% of applicants.

Age Group	Awarded / Awarded - Completed	%
<16	0	0%
16-<25	278	11%
26-<49	1816	69%
50-<65	412	16%
65+	46	2%
Prefer not to say	21	1%
	71	3%
Total	2644	100%

DEPENDENTS:

The proportion of recipients without dependents is almost twice that of those with dependents, with between 6-7% either preferring not to say or not responding at all.

Dependents	Awarded / Awarded - Completed	%
Yes	898	34%
No	1563	59%
Prefer not to say	68	3%
	116	4%
Total	2645	100%

DISABILITY:

Analysis of those awarded an emergency grant for individuals in 20/21 revealed that extremely high percentage of applicants i.e. 84%, were not disabled, with 7% confirming they are. The remaining applicants (3%) preferred not to reveal whether they were disabled or not.

Disability	Awarded / Awarded - Completed	%
Yes	185	7%
No	2223	84%
Prefer not to say	89	3%
	148	6%
Total	2645	100%

PART B

ETHNICITY:

Analysis of those awarded an emergency grant in 20/21, showed an extremely high percentage of applications from White applicants at 91%; and 3% preferred not to reveal their ethnic group. Percentages for all other ethnic groups were very low, notably 0.5% and 0.4% of applicants from Black African and 'Other' backgrounds

Ethnic Group	Awarded / Awarded - Completed	%
White	2368	91.25%
Black African	15	0.58%
Mixed Ethic Group	0	0.00%
Chinese	2	0.08%
Indian	2	0.08%
Other	12	0.46%
Black Caribbean	0	0.00%
Other Asian Background	5	0.19%
Other Black Background	4	0.15%
Irish Traveller	3	0.12%
Prefer not to say	78	3.01%
	106	4.08%
Total	2595	100.00%

GENDER:

The distribution of these grants shows a 20% greater number of men awarded than women. This is notable as historically distribution of ACNI grants has seen a greater number of awards made to women than men.

Gender	Awarded / Awarded - Completed	%
Female (cis and transgender)	907	34.3%
Male (cisgender and transgender)	1416	53.5%
Non-binary	24	0.9%
Gender fluid	9	0.3%
Agender	12	0.5%
Other	22	0.8%
Prefer not to say	83	3.1%
	172	6.5%
Total	2645	100.0%

MARITAL STATUS:

Analysis for this s75 category revealed a similar outcome for marital status among the categories below. Half of applicants revealed they were unmarried at 50% and 31% revealed they were married. Only 6% of applicants preferred not to state their marital status.

Marital Status	Awarded / Awarded - Completed	%
Unmarried	1309	49.5%
Married	836	31.6%
Separated	61	2.3%
Divorced	96	3.6%
Widowed	13	0.5%
Prefer not to say	169	6.4%
	161	6.1%
Total	2645	100.0%

RELIGION:

From the table below a significant number of artists i.e. 36%, indicated that they had no religious belief. There was a slightly higher percentage of Artists here who confirmed they were Catholic at 25%, and 11% preferred not to reveal their religious affiliation.

Perceived Religious Beliefs	Awarded / Awarded - Completed	%
Catholic	670	25.33%
Protestant	244	9.22%
Buddhist	19	0.72%
Hindu	2	0.08%
Jewish	2	0.08%
Islam / Muslim	3	0.11%
Other religious belief	138	5.22%
No religious belief	955	36.11%
Prefer not to say	302	11.42%
Not answered	91	3.44%
	219	8.28%
Total	2645	100.00%

SEXUAL ORIENTATION:

From the table below 73% of applicants identified as heterosexual. A very low percentage of applicants i.e. 9% preferred not to reveal their sexual orientation. In other categories, 3% identified as gay, and just under 2% identified as Gay woman/lesbian. Only 1% stated 'Other'.

Sexual Orientation	Awarded / Awarded - Completed	%
Heterosexual / Straight	1937	73.23%
Bisexual	104	3.93%
Gay man	81	3.06%
Gay Woman / Lesbian	44	1.66%
Pansexual	34	1.29%
Queer	33	1.25%
Other	32	1.21%
Prefer not to say	241	9.11%
	139	5.26%
Total	2645	100.00%

POLITICAL OPINION:

Analysis of data reveals 35% of Artists indicated 'Other' as their political opinion and 30% preferred not to say. Only 20% and 3% of Artists supported a Nationalist and Unionist party respectively.

Political Opinion	Awarded / Awarded - Completed	%
Nationalist Generally	526	20%
Unionist Generally	98	4%
Other	915	35%
Prefer not to say	788	30%
	318	12%
Total	2645	100%

PART B

Annex D

2021-22

News releases published on ACNI Website and subsequently shared on social media channels and in our fortnightly external e-newsletter.

Audience Figures

Website visitors (2021-22): 112K

External e-newsletter subscribers: 4K

Facebook followers: 21K

Twitter followers: 26K

Instagram followers: 6K

LinkedIn: 2.6K

23/04/2021

Community Groups gifted free books in celebration of World Book Night 2021

<http://artscouncil-ni.org/news/community-groups-gifted-free-books-in-celebration-of-world-book-night-2021>

12/05/2021

Arts Care, deliver arts training to promote positive mental health in vulnerable older people

<http://artscouncil-ni.org/news/arts-care-deliver-arts-training-to-promote-positive-mental-health>

10/05/2021

Mental Health Awareness Week, 10-16 May 2021

<http://artscouncil-ni.org/news/mental-health-awareness-week-10-16-may-2021>

9/6/2021

PART B

Stage Beyond Theatre Company begin work on new film about memory

<http://artscouncil-ni.org/news/stage-beyond-theatre-company-begin-work-on-new-film-about-memory>

23/6/2021

Arts Council funding available for community arts projects to benefit the mental health of older people

<http://artscouncil-ni.org/news/arts-council-funding-for-community-arts-projects-to-benefit-older-people>

26/7/2021

Singer, Conleth Kane, releases anthemic song, Proud, remixed by the leading pop music producers behind Kylie, Britney Spears and Katy Perry hits

<http://artscouncil-ni.org/news/singer-conleth-kane-releases-anthemic-song-proud>

6/9/2021

Arts Council opens first mentoring and residency programme for minority ethnic artists

<http://artscouncil-ni.org/news/arts-council-opens-first-mentoring-and-residency-programme-for-minority-eth>

9/9/2021

New work created by D/deaf, neurodivergent and disabled artists in Northern Ireland is celebrated in a lockdown film initiative

<http://artscouncil-ni.org/news/new-work-created-celebrated-in-lockdown-films>

09/09/21

Report published on the impact of the Arts in residential care in NI during the Covid-19 pandemic

<http://artscouncil-ni.org/news/impact-of-the-Arts-in-residential-care-during-pandemic>

PART B

23/9/2021 Minority Ethnic Artists Encouraged to apply to new Arts Council Fund

29/9/2021

Arts Council announces £207,000 for creative projects benefitting older people across NI

<http://artscouncil-ni.org/news/arts-council-announces-207000-for-creative-projects-benefitting-older-people>

20/10/2021

South African born poet to represent NI at multilingual poetry festival in Brussels

<http://artscouncil-ni.org/news/south-african-born-poet-to-represent-ni-at-multilingual-poetry-festival>

15/11/2021

Arts Council announces twenty seven new awards for minority ethnic artists

<http://artscouncil-ni.org/news/arts-council-announces-twenty-seven-new-awards-for-minority-ethnic-artists>

16/11/2021

Ivor Novello-nominated composer, Conor Mitchell, premieres large-scale symphonic audio-visual work, MASS, as part of Outburst Queer Arts Festival, supported by The National Lottery

<http://artscouncil-ni.org/news/premiere-of-mass-symphonic-audio-visual-work>

18/11/2021

DU Dance and Beyond Skin to take part in UK-Germany international collaboration programme, Cultural Bridge

<http://artscouncil-ni.org/news/du-dance-and-beyond-skin-take-part-in-uk-germany-collaboration>

27/01/2022

PART B

Sinéad O'Donnell, Accidental Theatre and Three's Theatre Company join international cultural exchange and collaboration initiative

<http://artsCouncil-ni.org/news/sinead-odonnell-accidental-theatre-threes-theatre-company-four-nations>

4/2/2022

Beyond Skin and The Duncairn host concert for Musicians at Risk in Afghanistan

<http://artsCouncil-ni.org/news/beyond-skin-and-the-duncairn-host-concert-for-musicians-at-risk-in-afghanis>

09/03/2022

Latest research shows 900 older people in NI care homes benefitted from art during the pandemic

<http://artsCouncil-ni.org/news/research-shows-900-older-people-in-ni-care-homes-benefitted-from-arts>

09/03/2022

Women's Aid and Spark Opera join forces

<http://artsCouncil-ni.org/news/womens-aid-and-spark-opera-join-forces>

25/03/2022

Belfast Exposed and Centre for Contemporary Photography, Melbourne, present an exhibition exploring institutional racism towards 'First Nation' communities across Ireland and Australia

<http://artsCouncil-ni.org/news/belfast-exposed-centre-for-contemporary-photography-melbourne>

31/03/2022

Sound artist Una Lee takes a unique approach to storytelling

<http://artsCouncil-ni.org/news/sound-artist-una-lee-takes-a-unique-approach-to-storytelling>

In addition to the above we also supported National Lottery's #LGBTHistoryMonth campaign in February 2022 <https://twitter.com/ArtsCouncilNI/status/1496858912879960068>

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- i **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.
 - ii **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.
 - iii **National:** Situations where people can influence policy at a high impact level e.g. Public Appointments.
 - iv **Regional:** Situations where people can influence policy decision making at a middle impact level.
 - v **Local:** Situations where people can influence policy decision making at lower impact level e.g. one off consultations, local fora.