

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

Introduction

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

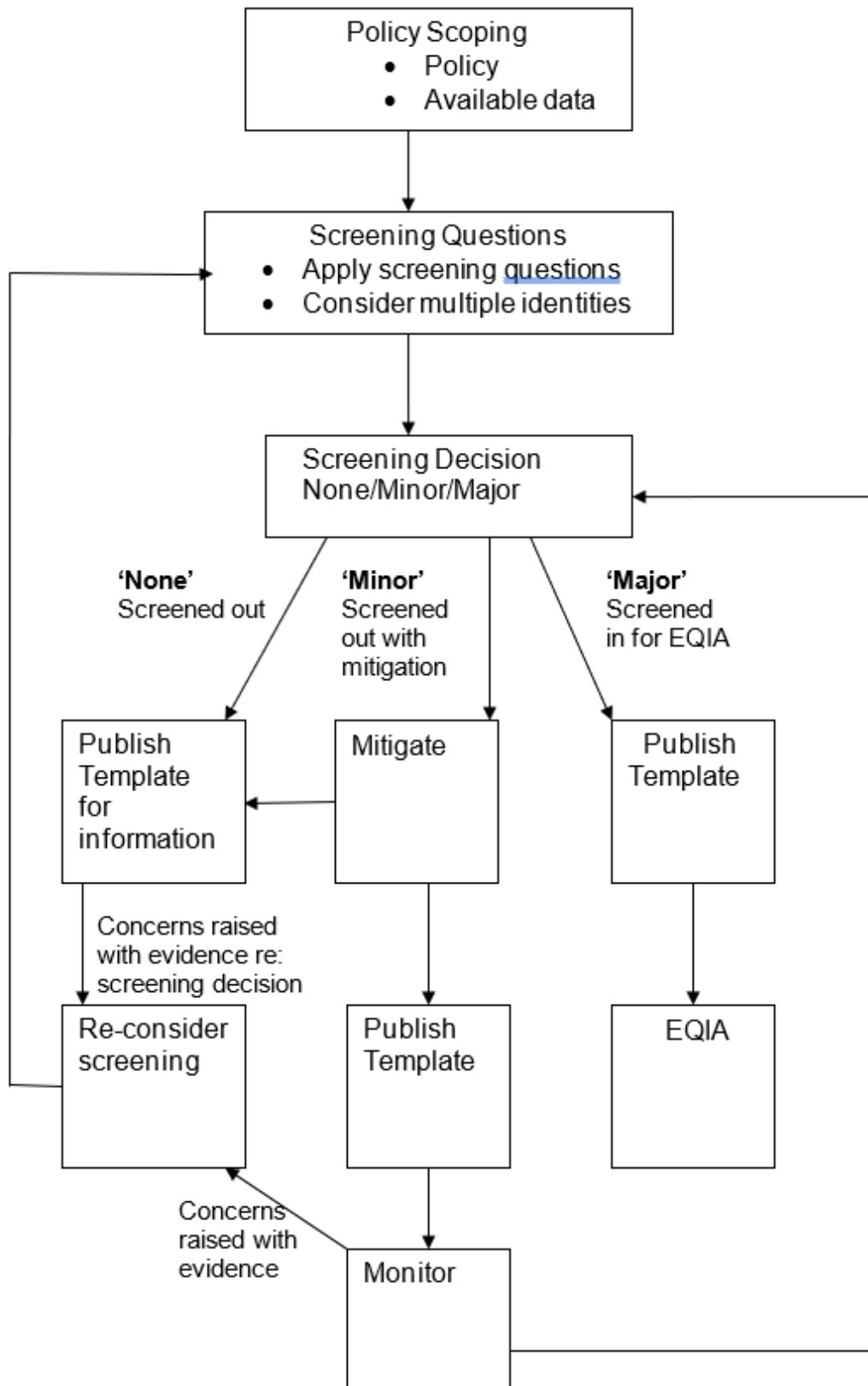
Part 2. Screening questions – asks about the extent of the likely impact of the policy on groups of people within each of the Section 75 categories. Details of the groups consulted and the level of assessment of the likely impact. This includes consideration of multiple identity and good relations issues.

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

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

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

Screening Flowchart



Part 1. Policy scoping

Information about the policy

Name of the policy

ACNI's Strategic Plan 2024-2034

Is this an existing, revised or a new policy?

This is a new policy to cover ACNI's plans to develop and champion the arts in Northern Ireland over the next 10 years.

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

Mission

To develop and champion the arts in Northern Ireland through investment and advocacy.

Vision

A society where all people can experience a thriving arts sector that is recognised as essential to creativity, well-being and social and economic prosperity.

To achieve this vision, we will work tirelessly to build an arts sector that thrives on collaboration, innovation, and excellence. We will advocate for increased investment in the arts, recognising that such investment is an investment in the wellbeing and prosperity of our society. We will forge partnerships, break down barriers, and ensure that the arts are integrated into every aspect of our community, from education to healthcare, from urban centres to rural landscapes.

This is not a vision that can be accomplished alone. It requires the collective effort and unwavering support of artists, cultural organisations, policymakers, and society in general. Together, we will create a future where the arts are not seen as a luxury, but as an essential thread woven into the fabric of our society.

We have taken an outcome-based approach to the development of our strategy. This means that we have focused first on what we would like to see achieved for the arts sector, and then used this to inform what we do. This document focuses on the strategic outcomes and priorities that we want to achieve, with some information on areas of activity over the next ten years, and around how we will track our progress. Detailed organisational business plans will provide much more detail, as will a detailed monitoring and evaluation plan.

Our Outcomes

We have derived a set of outcomes for the art sector, and a set of outcomes that the sector then delivers as a result for society. The outcomes overlap with one another and are reliant on one another.

Arts Sector

- A more financially stable arts sector.
- A sector that develops and looks after its people and is more inclusive.
- A sector that is more supported to develop through experimentation and innovation.

Society

- A sector that contributes to social and economic benefits and cares about the environment.
- People from all backgrounds can enjoy arts experiences.
- A sector that is more valued across society and government.

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

If so, explain how.

It is hoped that all Section 75 categories will benefit from this policy. However, ACNI understands there are potential barriers for some groups within society to access arts, cultural and creative services and will put specific actions in place to improve access for these groups.

Who initiated or wrote the policy?

As the development and funding agency for the arts in Northern Ireland, ACNI distributes public money and National Lottery funds to develop and deliver a wide variety of arts projects, events and initiatives. From theatre and literature to art in the community, we work in partnership with hundreds of artists, arts organisations and venues.

ACNI engaged with the arts sector and other key stakeholders and wrote the new strategic plan following this engagement. The strategy covers the period 2024-2034.

Who owns and who implements the policy?

ACNI is the agency responsible for the implementation of the strategic plan. The strategy will be accompanied by a business plan, running on a three-year cycle. ACNI felt that this was the best approach to maintain flexibility and position to respond to the ever changing needs of the arts sector and society.

Implementation factor

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

If yes, are they

- financial
- legislative
- other, please specify _____

Main stakeholders affected

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

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

Other policies with a bearing on this policy

It is an Arts Council NI strategy, but we can't achieve our goals alone. We plan to work with the sector, as partners to deliver our outcomes. The reason we have approached this in an outcomes-based way is to help us advocate and share our impact across government. We have ensured our strategic plan aligns to several existing strategies – some of which are listed below:

Draft PfG

No Executive or government so no PfG – 'where everyone can reach their potential'

[Programme for Government \(PfG\) 2021 | Northern Ireland Executive](#)

NICS missions

<https://www.nibureau.com/people-planet-prosperity-our-giant-ambition>
<https://www.nibureau.com/sites/nibureau/files/media-files/A5PEOPLEPLANETPROSPERITY.pdf>

People. Planet. Prosperity is our concept for a new era of transformation over the next 25 years, providing a clear path to [#OurGiantAmbition](#) for a thriving, inclusive, sustainable economy. We'll use our world-leading expertise & innovation to get there

DfC Building Inclusive Communities

[Department for Communities Building Inclusive Communities Strategy 2020-2025 | Department for Communities \(communities-ni.gov.uk\)](#)

ACNI strategy

[Our Strategy | Arts Council NI \(artscouncil-ni.org\)](#)

10-year vision for CAH

[Culture, Arts and Heritage: A Way Forward | Department for Communities \(communities-ni.gov.uk\)](#)

Available evidence

Data/Info Sources:

- Census 2021
- Continuous Household Survey, CHS (2022/23)
- General Population Survey 2023 (GPS)
- ACNI's Annual Funding Survey, AFS (2018-2023)
- Support for Individual Artists, SIAP (2018-2023)
- Lottery project funding (2023)
- ACNI Small grants (2023)
- Good Work Review, Creative Industries Policy and Evidence Centre (February 2023)
- SIAP Social Class (November 2023)

It should be noted that this list of data sources are the only ones that provide detail on Section 75 groups and only in reference to the arts sector. Census 2021 is the exception to this as it gives a detailed picture of Northern Ireland on census day, 21 March 2021 of demography, religious belief, ethnicity and long-term illness and disability.

The CHS is a Northern Ireland wide household survey administered by the Northern Ireland Statistics and Research Agency (NISRA). Data from this survey is used for various purposes including monitoring DfC's Public Service Agreement targets as well as helping to inform policy making, for equality monitoring. Data is collected by conducting interviews face to face, and the interviews are spread equally over the 12 months from April to March. It provides an information on how the adult population

engage with the arts for the following S75 groups: gender, age, religious background, marital status, disability and dependants.

The GPS has been one of ACNI's key tools (since 2004) to gather data about how the public engages with the arts. The survey covers topics on attendance, participation and attitudes. Data is used to inform a range of business, performance measurement and research needs, facilitating analysis and synthesis by key variables such as age, gender, social class and disabilities. The 2023 survey is based on 1,015 interviews with the Northern Ireland general public aged 18+. The survey was conducted using an online panel methodology with results weighted to be representative of the NI adult population.

Organisations in receipt of funding from the Annual Funding Programme (AFP) complete an annual survey known as the Annual Funding Survey (AFS) detailing information on their finances, workforce composition and activity. Data analysed from this survey provides a detailed quantitative picture of output across the publicly subsidised arts sector, relating to the work of touring companies, receiving and producing companies, venues, galleries, community arts, disability arts and umbrella organisations. It also helps to identify arts activities delivered by clients that are specifically targeted at Section 75 groups.

ACNI are continually working to further improve data collection through the AFS. However, it should be noted that it is a self-reporting tool, often completed by one person within the arts organisation. Therefore, unless the organisation itself asks staff about Section 75 categories or has the operational systems embedded within their organisation to collect this, the information provided is based on assumption/perception from the person responsible for reporting to ACNI.

The aim of the overall Support for Individual Artists Programme (SIAP) is to support artists across all disciplines to create work and develop their practice. Artists of all disciplines and in all types of working practice, who have made a contribution to artistic activities in Northern Ireland for a minimum of one year within the last five years, can apply to SIAP. As part of their application, ACNI captures Section 75 data per individual to help us understand patterns and identify any gaps in who is accessing our funding.

Lottery Project Funding and Small Grants are programmes to assist arts organisations to deliver arts projects which contribute to the growth of arts in the community for new and existing audiences. It supports activities which benefit the people of Northern Ireland or that help arts organisations carry out their work. Both represent £2.25m and £375,000 of ACNI's resource allocation in 2023/24¹ respectively.

The Good Work Review is the first examination of job quality across the entire creative industries. The Review is based on 40 separate indicators, from evidence submitted by 120 organisations, and focuses on issues including fair pay, flexible working, paid overtime and employee representation. Part of this process has resulted in the development of a quantitative baseline of job quality in the Creative Industries. This includes information on equality opportunities policy, gender, ethnicity, disability and

¹ [ACNI-Business-Plan-2023-v5.pdf \(s3-assets.com\)](#)

social class representation. Whilst this information is not arts sector focussed it remains an important indicator for the sector as arts activities/services are woven throughout the Creative Industries.

It should be noted that whilst this report focusses purely on Section 75 groups, we also acknowledge other underrepresented groups, particularly in terms of social class. According to the Good Review: quantitative baseline of job quality in Creative Industries, just one in four jobs in the Creative Industries were held by people from socio-economically disadvantaged backgrounds, meaning that class-based exclusion is more pronounced in the Creative Industries than any other part of the UK economy. The share of the workforce from low socio-economic backgrounds has declined over the past five years, reflecting trends across all industries as the labour market continues to transition away from manual and towards professional occupations. There are substantial class-based disparities evident in all Creative sub-sectors, except for Crafts.

Since October 2023, ACNI have introduced a survey as part of SIAP to collect this information for artists working within the sector.

Section 75 Category: Religious Belief

Details of evidence/information

Census 2021 collected information on religious background. Table 1 shows the religious breakdown of the usually resident population in Northern Ireland. There are 805,151 who identify as Catholic, representing the majority at 42.3%. Whilst not wholly accurate, combining Presbyterian Church in Ireland, Church of Ireland and Methodist Church in Ireland gives an indication of the proportion of the population with a Protestant belief at 580,619 (30.5%).

Table 1: Census 2021 Religious Belief

Religion	Residents (no.)	Residents (%)
Catholic	805,151	42.3
Presbyterian Church in Ireland	316,103	16.6
Church of Ireland	219,788	11.5
Methodist Church in Ireland	44,728	2.4
Other Christian (including Christian related)	130,377	6.9
Other religions	25,519	1.3
No religion	330,983	17.4
Religion not stated	30,529	1.6
All usual residents	1,903,178	100.0

The AFS collects religious belief information for all staff (full time, part time permanent, contract and Board members) working within organisations receiving funding through ACNI's Annual Funding Programme (AFP).

Table 2 reveals the religious belief for all staff working in ACNI's annual funding portfolio, which includes full-time and part-time staff working in permanent, contractual roles, as well as Board members. There was a significant proportion of staff who did not reveal their religious affiliation. This is reflected in the high numbers in the 'prefer not to say' and 'not known' categories for 'All Staff', where the percentage of those in both categories combined is 77% in 2020/21 and almost 78% in 2021/22 and 80% in 2022/23.

For those respondents that did indicate their religion, 50% (710) identified as Catholic and 24% (336) as Protestant in 2022/23, representing a similar proportion to the previous year at 55% (660) and 26% (318) respectively. Those of 'Other Religious Faith' represent 6% in both 2020/21 and 2021/22 and 3% in 2022/23. 'No Religious Faith' is similar in 2020/21 and 2021/22 at 12% and 13% respectively. In 2022/23 the proportion of staff with 'No Religious Faith' increases to 20%.

Table 2: Religious Faith of all staff, AFS (2020-2022)

Religious Faith	2020/21 (n=97)	2021/22 (n=97)	2022/23 (n=95)	2020/21 (%)	2021/22 (%)	2022/23 (%)
Catholic	684	660	710	55	55	50
Protestant	337	318	336	27	26	24
Buddhist	0	0	6	0	0	0
Hindu	0	0	4	0	0	0
Islam/Muslim	0	0	11	0	0	1
Jewish	0	0	0	0	0	0
Sikh	3	3	5	0	0	0
Other Religious Faith	73	72	49	6	6	3
No Religious Faith	154	153	289	12	13	20
Religious faith not listed specify here	0	0	6	0	0	0
Prefer not to say	208	220	519			
Not known	4,079	3,997	5,090			
Total	5,538	5,423	7,025	100	100	100

Note: The percentages presented in this table exclude 'prefer not to say' and 'not known' categories in order to provide a more accurate representation of the remaining categories. All staff refers to full-time, part-time, permanent, contract and Board members.

Table 3 provides the religious profile of approved applicants to SIAP. A significant proportion of applicants (39%) in the last 5 years have indicated that they have no religion i.e. replied 'None', with 24% and 11% indicating they are from Catholic and Protestant backgrounds respectively.

Also notable is the number of respondents who replied 'Prefer not to say' at 251 (9%), 'Not answered' at 187 (7%). This level of non-response and/or indicating no religion, is not dissimilar to the Annual Funding Survey results (which collects employment information across arts organisations in NI), as outlined above.

Specifically for the most recent year, 2022/23 data reveal the following breakdown for 'Religion' for staff. The same trend is revealed whereby a large proportion of artists i.e. 45%, stipulated 'None' in their response and 8% did not answer this question; as opposed to 16% who identified as Catholic and 10% as Protestant.

It is worth highlighting that in 2018/19 Catholics represented 25% of all applicants who indicated their religion and protestants represented 17%, compared to 2022/23 where Catholics represented 16% of all applicants (significant change of 9%) and protestants 10% (another significant decline of 7%). Whilst this is a decline in both Catholic and Protestant artists, the gap between the two religions has narrowed compared to previous years.

Table 3: Approved SIAP applications by religious profile, 2018-2023

	2018/19	2019/20	2020/21	2021/22	2022/23	Total (n)	Total (%)
Catholic	65	96	65	354	57	637	24
Protestant	44	52	30	140	36	302	11
Islam/Muslim	-		1	2		3	0
Buddhist	4	3	4	12	5	28	1
Jewish	1	1	21	2	2	27	1
None	128	148	108	514	164	1062	39
Not answered	7	12	35	103	30	187	7
Hindu	-	1		3		4	0
Other	16	29	17	111		173	6
Not listed					16	16	1
Prefer not to say				196	55	251	9
Total	265	342	290	1437	365	2699	100

Section 75 Category: Political opinion

Details of evidence/information

To date, there has been no suggestion that any political grouping suffers any adverse impact in accessing and participating in the arts in Northern Ireland. There is no evidence from any monitoring returns of a discernible impact with regards to political opinion.

There has been an historical tendency for voting preferences in Northern Ireland to closely reflect the religious affiliations of the population. This implies that those issues and differentials identified in relation to persons of different religion may also impact on persons of different political opinion. Although this is not always the case and is not an accurate conclusion to draw upon. Furthermore, there is a lack of data on political opinions within the workforce of arts organisations, as well as and those who engage with the arts.

The information is not collected through ACNI's AFS but is collected through SIAP.

The SIAP monitoring information provides an indication of trends in political opinion across applications. Table 4 below provides the number of approved applications to SIAP over a five-year period from 2018/19 to 2022/23 by political opinion.

Between 2018/19 and 2022/23, there were a total of 2,699 approved applications with the largest proportion taking place in 2021/22 (1437). Most artists applying over the five-year period (1,483) stated their political opinion to be 'other' at 1017 (38%) followed by 'prefer not to say' at 651 (24%) and Nationalist at 600 (22%). Only 108 reported that they were Unionist (4%) and 194 (7%) did not answer. 2022/23 was the first year 'Apolitical' category was collected, representing 94 (3%) of artists.

Table 4: SIAP approved applications by political opinion, 2018-2023

Year	Nationalist	Not Answered	Other	Unionist	Prefer not to say	Apolitical	Not listed	Total	Total (%)
2018-19	49	8	186	22	0	0	0	265	10
2019-20	91	12	219	20	0	0	0	342	13
2020-21	53	69	110	12	46	0	0	290	11
2021-22	331	74	502	41	489	0	0	1437	53
2022-23	76	31	0	13	116	94	35	365	14
Total	600	194	1017	108	651	94	35	2699	
Total %	22	7	38	4	24	3	1	100	100

Table 5 below provides the percentage of approved applications to SIAP by political opinion between 2018/19 and 2022/23. The largest proportion of applicants identify with 'other' political opinion in each of the five years to date with the exception of 2022/23. This is perhaps as a result of the addition of a new category of 'apolitical'.

Looking at 2022/23 specifically, the data shows that no artists answered 'other' to which political party they supported. Instead, 26% indicated 'apolitical' and 10% selected 'not listed' which is another new category introduced in 2022/23. There were 32% who chose 'prefer not to day', a similar proportion to the previous year at 34% (in

2021/22). Only 21% and 4% of artists supported Nationalist and Unionist parties respectively.

In 2018/19 Unionists represented 8% of all approved applications which has fallen to 4% in 2022/23; whereas Nationalists at 18% in 2018/19 has risen to 21% in 2022/23. This is a slightly different trend to that of the religious profile where the gap appeared to be narrowing between those who indicated their religious affiliation was Catholic and Protestant. Interestingly this data illustrates that the gap between Nationalist and Unionist political opinion has remained broadly the same which indicates perhaps that religion is having less of an influence over political opinion as it has done so in the past.

Table 5: SIAP approved applications by political opinion, 2018-2023

Year	Nationalist (%)	Not Answered (%)	Other (%)	Unionist (%)	Prefer not to say (%)	Apolitical (%)	Not listed (%)	Total (%)
2018-19	18	3	70	8	0	0	0	100
2019-20	27	4	64	6	0	0	0	100
2020-21	18	24	38	4	16	0	0	100
2021-22	23	5	35	3	34	0	0	100
2022-23	21	8	0	4	32	26	10	100

Section 75 Category: Racial group

Details of evidence/information

The Good Work Review: quantitative baseline of job quality in the Creative Industries report reveals that at surface-level, a slightly higher share of the Creative workforce are Black, Asian or other Minority Ethnic origin. This potentially reflects both the concentration of the Creative Industries in ethnically-diverse urban centres (particularly London) and the dominance of the IT sub-sector, which employs a greater share of workers from ethnic minority backgrounds. In contrast, there is significant under-representation of racially diverse talent in most other Creative sub-sectors, particularly: Craft; Music, performing and visual arts; and Museums, galleries and libraries.

Table 6 presents the ethnic background of full-time and part-time, permanent and contract staff working in the arts sector. There is a significant proportion of the information returned that are 'unspecified or uncollected' or 'not known' therefore the percentages in the table exclude these categories to provide a more accurate breakdown of ethnicity.

The majority of staff working in ACNI's annually funded organisations are white. Out of those who indicated ethnicity, 95% are white at 3,028 in 2021/22 and 3,754 in 2022/23.

The minority ethnic community in NI is proportionally much smaller than the rest of the UK. There were a total of 295 members of staff from a minority ethnic background in 2022/23. Excluding those where the information was unspecified, uncollected or not known, this accounts for 4% of all staff. This is a similar proportion to that of the most recent NI Census in 2021.

Of note at an overall workforce level were increases in representation of mixed ethnic groups (36%), Black Africans (13%) and Arabs (9%) as a proportion of the minority ethnic population.

Only two members of staff within the annual portfolio of arts organisations indicated they were from an Irish Traveller background in 2022/23.

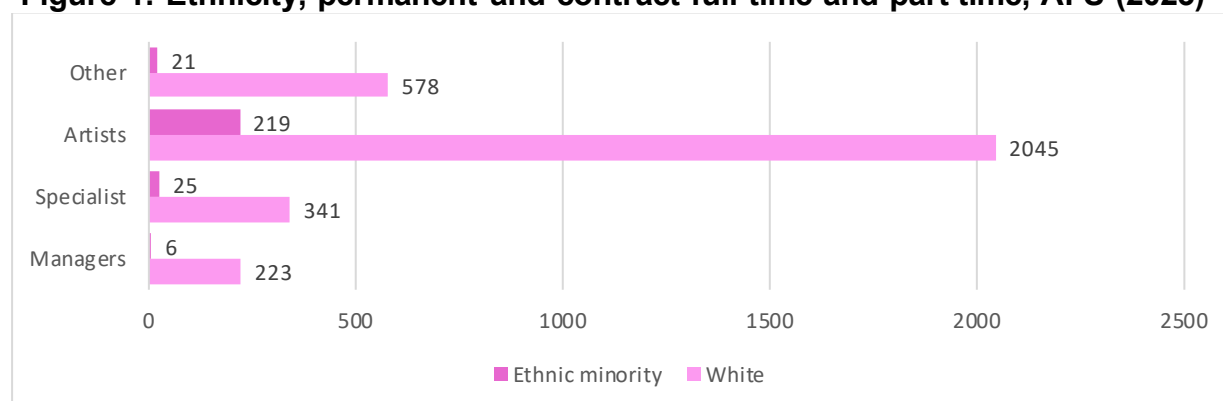
Table 6: Ethnicity of All Staff (AFS), 2020-2023

Ethnicity	2020/21 (n=97)	2021/22 (n=97)	2022/23 (n=95)	2020/21 (%)	2021/22 (%)	2022/23 (%)
White	3,260	3,028	3,754	95	95	93
Irish Traveller	0	0	2	0	0	0
Roma	0	0	3	0	0	0
Chinese	9	7	19	0	0	0
Indian	23	20	34	1	1	1
Pakistani	3	3	8	0	0	0
Bangladeshi	1	1	1	0	0	0
Other Asian	5	5	0	0	0	0
Asian not listed, please specify here	0	0	8	0	0	0
Black Caribbean	10	10	13	0	0	0
Black African	19	20	37	1	1	1
Black Other	7	6	0	0	0	0
Black not listed, please specify here	0	0	6	0	0	0
Arab	0	0	26	0	0	1
Filipino	0	0	2	0	0	0
Mixed Ethnic Group	38	34	107	1	1	3
Other Ethnic Group	7	7	10	0	0	0
Ethnic group not listed	37	35	19	1	1	0
Unspecified or Uncollected	2,103	2,064	1,492			
Not known	0	225	1,484			
Total	5,522	5,465	7,025	100	100	100

Note: The percentages presented in this table exclude 'prefer not to say' and 'not known' categories in order to provide a more accurate representation of the remaining categories. All staff refers to full-time, part-time, permanent, contract and Board members.

There were increases in ethnic minority representation across all four employment classifications with the greatest relating to artists which increased from 8 percentage points to 11 percentage points. The majority of representation across Managers, Specialist roles, Artists and Other roles is still white.

Figure 1: Ethnicity, permanent and contract full time and part time, AFS (2023)



Note: Figure does not include ethnicity information of board members within arts organisations

There has been representation in approved SIAP applications across all ethnicities between 2018 and 2023, albeit very small in some cases. The majority of applications to the programme have been from a white ethnic background, accounting for around 90% on average (table 7).

Table 7: Number of approved SIAP applications by ethnic group

Ethnic Group	2018/19	2019/20	2020/21	2021/22	2022/23	Total	Total (%)
White	241	310	256	1312	301	2420	90
Black African	0	0	0	4	1	5	0
Black Caribbean	0	1	0	3	3	7	0
Chinese	1	2	0	0	1	4	0
Indian	1	0	0	1	1	3	0
Mixed ethnic	4	6	7	33	12	62	2
Other Asian	2		1	5	0	8	0
Other	4	2	3	13	0	22	1
Not answered	12	21	19	24	35	111	4
Irish Traveller	0	0	0	2	0	2	0
Other Black	0	0	0	2	0	2	0
Pakistani	0	0	0	1	0	1	0
Not listed	0	0	0	0	5	5	0
Prefer not to say	0	0	4	37	6	47	2
Total	265	342	290	1437	365	2699	100

In 2022/23, 3% of approved applications had a mixed ethnic background and 10% of applicants did not reveal their ethnicity and 2% preferred not to say (table 8).

Table 8: Approved SIAP applications by ethnic group (%) 2018-2023

Ethnic Group	2018/19 (%)	2019/20 (%)	2020/21 (%)	2021/22 (%)	2022/23 (%)
White	91	91	88	91	82
Black African	0	0	0	0	0
Black Caribbean	0	0	0	0	1
Chinese	0	1	0	0	0
Indian	0	0	0	0	0
Mixed ethnic	2	2	2	2	3
Other Asian	1	0	0	0	0
Other	2	1	1	1	0
Not answered	5	6	7	2	10
Irish Traveller	0	0	0	0	0
Other Black	0	0	0	0	0
Pakistani	0	0	0	0	0
Not listed	0	0	0	0	1
Prefer not to say	0	0	1	3	2
Total	100	100	100	100	100

Table 9 provides Census 2021 estimates that classify usual residents in Northern Ireland by ethnic group. Note: In the following analysis the label 'minority ethnic group' is used. This relates to all persons who have an ethnicity classification other than the 'White' option.

In 2021 the number of people with a white ethnic group was 1,837,600 (96.6% of the population). Conversely, the total number of people with a minority ethnic group stood at 65,600 people (3.4% of the population and an increase of 1.6% on the 2011 Census). Within this latter classification, the largest groups were Mixed Ethnicities (14,400), Black (11,000), Indian (9,900), Chinese (9,500), and Filipino (4,500). Irish Traveller, Arab, Pakistani and Roma ethnicities also each constituted 1,500 people or more.

Table 9: Ethnic group of all usual residents in Northern Ireland, Census 2021

Ethnic Group	All usual residents	
	No.	%
White	1,837,575	96.6
Irish traveller	2,609	0.1
Roma	1,529	0.1
Indian	9,881	0.5
Chinese	9,49	0.5
Filipino	4,451	0.2
Pakistani	1,596	0.1
Arab	1,817	0.1
Other Asian	5,244	0.3
Black African	8,069	0.4
Black other	2,963	0.2
Mixed	14,382	0.8
Other ethnicities	3,568	0.2
Total	1,903,179	100.0

Research shows that there are a number of barriers that impede take-up and participation by minority ethnic people in the arts including language, social barriers and perceived irrelevance to own culture (ACNI, 2005). These barriers for minority ethnic artists still exist today, along with the fear that they will not be afforded the same opportunities as white artists. However, there is no definitive evidence to conclude that applications for funding from minority ethnic groups are rejected based on their ethnicity.

ACNI's Minority Ethnic (ME) Deliberative Forum has provided an opportunity for artists and other stakeholders to raise any concerns facing artists with a minority ethnic background. The Forum was established to help provide insights on issues relevant for these communities whilst informing ACNI's strategy and policies within this area.

The Forum was helpful in shaping and championing a dedicated Minority Ethnic Artists' programme. The Minority Ethnic Artists Mentoring Residency Programme was launched in 2020/21 and now has been mainstreamed into one of ACNI's key annual funding programmes for individual artists (SIAP).

Section 75 Category: Age

Details of evidence/information

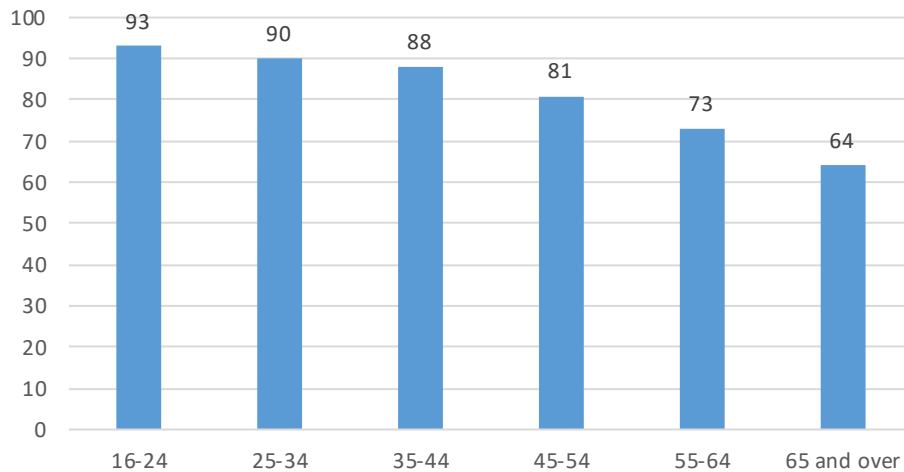
On census day, there were 365,200 children (aged 0 to 14) or 19% of the population. Those aged 65 and over represented 17% (326,500) of the population. The remaining 64% of the population, or 1,211,400 people, were aged between 15 and 64 years (table 10).

Table 10: Census 2021 population by age band

Five-year age bands	Residents (no.)	Residents (%)
0-4	113,820	6.0
5-9	124,475	6.5
10-14	126,918	6.7
15-19	113,203	5.9
20-24	111,386	5.9
25-29	116,409	6.1
30-34	126,050	6.6
35-39	127,313	6.7
40-44	122,163	6.4
45-49	121,670	6.4
50-54	130,967	6.9
55-59	129,276	6.8
60-64	113,049	5.9
65-69	93,464	4.9
70-74	83,467	4.4
75-79	66,377	3.5
80-84	43,776	2.3
85-89	25,879	1.4
90+	13,512	0.7
All usual residents	1,903,174	100.0

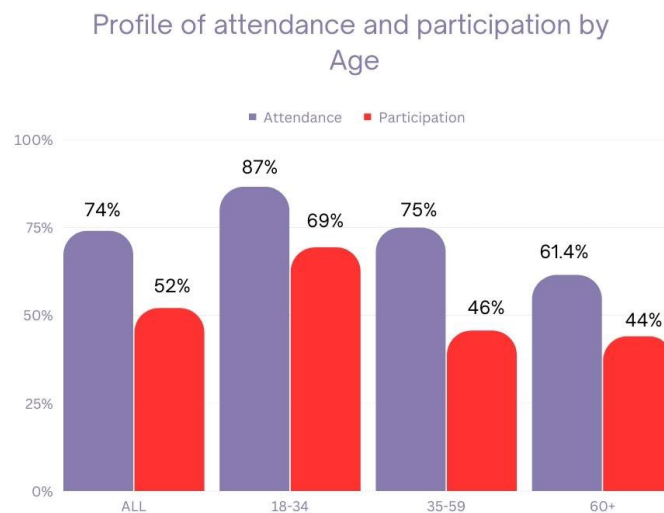
The proportions of adults who engaged with culture and the arts generally decreased as age group increased, particularly beyond the 35-44 years age group (figure 2). Also, the trend was similar to that for attending arts events, engagement rates tended to drop as age increased.

Figure 2: Engagement in culture and arts 2022/23



A similar trend is reflected in the attendance and participation data collected through the General Population Survey (GPS) in 2023 (figure 3). Attendance and participation are highest amongst 18-34 year olds at 87% and 69% respectively, followed by those ages 35-59 at 75% and 46% respectively. Those aged 60+ had the lowest attendance and participation rates at 61% and 44% respectively.

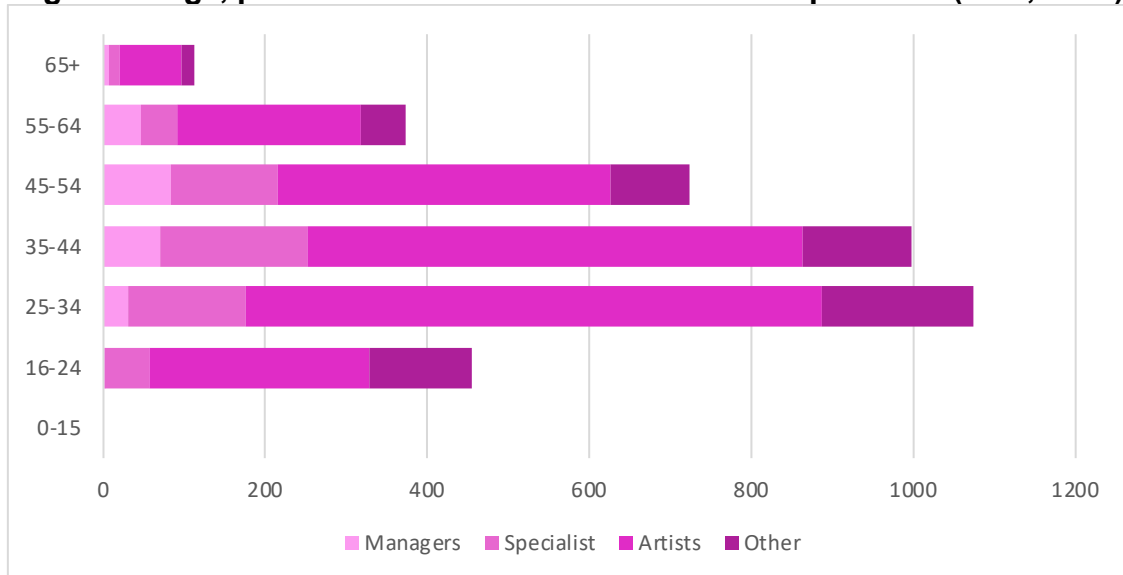
Figure 3: Attendance and participation at arts events by age group, GPS (2023)



The pandemic resulted in less people entering the workforce in the arts in 2020/21. This has changed in recent years as staff numbers have increased in 2021/22 from 5,430 to 7,025 in 2022/23.

The make-up of the workforce remains broadly the same with those employed in management capacities tending to be older and those employed as artists to be slightly younger. Excluding board members, those aged 25-34 comprised the largest proportion of the overall workforce at 29% (Figure 4).

Figure 4: Age, permanent and contract full time and part time (AFS, 2023)



Note: Figure does not include ethnicity information of board members within arts organisations

Staff members' who have chosen 'prefer not to say' or 'not known' have been excluded from the percentage analysis in Table 11.

The AFS shows that the majority of staff working in the arts sector (who provided details of their age) in 2020/21 and 2021/22 were aged 35-44 at 1,062 and 965 respectively, comprising of approximately 28% and 27% respectively of the total workforce (table 11). The proportion remains similar in 2022/23 at 1,125 (26%). Those aged 25-34 are the next largest category accounting for approximately 25% in 2020/21 and 23% in 2021/22 and 26% in 2022/23 of all staff. This indicates perhaps that a younger cohort of people are choosing to enter the arts sector as a career choice.

Table 11: All staff age profile (AFS) 2020-2023

Age	2020/21 (n=97)	2021/22 (n=97)	2022/23 (n=95)	2020/21 (%)	2021/22 (%)	2022/23 (%)
0-15	9	9	0	0	0	0
16-24	310	298	458	8	8	11
25-34	925	827	1,130	25	23	26
35-44	1,062	965	1,125	28	27	26
45-54	790	750	872	21	21	20
55-64	509	500	544	14	14	13
65+	162	178	211	4	5	5
Prefer Not To Say	34	29	272			
Not known	1,722	1,874	2,413			
Total	5,523	5,430	7,025	100	100	100
Total	5,522	5,465	7,025	100	100	100

Note: The percentages presented in this table exclude 'prefer not to say' and 'not known' categories in order to provide a more accurate representation of the remaining categories. All staff refers to full-time, part-time, permanent, contract and Board members.

According to SIAP data, there has been an uptake in applicants across all age categories in the last 5 years (see table 12 below). However, as the data fields have

changed between the first four years of the period, it is more difficult to compare the results.

Table 12: Approved SIAP applications by age group, 2018-2022

Year	<16	16 -< 25	26 -< 49	50 -< 65	65+	Not Answered/ prefer not to say	Total
2018/19		26	169	54	9	7	265
2019/20		33	222	68	7	12	342
2020/21	2	37	181	49	10	11	290
2021/22	3	161	970	237	30	36	1437
Total	5	257	1542	408	56	66	2334
Total %	0	11	66	17	2	3	100

Between 2018/19 and 2019/20 there are very similar characteristics; suggesting that there was a trend in age of SIAP applicants; clearly peaking in the 26-49 category.

Despite no direct comparison with previous years, it is notable that there is a greater proportion of applicants are aged 25-34 than those in the categories 35-44 and 45-54 in 2022/23. The additional age breakdowns collected between ages 26 – 49 in 2022/23 compared to preceding years has potentially hidden a cohort of younger applicants with the number of applicants in 2022/23 aged 25-34 being greater than the next two age categories. It could be that there is a greater number of younger applicants than older applicants. This can only be determined as the new data fields are collected in subsequent years and identifies 2022/23 as an outlier or if there are any inequalities present for older applicants.

Table 13: Approved SIAP applications by age group, 2022/23

Age group	2022/23
16-24	13
25-34	109
35-44	94
45-54	61
55-64	41
65+	18
Not answered	25
Prefer not to say	4
Total	365

Section 75 Category: Marital status

Details of evidence/information

The 2022/23 CHS indicates that 79% of adults who were married engaged with the arts, followed by those who were single at 78%, separated/divorced at 73% and widowed at 55%. This trend is closely followed in attendance at arts events in the same year. Participation is slightly different with a higher proportion of adults who are widowed at 34%, followed by single at 29%, married at 27% and separated/divorced at 26%.

We can also observe the trends in marital status from ACNI's SIAP for individual artists, providing a slightly different perspective (table 14).

The largest number of approved applications were made in 2021/22 at 1437 with the largest proportion coming from single/unmarried artists at 744 (52%), followed by those who are married at 469 (33%). This has typically been the trend over the last 5 years, the most significant proportion of applicants have been unmarried, who make up on average 50% of approved applications and those who are married which represent an average of 33% of all approved applications over the trend period.

Remaining approved applications came from artists who did not answer or preferred not to say their marital status, divorced, separated, cohabiting/living with a partner and widowed. These groups represented the smallest proportion of total approved applications, accounting for 9%, 3%, 3%, 2% and 1% on average respectively.

Table 14: Approved SIAP applications by marital status, 2018-2023

	Divorced	Married	Not Answered/ prefer not to say	Separated	Single/ Unmarried	Widowed	Co-habiting/ living with a partner	Civil partnership	Total
2018/19	9	95	10	6	141	4			265
2019/20	10	127	13	6	185	1			342
2020/21	9	94	40	11	134	2			290
2021/22	47	469	123	46	744	8			1437
2022/23	10	111	47	5	131	2	55	4	365
Total	85	896	233	74	1335	17	55	4	2695
Total%	3	33	9	3	50	1	2	0	100

Section 75 Category: Sexual orientation

Details of evidence/information

The NI Census 2021 stated that over 2% of the NI population reported that they were Gay, Lesbian, Bisexual or other. Almost 5% preferred not to say and 3.3% did not answer. The NI Census did not capture gender identity. We have reported in more detail and comparison to the population should be treated with caution as the categories used differ.

According to 2022/23 AFS data, almost 73% (1859) of the workforce within arts organisations described their sexual orientation as heterosexual/straight and almost 27% (678) as LGBTQIA+ (including prefer to describe myself in another way and excluding 'unknown' and 'prefer not to say' from this category).

Interestingly, there have been several categories that have more than doubled between 2021/22 and 2022/23 in the number of staff identifying as bisexual (increasing from 28 to 63), gay woman/lesbian (increasing from 54 to 125) and pansexual (increasing from 3 to 7). Although they remain similar proportions of total approved applications (table 15).

ACNI's annually funded organisations are involved or in collaboration with LGBTQIA+ organisations, representing 22% of all arts activities, suggesting a high degree of inclusivity and involvement within the arts.

Table 15: Arts sector staff by sexual orientation (AFS), 2020-2023

Sexual orientation	2020/21 (n=97)	2021/22 (n=97)	2022/23 (n=95)	2020/21 (%)	2021/22 (%)	2022/23 (%)
Bisexual	28	28	63	2	2	2
Gay Man	64	65	104	4	4	4
Gay Woman / Lesbian	55	54	125	3	3	5
Heterosexual / Straight	1,294	1,244	1,859	76	74	73
Queer	51	51	57	3	3	2
Pansexual	3	3	7	0	0	0
Prefer to describe myself in another way	215	225	322	13	13	13
Prefer not to say	42	53	71			
Not known	3,776	3,690	4,417			
Total	5,528	5,413	7,025	100	100	100

Categories are consistent with practice guidance used by the Northern Ireland charity Outburst Queer Arts Festival.
Note: The percentages presented in this table exclude 'prefer not to say' and 'not known' categories in order to provide a more accurate representation of the remaining categories. All staff refers to full-time, part-time, permanent, contract and Board members.

In line with recommendations made by the LGBTQIA+ community ACNI has been making changes to the way sexual orientation is monitored. As a result, the fields have been evolving over the 5 year period; leaving comparable trend analysis more challenging. However, SIAP applications from individuals identifying as Bisexual and Gay, either men or women, has been fairly consistent over the 5-year period at 6%

and 4% on average respectively. The majority response also remains to be the number of applicants identifying as heterosexual at 72% of approved applications over the trend period (table 16).

There is still a significant proportion in 2022/23 of those who have chosen 'not answered' at 9% and 'prefer not say' at 14% regarding their sexual orientation.

Table 16: Approved SIAP applications by sexual orientation, 2018-2023

Year	2018/19	2019/20	2020/21	2021/22	2022/23	Total	Total %
Bisexual	18	30	17	76	30	171	6
Gay	14	16	9	44	13	96	4
Heterosexual	217	273	204	1055	199	1948	72
Lesbian	5	3	4	19	5	36	1
Not Answered	11	20	35	27	36	129	5
Other			1	14		15	1
Pansexual			4	21	10	35	1
Prefer not to say			12	152	50	214	8
Prefer to self describe			1			1	0
Queer			3	29	21	53	2
Not listed					1	1	0
Total	265	342	290	1437	365	2699	100

Section 75 Category: Men and Women generally

Details of evidence/information

Census 2021 data (table 17) shows that the usually resident population was approximately 1,903,100 people, comprising of 967,000 (50.8%) females and 936,200 (49.2%) males. This means that for every 100 women there were 97 men.

Table 17: Census 2021 Sex

	Residents (no.)	Residents (%)
Female	967,043	51
Male	936,132	49
All usual residents	1,903,175	100

According to the 2022/23 CHS, over three quarters of adults (77%) had engaged with the arts within the previous year, with over one quarter of adults (28%) participating in arts activities and just over seven out of ten adults (71%) attending an arts event.

Females were more likely to have engaged with the arts compared with males (79% and 74% respectively).

The Good Review: a quantitative baseline of job quality in the Creative Industries report reveals how women are significantly under-represented in the Creative Industries, comprising 37% of the workforce – amongst the lowest levels of representation in service industries and with no improvement in the gender balance over the past five years. There is substantial variation between Creative sub-sectors. Female representation is particularly poor in IT, Architecture and Screen, but women make-up 60% of the workforce in Museums, galleries and libraries which is a similar representation to the data presented below from ACNI's AFS and SIAP.

For the last three years, the AFS has been collecting gender identity information from ACNI's regularly funded organisations using new categories including woman (inclusive of cis and transgender women), man (inclusive of cis and transgender men), non-binary (including androgyne), prefer to describe myself in another way and prefer not to say and not known.

The data presented in table 18 below and shows a balanced picture of staff identifying as women and men at 2,839 (39%) and 2,823 (39%) respectively in 2022/23.

In 2020/21, a significant proportion of staff members' gender identity was unknown at 18% which has since fallen to 16% in 2022/23. This is perhaps due to the increase in those who preferred not to say which currently sits at 5%.

Table 18: All staff by gender identity (AFS), 2020-2022

Gender identity	2020/21 (n=97)	2021/22 (n=97)	2022/23 (n=95)	2020/21 (%)	2021/22 (%)	2022/23 (%)
Woman (including cis and trans women)	2,380	2,873	2,839	43	53	39
Man (including cis and trans men)	2,132	2,489	2,823	39	46	39
Non-Binary (including androgyne)	30	39	55	1	1	1
Agender	0	0	1	0	0	0
Gender fluid	0	0	1	0	0	0
Prefer to describe myself in an other way	0	0	1	0	0	0
Prefer not to say	17	6	356	0	0	5
Not known	974	7	1,121	18	0	16
Total	5,533	5,414	7,197	100	100	100

Note: The percentages presented in this table exclude 'prefer not to say' and 'not known' categories in order to provide a more accurate representation of the remaining categories. All staff refers to full-time, part-time, permanent, contract and Board members.

Changes in the collection of SIAP gender data have made direct comparison with data sets collected prior to 2021/22 difficult with changes occurring in 2020/21 in response to lobbying by LGBTQIA+ organisations.

The incorporation of transgender applicants into their current gender profile is not possible to separate. Instead comparison will not be like-for-like between these two different data sets and therefore have been excluded from table 19.

Focussing on the last two years, it would appear that there is an increasing trend of people identifying as female from 38% to 46% in 2021/22 and 2022/23 respectively. Whereas there is a decreasing trend of male over the same period from 53% to 35%. The increasing non-response rate, from 3% to 9% over the last two years and broadening of categories will, in part, account for these changes. However, it will remain uncertain if there are any changes to distribution between these categories until a set of fields has been in place for a couple of years.

Table 19: Approved SIAP applications by gender, 2018-2023

Year	2021/22 (n)	2022/23 (n)	2021/22	2022/23
Agender	5	3	0%	1%
Female (cisgender & transgender)	541	169	38%	46%
Male (cisgender & transgender)	767	126	53%	35%
Non-binary	17	8	1%	2%
Not answered	46	32	3%	9%
Prefer not to say	47	18	3%	5%
Gender fluid	14	6	1%	2%
Not listed		3	0%	1%
Total	1437	365	100%	100%

Section 75 Category: Disability

Details of evidence/information

The Arts Council NI adopts the social model of disability in its approach to collecting and monitoring disability data. The means we define disability because of social barriers, rather than an individual impairment or condition. We typically report using the categories d/deaf, neurodiverse and disabled. Therefore analysing Arts Council data against population data isn't strictly comparable, but is still useful.

Census 2021 provides an overview of those with a limiting long-term health problem or disability in Northern Ireland. Table 20 shows that one person in four (24.3% or 463,000 people) had a limiting long-term health problem or disability, 40% of which were aged 65 or more (185,300 people). In total, 1.44 million people (75.7%) indicated they did not have a limiting long-term health problem or disability. The number of people with a limiting long-term health problem or disability increased from the 2011 to 2021 Census. The increase, from 374,600 people in 2011 to 463,000 people in 2021 (an increase of 23.6%), is likely to be driven partly by NI's ageing population.

Table 20: Limiting long-term health problem or disability (2011 and 2021 Census)

Limiting long-term health problem or disability	Census 2011	Percentage	Census 2021	Census 2021
Not limited	1,436,200	79.3%	1,440,200	75.7%
Limited	374,600	20.7%	463,000	24.3%
Limited a little	159,400	8.8%	245,100	12.9%
Limited a lot	215,200	11.9%	218,000	11.5%
All people	1,810,900	100.0%	1,903,200	100.0%

The [Disability Employment Gap in NI](#) examines the disability employment gap in NI in the context of the UK. In 2020 the employment rate for people with disabilities was 38.1%, the employment rate for people without disabilities was 80.3%. Therefore, the employment rate gap was 42.4 percentage points (pps). Compared to the rest of the UK (27.9pps), the NI disability employment gap has been consistently higher.

According to the 2022/23 CHS adults with a disability were less likely to have engaged with culture and the arts compared to those without a disability (71% and 84% respectively). Moreover, adults who do not have a disability were more likely to engage in the arts (81%) than adults with a disability (67%). Also, adults with a disability were less likely to attend an art event than adults without a disability (57% and 77% respectively).

Disabled people are under-represented in the Creative Industries (Good Work Review: quantitative baseline of job quality in the Creative Industries) – comprising 13% of the sector’s workforce compared to 16% across all industries. The proportion of the workforce which have a disability has been on an upward trajectory over the past five years – across the economy and in the Creative Industries. Within the sector, disabled people are particularly under-represented in: Advertising and marketing; Architecture; Design; and IT & software, where less than one in ten jobs are filled by people with a disability.

Data collected through the AFS over the last few years reveals that there is a significant proportion of the arts workforce by disability that is not known at over 50% and therefore has been excluded from table 21. The ‘prefer not to say’ category has also been excluded from the analysis.

There are significantly more non-disabled artists than disabled at 2094 (82%), 1837 (80%) and 2,917 (85%) in 2020/21, 2021/22 and 2022/23 respectively. However, it is encouraging that the number of staff who identify as having a disability has followed an upward trend to 2022/23. Although it is important to note, this is perhaps not an actual increase in the number of disabled artists joining the workforce but instead reflecting a willingness to share the information with ACNI about their disability.

Table 21: Arts staff by disability (AFS) 2020-2022

Disability	2020/21 (n=97)	2021/22 (n=97)	2022/23 (n=95)	2020/21 (%)	2021/22 (%)	2022/23 (%)
Disabled	188	192	244	7	8	7
Non-disabled	2,094	1,837	2,917	82	80	85
Prefer not to say	266	263	286	10	11	8
Not known	2,967	3,098	3,578			
Total	5,515	5,390	7,025	100	100	100

Note: The percentages presented in this table exclude ‘prefer not to say’ and ‘not known’ categories in order to provide a more accurate representation of the remaining categories. All staff refers to full-time, part-time, permanent, contract and Board members.

The proportion of disabled artists applying for individual support has shown a broadly upward/stable trend over the last 5 years (table 22). Over this period, approved applications represented 10% disabled, 83% non-disabled, 5% not answered and 3% who chose ‘prefer not to say’.

The level of applications by this group is encouraging and may in part be due to the targeting of disabled artists by art-form officers. Moreover, ACNI have an MoU with University of Atypical to ensure that disabled artists have increased access and support to funding opportunities.

Table 22: Approved SIAP applications by disability, 2018-2023

Disability	Yes	No	Not answered	Prefer not to say	Total	Total (%)
2018/19	23	233	9		265	10
2019/20	29	300	13		342	13
2020/21	29	232	22	7	290	11
2021/22	126	1218	45	48	1437	53
2022/23	57	250	36	22	365	14
Total	264	2233	125	77	2699	
Total %	10	83	5	3	100	100

Section 75 Category: Dependents

Details of evidence/information

There is less information to inform the impact of dependants on engagement in the arts. According to the CHS, in 2022/23 adults with dependants were less likely to participate in an art activity compared to those without dependants (26% and 30% respectively).

The AFS does not currently collect information from the arts sector on dependents.

Table 23 shows that the number of SIAP applicants with dependants has remained fairly consistent over the 5-year period. The majority of artists do not have dependants, representing approximately 63% on average between 2018/19 and 2022/23, compared to 31% on average for those with dependants. Only a small proportion of applicants did not answer, accounting for 6% on average over the trend period.

Table 23: Approved SIAP applications by dependants, 2016-2021

Dependants	Yes	No	Not answered	Total	Total %
2018/19	80	175	10	265	10
2019/20	110	217	15	342	13
2020/21	82	187	21	290	11
2021/22	486	896	55	1437	53
2022/23	90	218	57	365	14
Total	848	1693	158	2699	
Total %	31	63	6	100	100

The 2021 Census notes that the number of households with dependent children represents 16% of all households and that 12% of residents provide unpaid care.

Additional Context

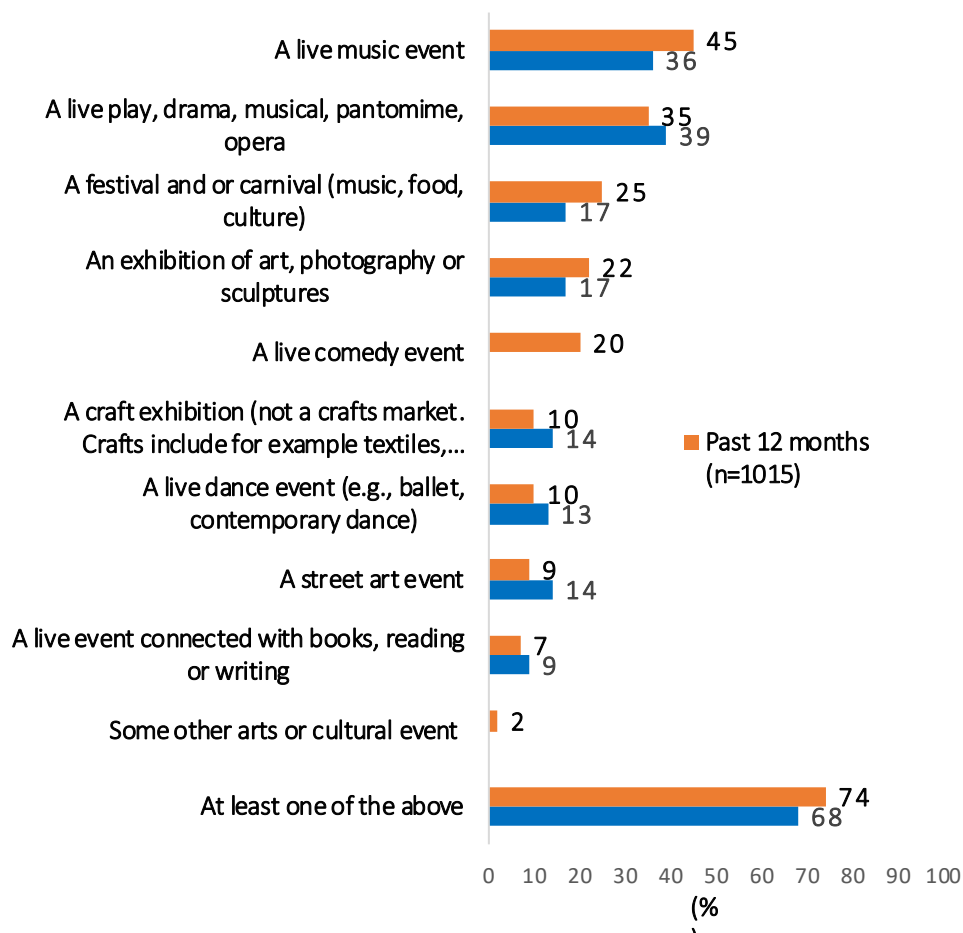
General population attendance and participation in the arts

Respondents were asked if, in the past 12 months, they had been to different arts activities or events as a member of the audience or as a visitor.

Figure A shows that in the past 12 months, 74% of respondents said they had been a member of an audience or a visitor to at least one of the events / activities listed, with those groups more likely to have been a member of an audience or a visitor to at least one of the events / activities listed:

- Those in younger age groups (18-34, 87%; 35-59, 75%; 60+, 61%),
- Those in higher social classes (ABC1, 81%; C2DE, 69%),
- Those with dependents (80% vs. 70%),
- Those with a higher level of educational attainment ('low', 66%; 'medium', 74%; 'high', 79%).

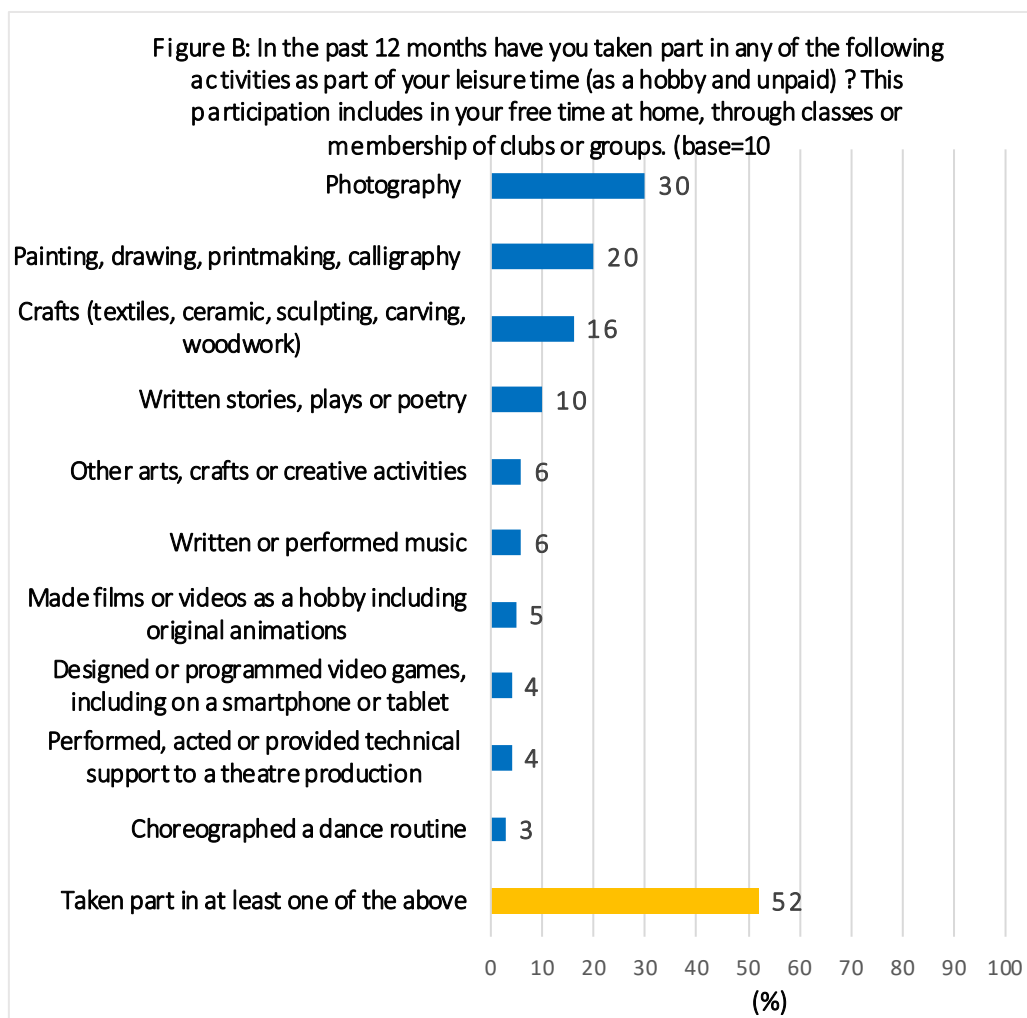
Figure A: Which, if any, of the following have you been to, either as a member of the audience or as a visitor, within the past 12 months?



Respondents were asked if they had taken part in a range of arts related activities in the past year as part of their leisure time (as a hobby and unpaid).

Figure B shows that 52% of respondents indicated taking part in at least one of the events / activities listed, with groups significantly more likely to have done so including:

- Younger respondents (18-34, 69%: 35-59, 46%; 60+, 44%),
- Those in higher social classes (ABC1, 58%: C2DE, 47%),
- Those with a disability (58%) compared with non-disabled respondents (51%),
- Those describing their community background as 'none' (catholic, 53%: protestant, 45%: other, 45%: none, 64%),
- Those with a higher level of educational attainment ('low', 37%; 'medium', 44%; 'high', 66%),
- LGBTQ+ respondents (65%) compared with heterosexual respondents (51%).



Needs, experiences and priorities

Section 75 category	Details of needs/experiences/priorities
Religious belief	<p>Although the data reveals that there are fewer Protestants working in the sector and fewer Protestant artists applying for support, there is no indication of any inequality in access to the arts due to religion. It should be noted that due to the contentious nature of the subject a high proportion of respondents chose not to specify this information. Therefore, it is impossible to determine a more accurate breakdown by religious belief. Moreover, Census 2021 indicates that there is a greater proportion of the population who identify as Catholic at over 42% compared to Protestant at 30% reflecting the trend within the AFS.</p> <p>ACNI encourage applications from artists across all religious beliefs and have specific targeting measures in place to ensure that there is equal opportunity for all artists to apply to the funding programme of their choice.</p>
Political opinion	<p>As with religious belief this is a contentious topic and would explain why any arts specific source has a high proportion of 'other' responses. However due to historic circumstances we can correlate religious belief with political opinion and determine that there is no evidence for any inequality in arts provision by political opinion.</p>
Racial group	<p>NI has a much smaller minority ethnic community when compared to the rest of the UK and this is reflected in the proportion of respondents working in the arts sector and artists applying for our support. The size of the sample makes it difficult to determine trends, but there is no evidence of any inequality in accessing the arts, or selection for independent artist grants.</p> <p>In fact, ACNI's new Ethnic Minority Mentoring and Residencies Programme specifically targeting artists from the global majority was so successful as a pilot in 2020/1 that it was mainstreamed into SIAP as an ongoing funding opportunity.</p> <p>AFS data also indicates that almost 18% of programme activities were targeted at ethnic minority groups in 2022/23.</p>
Age	<p>Young people have considerably higher attendance and participation in the arts than any other age group, and older people have lower attendance and participation. ACNI recognise both these age groups in their targeted programme recognising the</p>

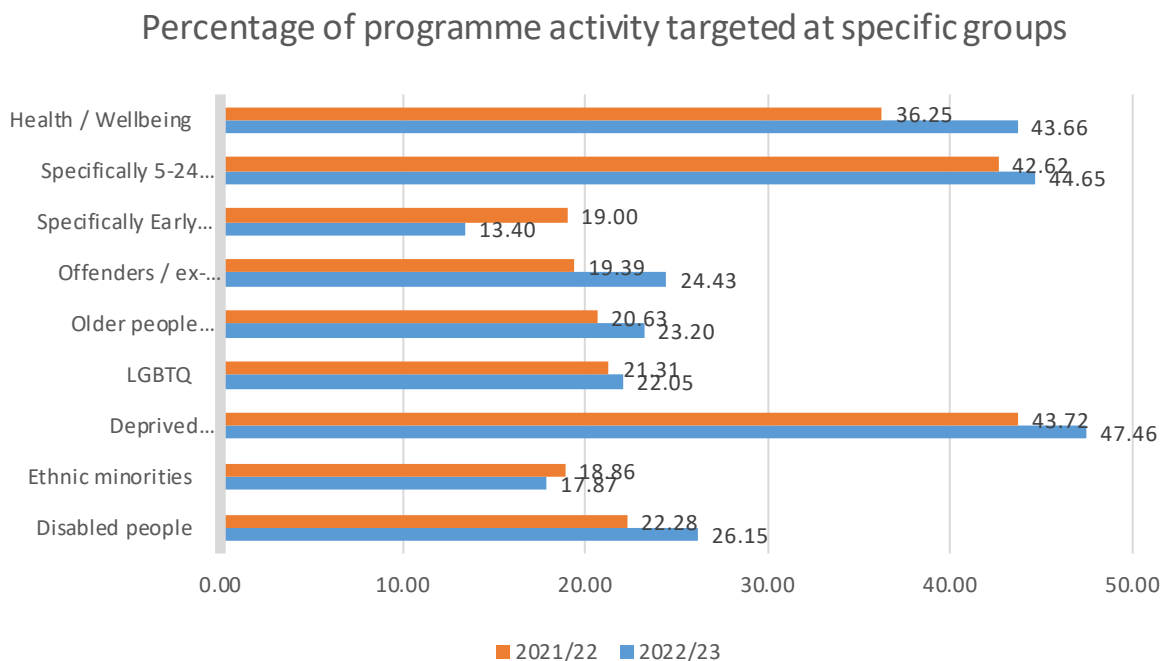
	<p>formative influence of the arts on young people and the wellbeing benefits observed with older people.</p> <p>The AFS shows that over 23% of programme activity was targeted at older people in 2022/23.</p> <p>ACNI's Arts and Older People Programme has been a conduit to increase attendance of the older generation in the arts in order to combat loneliness, increase self-confidence and ensure it contributes towards their wellbeing. This is illustrated by the findings of the ARK (2019) research and the benefits the programme brought to the older generation.</p>
<p>Marital status</p>	<p>The 2022/23 CHS indicates that 79% of adults who were married engaged with the arts, followed by those who were single at 78%, separated/divorced at 73% and widowed at 55%. This trend is closely followed in attendance at arts events in the same year. Participation is slightly different with a higher proportion of adults who are widowed at 34%, followed by single at 29%, married at 27% and separated/divorced at 26%.</p> <p>The largest number of approved applications were made in 2021/22 at 1437 with the largest proportion coming from single/unmarried artists at 744 (52%), followed by those who are married at 469 (33%). This has typically been the trend over the last 5 years, the most significant proportion of applicants have been unmarried, who make up on average 50% of approved applications and those who are married which represent an average of 33% of all approved applications over the trend period.</p> <p>There does not seem to be any impediment to working in the art sector for any marital status, although anecdotal evidence would suggest that family commitments/childcare could sometimes present a barriers in attendance and participation.</p>
<p>Sexual orientation</p>	<p>According to 2022/23 AFS data, almost 73% (1859) of the workforce within arts organisations described their sexual orientation as heterosexual/straight and almost 27% (678) as LGBTQIA+.</p> <p>There is no evidence to suggest that there is any inequality in accessing the arts depending on sexual orientation across all of ACNI's funding programmes. Typically, the majority of artists identify as heterosexual, however it is important to highlight that 22% of programme activity was targeted at the LGBTQIA+ community in 2022/23 by AFP clients.</p>

<p>Men and women generally</p>	<p>For the last three years, the AFS has been collecting gender identity information from ACNI's regularly funded organisations using new categories including woman (inclusive of cis and transgender women), man (inclusive of cis and transgender men), non-binary (including androgyne), prefer to describe myself in an other way and prefer not to say and not known.</p> <p>The workforce in the arts is typically characterised as having a slightly greater proportion of females to males working in the sector.</p> <p>However, the AFS has revealed, for the first time, a more balanced picture of staff identifying as women and men at 2,839 (39%) and 2,823 (39%) respectively in 2022/23.</p> <p>According to the 2022/23 CHS, over three quarters of adults (77%) had engaged with the arts within the previous year, with over one quarter of adults (28%) participating in arts activities and just over seven out of ten adults (71%) attending an arts event.</p> <p>Females were more likely to have engaged with the arts compared with males (79% and 74% respectively).</p>
<p>Disability</p>	<p>According to the 2022/23 CHS adults with a disability were less likely to have engaged with culture and the arts compared to those without a disability (71% and 84% respectively). Moreover, adults who do not have a disability were more likely to engage in the arts (81%) than adults with a disability (67%). Also, adults with a disability were less likely to attend an art event than adults without a disability (57% and 77% respectively).</p> <p>According to the AFS, there is significantly more non-disabled artists than disabled at 2094 (82%), 1837 (80%) and 2,917 (85%) in 2020/21, 2021/22 and 2022/23 respectively. However, it is encouraging that the number of staff who identify as having a disability has followed an upward trend to 2022/23. Although it is important to note, this is perhaps not an actual increase in the number of disabled artists joining the workforce but instead reflecting a willingness to share the information with ACNI about their disability.</p> <p>Disability negatively affects attendance of arts events, although the extent of this barrier has been decreasing over the last 5 years. Employment within the sector is available to those with a disability and grants are available showing that the sector is supportive of those with disability.</p> <p>The ongoing support of the Disability Charter Mark and supporting accessibility costs within ACNI's funding programmes (to help organisations provide greater access to the arts for disabled people), as well as the dedicated disability action plan show our commitment to addressing any existing inequality.</p>

<p>Dependants</p>	<p>There is less information to inform the impact of dependants on engagement in the arts. According to the CHS, in 2022/23 adults with dependants were less likely to participate in an art activity compared to those without dependants (26% and 30% respectively).</p> <p>The AFS does not currently collect information from the arts sector on dependents.</p> <p>The number of SIAP applicants with dependents has remained fairly consistent over the last 5-year period. The majority of artists do not have dependants, representing approximately 63% on average between 2018/19 and 2022/23, compared to 31% on average for those with dependants. Only a small proportion of applicants did not answer, accounting for 6% on average over the trend period.</p>
--------------------------	--

Group Targeting of AFS Organisations' Programmes

AFS organisations target a proportion of their programmes towards certain Section 75 groups. The chart below shows the average percentage of organisations' programmes targeted at these groups:



Seven of the 9 specified groups were targeted to a greater extent compared to the previous year. The percentage of programme activity targeted at 'early years' fell by around 6% year-on-year.

Conversely, there was significantly more activity targeted at health/wellbeing, offenders/ex-offenders, deprived neighbourhoods and disabled people.

Accessibility

AFP organisations employ a range of accessibility methods, to create more inclusive spaces for disabled and neurodivergent people (table A).

Physical access methods, in the form of 'wheelchair access' and 'accessible toilets' were reported as provided 'all of the time' by over half of the portfolio. Conversely, communication methods, including captioning and audio-description were only provided by organisations 'some of the time'.

Table A: Accessibility by type and use

Method	Type	Some of the time (%)	Most of the time (%)	All of the time (%)
Communications	Braille	5	1	1
	Large print	16	5	8
	Induction loop	11	8	6
	Captioning	26	4	0
	Audio Description	16	6	0
	BSL interpreter	19	2	0
	ISL interpreter	7	1	0
Physical	Wheelchair access	12	24	53
	Accessible toilets	8	21	56
	Lifts	7	21	41
Navigation	Signage	14	22	36
	Maps	15	18	17
Activity	Relaxed performances	27	13	5
	Dementia friendly	31	8	2
	Multisensory workshops	29	5	1

ACNI recognises that there are barriers for certain groups within society to attend and participate in the arts. Support for accessibility costs has been included within its portfolio of funding programmes to provide financial support to arts projects where delivery requires the needs of certain Section 75 groups to be met. An uncapped allowance is provided for individuals to cover personal assistance and costs associated with disabilities.

Awareness of the option of accessibility costs could be raised further to all ACNI clients. Importantly, it covers costs for captioning and audio-description therefore it is hoped that organisations can offer these services more frequently to audiences and participants.

Group targeting of Lottery Project Funding Programme

The Lottery Project Funding Programme supports activities which benefit the people of Northern Ireland or that help arts organisations carry out their work. Its current resource allocation is worth £2.25m (2023/24).

As part of the monitoring process of the programme, organisations must provide an indication of who will benefit as a result of their activities. The tables below outline the beneficiaries by Section 75 group. The 'unable to specify' and 'not answered' categories have been excluded from the analysis to provide a better indication of the beneficiary groups.

When interpreting the lottery project monitoring results, it is important to note that the monitoring form requests that organisations complete this as follows: for each question the main group to benefit means: "comprises more than 60% of that group".

There were 66 organisations funded through the Lottery Project Funding Programme in 2022/23.

The following table for religion indicates that 75% of organisations who received lottery project funding were targeting 'both Catholic and Protestant' groups, with 10% targeting both Catholic and Protestant groups individually and 5% 'other belief' groups.

Religion	2022/23	Total (%)
Catholic	2	10
Protestant	2	10
Both Catholic & Protestant	15	75
Other belief	1	5
Unable to specify	39	
Not answered	7	
Total	66	100

For Political opinion, there was an even split of beneficiaries at 38% for Nationalist and Unionist with 25% targeted at 'other'.

Political opinion	2022/23	Total (%)
Nationalist	3	38
Unionist	3	38
Other	2	25
Unable to specify	49	
Not answered	9	
Total	66	100

The majority of targeting was aimed at 'white' groups with the remaining 13% aimed at mixed ethnic groups.

Ethnicity	2022/23	Total (%)
White	28	88
Mixed ethnic group	4	13
Unable to specify	28	
Not answered	6	
Total	66	100

The main beneficiaries in terms of sexuality were heterosexual groups at 80% with an even split between bisexual and gay at 10% each.

Sexuality	2022/23	Total (%)
Bisexual	1	10
Gay	1	10
Heterosexual	8	80
Unable to specify	49	
Not answered	7	
Total	66	100

Targeting was primarily aimed at 'both men and women' groups at 89%, with 5% aimed at both women and transgendered groups and 2% at men groups.

Gender	2022/23	Total (%)
Men	1	2
Women	2	5
Both men and women	39	89
Transgendered	2	5
Unable to specify	8	
Not answered	14	
Total	66	100

Age group 26-50 were the main beneficiaries at 36%, closely followed by <16 age group at 32%.

Age	2022/23	Total (%)
<16	9	32
16-25	7	25
26-50	10	36
50-65	2	7
Unable to specify	33	
Not answered	5	
Total	66	100

It was the 'unmarried' groups (83%) that were the primary beneficiaries with 'married' representing 17% of the beneficiaries.

Marriage	2022/23	Total (%)
Married	2	17
Unmarried	10	83
Unable to specify	44	
Not answered	10	
Total	66	100

People with and without a disability were the main beneficiaries at 72%. People without a disability were 26% and people with a disability were 3%.

Disability	2022/23	Total (%)
People with a disability	1	3
People with & without a disability	28	72
People without a disability	10	26
Unable to specify	15	
Not answered	12	
Total	66	100

For dependants, the main beneficiaries were identified as 'people with and without dependants' at 63%, followed by those without at 35% and those with at 2%.

Dependants	2022/23	Total (%)
People with dependants	1	2
People without dependants	15	35
People with & without dependants	27	63
Unable to specify	16	
Not answered	7	
Total	66	100

Group targeting of Small Grants Programme

The Small Grants Programme also supports activities which benefit the people of Northern Ireland or that help arts organisations carry out their work. Its current resource allocation is worth £375,000.

The tables below outline the beneficiaries by Section 75 group. The 'unable to specify' and 'not answered' categories have been excluded from the analysis to provide a better indication of the beneficiary groups.

Similarly to the lottery monitoring results, the small grants programme monitoring form also requests that applicants complete this as follows: for each question the main group to benefit means: "comprises more than 60% of that group".

There were 110 organisations funded through the Small Grants Programme in 2022/23.

The following table for religion indicates that 83% of organisations who received small grants funding were targeting 'both Catholic and Protestant' groups, with 12% targeting Protestant groups and 3% Catholic groups and 2% 'other belief' groups.

Religion	2022/23	Total (%)
Catholic	2	3
Protestant	8	12
Both Catholic & Protestant	54	83
Other belief	1	2
Unable to specify	39	
Not answered	6	
Total	110	100

For Political opinion, the majority of beneficiaries at 60% were Unionist, followed by Nationalist at 33% with 7% targeted at 'other'.

Political opinion	2022/23	Total (%)
Nationalist	5	33
Unionist	9	60
Other	1	7
Unable to specify	79	
Not answered	16	
Total	110	100

The majority of targeting was aimed at 'white' groups at 93% with the remaining 6% aimed at mixed ethnic groups and 1% at Black African groups.

Ethnicity	2022/23	Total (%)
White	66	93
Mixed ethnic group	4	6
Black African	1	1
Unable to specify	31	
Not answered	8	
Total	110	100

Age group <16 were the main beneficiaries at 29%, closely followed by 26-50 age group at 26%. The lowest proportion of beneficiaries were 65+ groups at 7%.

Age	2022/23	Total (%)
<16	20	29
16-25	14	21
26-50	18	26
50-65	11	16
65+	5	7
Unable to specify	40	
Not answered	2	
Total	110	100

The main beneficiaries in terms of sexuality were heterosexual groups at 95% with the remaining 5% gay.

Sexuality	2022/23	Total (%)
Bisexual		0
Gay	1	5
Heterosexual	21	95
Unable to specify	79	
Not answered	9	
Total	110	100

Targeting was primarily aimed at 'both men and women' groups at 85%, with 10% aimed at women and 2% at men and transgendered groups.

Gender	2022/23	Total (%)
Men	2	2
Women	8	10
Both men and women	69	85
Transgendered	2	2
Unable to specify	10	
Not answered	19	
Total	110	100

It was the 'unmarried' groups (65%) that were the primary beneficiaries with 'married' representing 32% of the beneficiaries and widowed groups 3%.

Marriage	2022/23	Total (%)
Married	11	32
Unmarried	22	65
Widowed	1	3
Unable to specify	65	
Not answered	11	
Total	110	100

People with and without a disability were the main beneficiaries at 76%. People without a disability were 19% and people with a disability were 5%.

Disability	2022/23	Total (%)
People with a disability	4	5
People with & without a disability	56	76
People without a disability	14	19
Unable to specify	27	
Not answered	9	
Total	110	100

For dependants, the main beneficiaries were identified as 'people with and without dependants' at 65%, followed by those without at 29% and those with at 6%.

Dependants	2022/23	Total (%)
People with dependants	4	6
People without dependants	20	29
People with & without dependants	45	65
Unable to specify	22	
Not answered	19	
Total	110	100

Part 2. Screening questions

Screening questions

1 What is the likely impact on equality of opportunity for those affected by this policy, for each of the Section 75 equality categories? minor/major/none		
Section 75 category	Details of policy impact	Level of impact? minor/major/none
Religious belief		Minor
Political opinion		None foreseen
Racial group		Minor
Age		Minor
Marital status		None foreseen
Sexual orientation		Minor
Men and women generally		None foreseen
Disability		Minor
Dependants		None foreseen

2 Are there opportunities to better promote equality of opportunity for people within the Section 75 equalities categories?		
Section 75 category	Details of policy impact	Level of impact? minor/major/none
Religious belief	Through AFP, ACNI fund organisations who specialise in	None foreseen

	targeting underrepresented groups such a young, male, protestants. ACNI will also target this group in communications materials to ensure there is awareness of our funding opportunities	
Political opinion		None foreseen
Racial group	The Minority Ethnic Mentoring & Residencies Programme was successfully piloted in 2022 and is now streamlined into SIAP in 2023	Minor
Age	The Arts & Older People Programme is specifically designed to target young and older people	Minor
Marital status		None foreseen
Sexual orientation	Through AFP, ACNI fund organisations who specialise in targeting groups within the queer community.	Minor
Men and women generally		None foreseen
Disability	ACNI's SLA with University of Atypical supports opportunities for disabled artists. We will also support the UK wide access scheme 'All In' to support d/deaf, neurodiverse and disabled audiences	Minor
Dependants		None foreseen

3 To what extent is the policy likely to impact on good relations between people of different religious belief, political opinion or racial group? minor/major/none		
Good relations category	Details of policy impact	Level of impact minor/major/none
Religious belief	No Change. Continue to welcome applications from all backgrounds and socio-economic status.	Minor
Political opinion	No Change. Continue to welcome applications from all backgrounds and socio-economic status.	Minor
Racial group	No Change. Continue to welcome applications from all backgrounds and socio-economic status.	Minor

4 Are there opportunities to better promote good relations between people of different religious belief, political opinion or racial group?		
Good relations category	If Yes , provide details	If No , provide reasons
Religious belief	Cross community arts.	
Political opinion	Cross community arts.	
Racial group	Intercultural arts events and opportunities for artists through the Minority Ethnic Mentoring & Residencies Programme.	

Additional considerations

Multiple identities

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

ACNI supports organisations and artists who work across all Section 75 categories: including those with multiple identities.

Our new ten-year strategy recognises the importance of diversity in the arts sector and ACNI commit to being inclusive and accessible to all.

Outcomes from the new strategy outline our commitment to:

Outcome 2: A sector that develops and looks after its people and is more inclusive:

- We will create the conditions to grow artistic talent and develop the wider arts workforce; and
- We will ensure that the arts sector in Northern Ireland is inclusive and reflects society.

Outcome 5: More people from all backgrounds can enjoy arts experiences:

- We will invest in the arts sector to deepen, widen and diversify audiences.

Part 3. Screening decision

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

Despite the wealth of available data presented and taking into consideration that AFP, SIAP and other ACNI monitoring systems and research have been recently improved to capture more information on Section 75 groups, it is felt that there are potential minor inequalities of opportunity.

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

ACNI have specific programmes in place such as Young People and Wellbeing Programme, Arts and Older People Partnership Programme and Minority Ethnic Mentoring and Residencies scheme to provide more opportunities to young, old and minority ethnic groups. We also fund organisations within the AFP portfolio targeting underrepresented groups such as LGBTQIA+ and our MoU with University of Atypical strengthens opportunities for d/deaf, neurodiverse and disabled artists.

We are continually reviewing the data we currently hold and how data collection can be improved across all of our funding programmes.

Moreover, ACNI's communications team are consistently reporting on opportunities for and success stories of underrepresented groups in NI.

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

Based on the available data presented it is felt that ACNI's new ten-year strategy could potentially present minor inequalities of opportunity. Despite having a variety of mitigations in place, these do not cover all S75 groups.

Mitigation

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

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

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

ACNI have mitigations in place to address the minor impacts, such as our relationship with University of Atypical to improve and support access to funding for disabled artists. We also encourage funded arts organisations to work with disabled audiences and make the arts more accessible to attend and participate.

Programmes specifically targeting S75 groups include:

Minority Ethnic Mentoring and Residencies Programme
Arts and Older People Programme

Through our other funding programmes such as AFP, SIAP, Lottery Project Funding and Small Grants, ACNI encourage organisations to work across the S75 groups.

Timetabling and prioritising

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

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

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

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

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

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

If yes, please provide details

It is dependent on the approval of ACNI's sponsor department, the Department for Communities, DfC.

Part 4. Monitoring

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

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

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

Part 5. Approval and authorisation

Screened by:	Position/Job Title	Date
Ashleigh Lilley	Policy and Research Officer	November 2023
Approved by:		
Karly Greene	Director of Strategic Development	December 2023

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