

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.

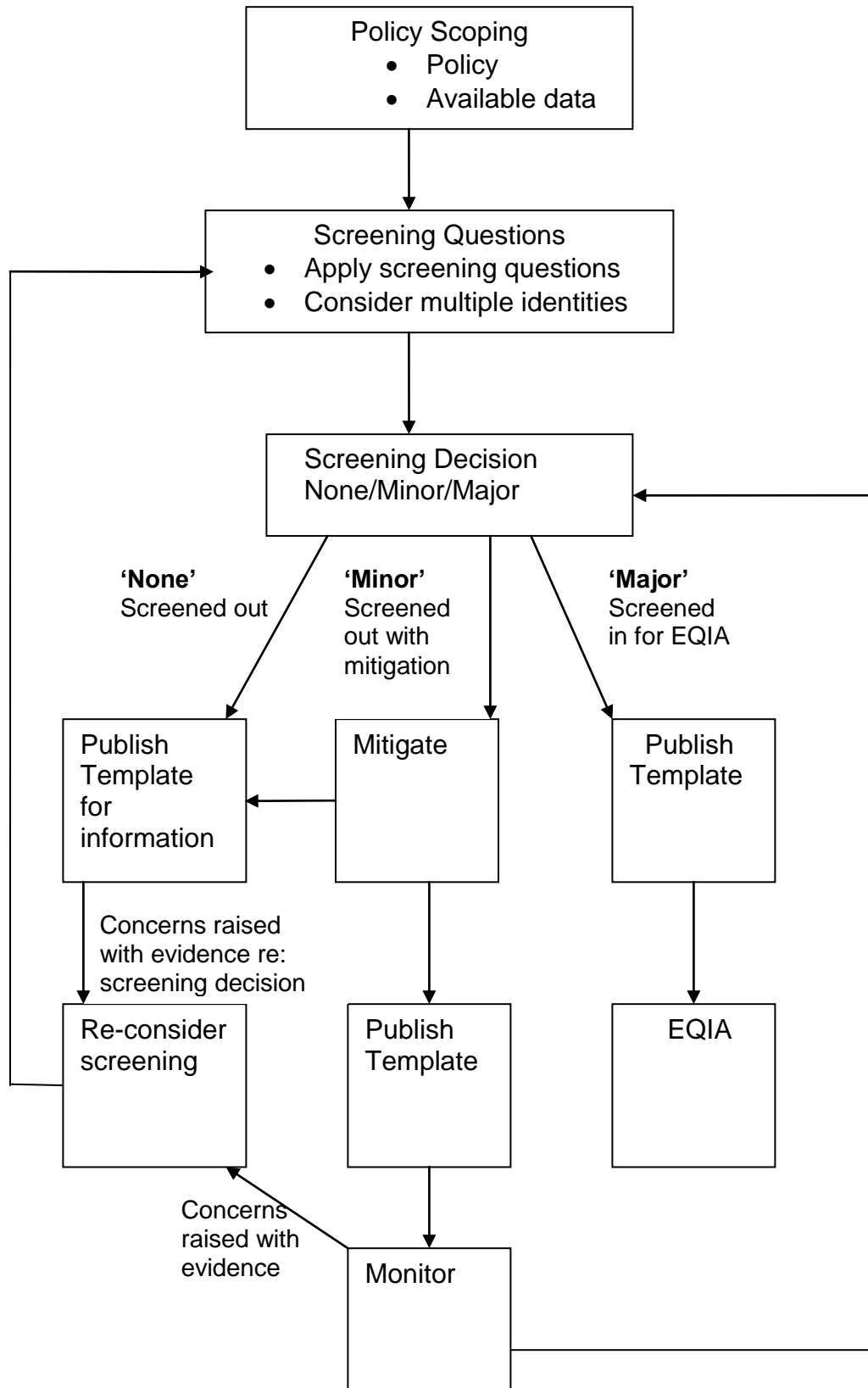
Part 2. Screening questions – asks about the extent of the likely impact of the policy on groups of people within each of the Section 75 categories. Details of the groups consulted and the level of assessment of the likely impact. This includes consideration of multiple identity and good relations issues.

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.

A screening flowchart is provided overleaf.



Part 1: Policy scoping

The first stage of the screening process involves scoping the policy under consideration. The purpose of policy scoping is to help prepare the background and context and set out the aims and objectives for the policy, being screened. At this stage, scoping the policy will help identify potential constraints as well as opportunities and will help the policy maker work through the screening process on a step by step basis.

Public authorities should remember that the Section 75 statutory duties apply to internal policies (relating to people who work for the authority), as well as external policies (relating to those who are, or could be, served by the authority).

Information about the policy

Name of the policy

Arts Council of Northern Ireland Music Strategy 2013-2018

Is this an existing, revised or a new policy?

New Policy

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

The purpose of the music strategy is to provide a clear statement of what developmental priorities, aims and objectives ACNI has set itself for the next five years. It illustrates how ACNI plans to enable the development of music creation and provision in Northern Ireland to meet its overall Arts Development objectives. The rationale and arguments have been developed from the findings in Ackrill & Knowles 2011 review, and refer closely both to the evidence it presents and the recommendations it makes; the two documents are to be read as complementary. The strategy and associated action plan is the result of consideration of those recommendations within the review document and reflects ACNI's commitment to the ten priority areas for development.

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

If so, explain how.

Unlike recent policy development work in the Arts Council such as the Arts and Older People Strategy, Intercultural Arts Strategy and Youth Arts Strategy, the music strategy was not developed to target a specific grouping in society. The vision of ACNI for the development of the music sector in Northern Ireland was a comprehensive, inclusive one. This inclusive approach was to ensure that all those in society could avail of the increasingly rich variety of musical worlds in Northern Ireland today, across the different spheres of music activity: from education to participation, from composition to performance.

Who initiated or wrote the policy?

The Arts Council of Northern Ireland commissioned Judith Ackrill and Nod Knowles from Judith Ackrill Associates to conduct a review of the music sector in Northern Ireland. The research dimension of this review occurred between March –June 2011. The research findings fed into a comprehensive music review which was produced to the Arts Council in September 2011.

Upon receipt of the music review the Arts Council developed its associated strategy and action plan. The strategy and associated action plan was written by the music team within Arts Development. It is important to note that the music review and strategy was developed in response to a mandate issued by the Board of the Arts Council in response to delivering its 5 year plan, Creative Connections, and its commitment under Theme Three to grow audiences and increase participation in the arts.

Who owns and who implements the policy?

The policy belongs to the Arts Council of Northern Ireland and will be implemented by the music team within Arts Development.

Implementation factors

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

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 ___Private sector organisations

Other policies with a bearing on this policy

- what are they?

OFMDFM Programme for Government 2008-2011and 2012-2015

DCAL/Invest NI Music Industry Strategy for Northern Ireland 2011

Arts Council of Northern Ireland Intercultural Arts Strategy

Arts Council of Northern Ireland Youth Arts Strategy

- who owns them?

Outlined above

Available evidence

Evidence to help inform the screening process may take many forms. Public authorities should ensure that their screening decision is informed by relevant data.

What evidence/information (both qualitative and quantitative) have you gathered to inform this policy? Specify details for each of the Section 75 categories.

Section 75 category	Details of evidence/information
Religious belief	<p>The only evidence in relation to this S75 category is the 2010 DCAL study detailed within the music review. This study estimated that in Northern Ireland the total sum of bands (of all affiliations and none) is 700, with 90% being 'Protestant/Unionist/Loyalist' (PUL), 8% 'Catholic/Nationalist/Republican' (CNR) and 2% unaligned. Such data reveals that bands as a form of community music-making is a dominant feature within the PUL community. In addition, the low numbers within the CNR community indicates the potential risk of such community music-making diminishing over time.</p> <p>The Arts Council's recent Audit of Inequalities publication reveals the following in relation to this S75 category. It is important to note that the following quantitative and qualitative data relates to the arts in general terms and does not drill down to a music sector level. Findings from the GPS conducted in 2009 found that Catholics were more likely to participate in the arts than Protestants. This trend recurred in the most recent GPS in 2012 where 93% of Catholics participated in an arts activity in the last 12 months compared with 89% of Protestants. Furthermore, 89% of Catholic respondents attended 1+ arts events, compared with 86% of Protestants.</p>
Political opinion	<p>The only evidence in relation to this S75 category is the 2010 DCAL study detailed within the music review. This study estimated that in Northern Ireland the total sum of bands (of all affiliations and none) is 700, with 90% being 'Protestant/Unionist/Loyalist' (PUL), 8% 'Catholic/Nationalist/Republican' (CNR) and 2% unaligned. Such data reveals that bands as a form of community music-making is a dominant feature within the PUL community. In addition, the low numbers within the CNR community indicates the potential risk of</p>

	<p>such community music-making diminishing over time.</p> <p>The Arts Council's recent Audit of Inequalities publication reveals the following in relation to this S75 category. It is important to note that the following quantitative and qualitative data relates to the arts in general terms and does not drill down to a music sector level. Findings from the GPS conducted in 2009 found that Catholics were more likely to participate in the arts than Protestants. This trend recurred in the most recent GPS in 2012 where 93% of Catholics participated in an arts activity in the last 12 months compared with 89% of Protestants. Furthermore, 89% of Catholic respondents attended 1+ arts events, compared with 86% of Protestants.</p>
<p>Racial group</p>	<p>The Music Review revealed that in Northern Ireland there is a noticeable lack of world music from countries such as Africa, Asia, South America and all parts of Europe in comparison to the rest of the UK and western Europe. It is important to note that Northern Ireland has a significantly smaller minority ethnic community in comparison to the rest of the UK.</p>
<p>Age</p>	<p>The Arts Council's recent Audit of Inequalities publication reveals the following in relation to this S75 category. It is important to note that the following quantitative and qualitative data relates to the arts in general terms and does not drill down to a music sector level. Based on the 2012 GPS, findings show that attendance and participation rates are highest for those in the age range 16-24 (95% and 49% respectively). It is also of interest that participation rates for those aged 25-34 are the lowest at 27%.</p> <p>Young people tend to face more barriers to attending and/or participating in the arts. These barriers include cost and transport issues. Findings from the Young Persons Behaviour and Attitudes Survey (YPBAS) 2010 suggest that 'cost' and 'difficulty in finding the time' are the two main barriers identified by 26% and 24% respectively of those sampled. 'A lack of interest' (18%) and 'nothing on that I would like' (14%) were reasons mentioned by a significant proportion of those sampled. There was little variation in barriers identified by gender or age.</p> <p>Despite Northern Ireland having such a large population of young people, there is a lower proportion of artists in the age bands under 34 years (compared to all workers) and a higher proportion above 35 years, and particularly above 55 years (Living and Working Conditions of Artists 2010). It was also noted that professional artists tend to be older than all workers in the labour force.</p>

	<p>Evidence shows that attendance and participation in arts events declines with age. For example, findings from the GPS 2012 show that attendance is much lower for those aged 65+ (58%) although this is an improvement on attendance in 2009 (has increased by 11%). Participation in one or more arts events is highest amongst 16-24 (49%). It is lowest for those aged 65+ (27%) and those aged 25-34 (27%).</p>
Marital status	<p>ACNI collects and analyses data regarding arts engagement and marital status through the GPS. We do not consider there to be any major issues or inequalities for this Section 75 category in relation to attendance and participation in the arts or on allocation of funding.</p>
Sexual orientation	<p>The Arts Council's recent Audit of Inequalities publication reveals the following in relation to this S75 category. It is important to note that the following quantitative and qualitative data relates to the arts in general terms and does not drill down to a music sector level. With regard to funding, SIAP monitoring returns show that the proportion of applications received from LGBT artists has increased from 3% in 2009/10 to 5% in 2011/12.</p> <p>According to Equality Monitoring Returns for the period 2009/10 to 2011/12 Boards of ACNI funded organisations just over half were unable to specify the sexual orientation of their Board members. However, of those who were able to specify around 99% were heterosexual and around 1% was lesbian, gay or bisexual.</p>
Men and women generally	<p>The Arts Council's recent Audit of Inequalities publication reveals the following in relation to this S75 category. It is important to note that the following quantitative and qualitative data relates to the arts in general terms and does not drill down to a music sector level. With regard to attendance and participation, analysis of the 2012 GPS reveals that females are more likely to attend one or more arts events compared to males (83% v. 80%). This was also reflected in the 2009 GPS with 76.8 % females attending one or more arts events compared with 71.8% of males. This shows attendance at one or more arts events has increased for both men and women with the gap between the two having narrowed over 2009-2012.</p> <p>With regard to participation, the gap is wider with only 25% of males participating in one or more arts events compared with 35% of females. This gap has widened since the 2009 GPS which showed that participation rates of men (25.5%) were about on a</p>

	<p>par with those of women (26.8%).</p> <p>The YPBAS 2010 also revealed that girls are more likely to attend an arts event than boys, with 95% of girls having attended an arts event in the last year compared with 87% of boys. The difference was even greater with respect to participation with 93% of girls participating, compared with 73% of boys. The YPBAS also revealed that just over one in four boys was not interested in the arts (26%) compared with only 14% of girls.</p> <p>Research from the Living and Working Conditions of Artists 2010 showed the same, however, when looking specifically at individual artforms, the gender gap is largest in the visual arts category where more than three out of five artists are women. Men also constitute narrower majorities of artists in the performing arts, film and literature.</p>
Disability	<p>The Arts Council’s recent Audit of Inequalities publication reveals the following in relation to this S75 category. It is important to note that the following quantitative and qualitative data relates to the arts in general terms and does not drill down to a music sector level.</p> <p>Improving access to and participation in the arts for persons with a disability is considered a priority by the ACNI. Some 14% of Northern Ireland artists have a long-term illness, a health problem or a disability that limits (to a greater or lesser extent) their daily activities or the work they can do. Research conducted into ‘Barriers to disabled people’s participation in and access to the arts in Northern Ireland’ identified a number of obstacles faced by persons with a disability. These included physical barriers such as ease of getting to and from a venue given transport restrictions (in urban and rural areas) and often the need to depend on a family member to help them get there. Financial constraints were also identified for example the cost of transport and parking. The use of concession pricing was perceived to be discriminatory by separating out disabled people. Social barriers were also highlighted such as signage, staff attitudes and access to venues. Barriers to information and general awareness of what is on were highlighted as impacting on individuals being able to identify suitable arts events to attend.</p> <p>Findings from the 2012 GPS show that persons with a disability are less likely to attend one or more arts events than those without a disability (59% compared with 87%). It also shows that only 25% of persons with a disability participated in one or more arts events compared to 31% of persons without a disability. Both of these statements are consistent with findings from the 2009 GPS.</p>

	<p>Considering multiple identities, patterns of involvement in the arts and the views of disabled older people were gathered in the Arts Council's 2007 Disability Baseline Survey. 28% of disabled older people aged 65 and over were interested in attending the arts; the artforms they attended most frequently included theatre and drama (17.8%), music (9.6%), film (6.6 %), (dance (5.6%), combined arts (4.1%), visual arts (3.6%), literature (3.6%) and crafts (3.0%). 11% of 65-74 year olds and 7% of 75-84 year olds interviewed expressed a desire to attend more events; while the biggest barrier to their attendance was ease of getting to and from a venue, followed by the cost of the event and a lack of awareness of events.</p> <p>Arts Council RFOs also provide employment opportunities for disabled people. The 2010/11 RFO survey showed that 79 disabled people were employed by RFOs with the majority being employed in either the Combined Arts or Visual Arts sectors. According to the 2010/11 RFO survey, 17% of all RFOs activities were aimed at engaging people with disabilities. This breaks down into 23% of participation activities, 15% of exhibitions but more strikingly only 7% of performance activity. This is consistent with previous years.</p>
Dependants	<p>There was no evidence of higher or lower participation or attendance in music related activities with regard to this Section 75 category</p>

Needs, experiences and priorities

Taking into account the information referred to above, what are the different needs, experiences and priorities of each of the following categories, in relation to the particular policy/decision? Specify details for each of the Section 75 categories

Section 75 category	Details of needs/experiences/priorities
Religious belief	<p>Research reveals that bands as a form of community music-making is a dominant feature within the Protestant/Unionist/Loyalist community. In addition, the low numbers within the Catholic/Nationalist/Republican community indicates the potential risk of such community music-making diminishing over time. The strategy identifies the importance of developing community music-making as a whole in Northern Ireland. The following are two actions detailed within the strategy that address both the musical and social development of those engaged in community music-making:</p> <ul style="list-style-type: none"> - prioritise funding for individual artists and specialist organisations who have the skills and understanding to extend their reach within community music-making, and identify potential for dedicated match funding; - engage in advocacy with departments of devolved government to identify opportunities within their ongoing work for voluntary and amateur music organisations to harness additional support, particularly in relation to social development.
Political opinion	<p>Research reveals that bands as a form of community music-making is a dominant feature within the Protestant/Unionist/Loyalist community. In addition, the low numbers within the Catholic/Nationalist/Republican community indicates the potential risk of such community music-making diminishing over time. The strategy identifies the importance of developing community music-making as a whole in Northern Ireland. The following are two actions detailed within the strategy that address both the musical and social development of those engaged in community music-making:</p> <ul style="list-style-type: none"> - prioritise funding for individual artists and specialist organisations who have the skills and understanding to extend

	<p>their reach within community music-making, and identify potential for dedicated match funding;</p> <ul style="list-style-type: none"> - engage in advocacy with departments of devolved government to identify opportunities within their ongoing work for voluntary and amateur music organisations to harness additional support, particularly in relation to social development;
Racial group	<p>Evidence shows that there is a need to support and develop world music in Northern Ireland. This strategy will be working in a complementary manner with the Arts Council's Intercultural Arts Strategy 2011-2016. More specifically, the associated action plan of the Music Strategy states that ACNI will actively encourage appropriate community music and educational organisations to work with minority ethnic communities and their musical cultures. Another relevant action point in relation to this S75 category includes encouraging existing music promoters to present a wider range of music traditions to their audiences, support touring and audience development opportunities which broaden the musical menu in Northern Ireland — as part of a touring programme.</p>
Age	<p>No specific needs/ experiences/ priorities identified at this stage, however, the Arts Council welcomes views in this area.</p>
Marital status	<p>No specific needs/ experiences/ priorities identified at this stage, however, the Arts Council welcomes views in this area.</p>
Sexual orientation	<p>No specific needs/ experiences/ priorities identified at this stage, however, the Arts Council welcomes views in this area.</p>
Men and women generally	<p>No specific needs/ experiences/ priorities identified at this stage, however, the Arts Council welcomes views in this area.</p>
Disability	<p>No specific needs/ experiences/ priorities identified at this stage, however, the Arts Council welcomes views in this area.</p>
Dependants	<p>No specific needs/ experiences/ priorities identified at this stage, however, the Arts Council welcomes views in this area.</p>

Part 2. Screening questions

Introduction

In making a decision as to whether or not there is a need to carry out an equality impact assessment, the public authority should consider its answers to the questions 1-4 which are given on pages 66-68 of this Guide.

If the public authority's conclusion is **none** in respect of all of the Section 75 equality of opportunity and/or good relations categories, then the public authority may decide to screen the policy out. If a policy is 'screened out' as having no relevance to equality of opportunity or good relations, a public authority should give details of the reasons for the decision taken.

If the public authority's conclusion is **major** in respect of one or more of the Section 75 equality of opportunity and/or good relations categories, then consideration should be given to subjecting the policy to the equality impact assessment procedure.

If the public authority's conclusion is **minor** in respect of one or more of the Section 75 equality categories and/or good relations categories, then consideration should still be given to proceeding with an equality impact assessment, or to:

- measures to mitigate the adverse impact; or
- the introduction of an alternative policy to better promote equality of opportunity and/or good relations.

In favour of a 'major' impact

- a) The policy is significant in terms of its strategic importance;
- b) Potential equality impacts are unknown, because, for example, there is insufficient data upon which to make an assessment or because they are complex, and it would be appropriate to conduct an equality impact assessment in order to better assess them;
- c) Potential equality and/or good relations impacts are likely to be adverse or are likely to be experienced disproportionately by groups of people including those who are marginalised or disadvantaged;
- d) Further assessment offers a valuable way to examine the evidence and develop recommendations in respect of a policy about which there are

concerns amongst affected individuals and representative groups, for example in respect of multiple identities;

- e) The policy is likely to be challenged by way of judicial review;
- f) The policy is significant in terms of expenditure.

In favour of 'minor' impact

- a) The policy is not unlawfully discriminatory and any residual potential impacts on people are judged to be negligible;
- b) The policy, or certain proposals within it, are potentially unlawfully discriminatory, but this possibility can readily and easily be eliminated by making appropriate changes to the policy or by adopting appropriate mitigating measures;
- c) Any asymmetrical equality impacts caused by the policy are intentional because they are specifically designed to promote equality of opportunity for particular groups of disadvantaged people;
- d) By amending the policy there are better opportunities to better promote equality of opportunity and/or good relations.

In favour of none

- a) The policy has no relevance to equality of opportunity or good relations.
- b) The policy is purely technical in nature and will have no bearing in terms of its likely impact on equality of opportunity or good relations for people within the equality and good relations categories.

Taking into account the evidence presented above, consider and comment on the likely impact on equality of opportunity and good relations for those affected by this policy, in any way, for each of the equality and good relations categories, by applying the screening questions given overleaf and indicate the level of impact on the group i.e. minor, major or none.

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	In response to the needs/ experiences and priorities identified earlier, this strategy will prioritise funding for individual artists and specialist organisations who have the skills and understanding to extend their reach within community music-making, and identify potential for dedicated match funding. The Arts Council will also engage in advocacy with departments of devolved government to identify opportunities within their ongoing work for voluntary and amateur music organisations to harness additional support, particularly in relation to social development.	Minor
Political opinion	In response to the needs/ experiences and priorities identified earlier, this strategy will prioritise funding for individual artists and specialist organisations who have the skills and understanding to extend their reach within community music-making, and identify potential for dedicated match funding. The Arts Council will also engage in advocacy with departments of devolved government to identify opportunities within their ongoing work for voluntary and amateur music organisations to harness additional support, particularly in relation to social development.	Minor
Racial group	In response to the needs/ experiences and priorities identified earlier, this strategy will actively encourage appropriate community music and educational organisations to	Minor

	work with minority ethnic communities and their musical cultures. This will support what is already being delivered through ACNI's recently completed Intercultural Arts Strategy. Another relevant action point in relation to this S75 category includes encouraging existing music promoters to present a wider range of music traditions to their audiences, support touring and audience development opportunities which broaden the musical menu in Northern Ireland — as part of a touring programme.	
Age	Unknown at this stage, ACNI welcomes views in this area.	None
Marital status	Unknown at this stage, ACNI welcomes views in this area.	None
Sexual orientation	Unknown at this stage, ACNI welcomes views in this area.	None
Men and women generally	Unknown at this stage, ACNI welcomes views in this area.	None
Disability	Unknown at this stage, ACNI welcomes views in this area.	None
Dependants	Unknown at this stage, ACNI welcomes views in this area.	None

2 Are there opportunities to better promote equality of opportunity for people within the Section 75 equalities categories?		
Section 75 category	If Yes , provide details	If No , provide reasons

<p>Religious belief</p>	<p>Given the needs/ experiences/ priorities identified earlier, there are opportunities to better promote equality of opportunity for this Section 75 category. This will be supported by the following actions:</p> <ul style="list-style-type: none"> -prioritise funding for individual artists and specialist organisations who have the skills and understanding to extend their reach within community music-making, and identify potential for dedicated match funding; -engage in advocacy with departments of devolved government to identify opportunities within their ongoing work for voluntary and amateur music organisations to harness additional support, particularly in relation to social development. 	
<p>Political opinion</p>	<p>Given the needs/ experiences/ priorities identified earlier, there are opportunities to better promote equality of opportunity for this Section 75 category. This will be supported by the following actions:</p> <ul style="list-style-type: none"> -prioritise funding for individual artists and specialist organisations who have the skills and understanding to extend their reach within community music-making, and identify potential for dedicated match funding; -engage in advocacy with departments of devolved government to identify opportunities within their ongoing work for voluntary and amateur music organisations to harness additional support, particularly in relation to social development. 	

<p>Racial group</p>	<p>Given the needs/ experiences/ priorities identified earlier, there are opportunities to better promote equality of opportunity for this Section 75 category by actively encourage appropriate community music and educational organisations to work with minority ethnic communities and their musical cultures. This can be supported through the implementation of ACNI's recently completed Intercultural Arts Strategy 2011-2016. An another relevant action point in relation to this S75 category includes encouraging existing music promoters to present a wider range of music traditions to their audiences, support touring and audience development opportunities which broaden the musical menu in Northern Ireland — as part of a touring programme.</p>	
<p>Age</p>	<p>In light of the quantitative and qualitative data emulating from the Audit of Inequalities, the Arts Council welcomes views on such issues in relation to the Music Strategy.</p>	
<p>Marital status</p>		<p>There is insufficient evidence to suggest whether there are opportunities to better promote equality of opportunity within this S75 category. However, the Arts Council welcomes views in this area.</p>
<p>Sexual orientation</p>	<p>In light of the quantitative and qualitative data emulating from the Audit of Inequalities, the Arts Council welcomes views on such issues in relation to the Music Strategy.</p>	

Men and women generally	In light of the quantitative and qualitative data emulating from the Audit of Inequalities, the Arts Council welcomes views on such issues in relation to the Music Strategy.	
Disability	In light of the quantitative and qualitative data emulating from the Audit of Inequalities, the Arts Council welcomes views on such issues in relation to the Music Strategy.	
Dependants		There is insufficient evidence to suggest whether there are opportunities to better promote equality of opportunity within this S75 category. However, the Arts Council welcomes views in this area.

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	<p>The Arts Council, through this strategy, will continue to encourage good relations between people of different religious belief.</p> <p>The Arts Council's Intercultural Arts Strategy 2011-2016 will also help promote good relations within this Section 75 category.</p>	Minor
Political opinion	<p>The Arts Council, through this strategy, will continue to encourage good relations between people of different political opinion.</p>	Minor
Racial group	<p>The Arts Council, through this strategy, will continue to encourage good relations between people of different racial group. The Arts Council's Intercultural Arts Strategy 2011-2016 has been specifically developed to help promote good relations amongst persons of different racial group.</p>	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	The Arts Council will continue to support the delivery of cross community arts based programmes/ initiatives to help better promote good relations between persons of different religious belief.	
Political opinion	The Arts Council will continue to support the delivery of cross community arts based programmes/ initiatives to help better promote good relations between persons of different political opinion.	
Racial group	The Arts Council will continue to support the delivery of cross community arts based programmes/ initiatives to help better promote good relations between persons of different racial group. It is hoped that the Arts Council's Intercultural Arts Strategy 2011-2016 will help to promote good relations of people of different racial group.	

Additional considerations

Multiple identity

Generally speaking, people can fall into more than one Section 75 category. Taking this into consideration, are there any potential impacts of the policy/decision on people with multiple identities?

(For example; disabled minority ethnic people; disabled women; young Protestant men; and young lesbians, gay and bisexual people).

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

ACNI recognises there will be multiple identity issues particularly across the Section 75 groups identified. We bear this in mind in all of our Section 75 work.

The Arts Council's recent Audit of Inequalities publication reveals the following in relation to multiple identities. Patterns of involvement in the arts and the views of disabled older people were gathered in the Arts Council's 2007 Disability Baseline Survey. 28% of disabled older people aged 65 and over were interested in attending the arts; the artforms they attended most frequently included theatre and drama (17.8%), music (9.6%), film (6.6%), (dance (5.6%), combined arts (4.1%), visual arts (3.6%), literature (3.6%) and crafts (3.0%). 11% of 65-74 year olds and 7% of 75-84 year olds interviewed expressed a desire to attend more events; while the biggest barrier to their attendance was ease of getting to and from a venue, followed by the cost of the event and a lack of awareness of events.

During the EQIA stage we will invite further comment in this area.

Part 3. Screening decision

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

N/A

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.

N/A

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

The decision has been made to subject the policy to an equality impact assessment (EQIA) given that for some Section 75 categories, potential equality impacts have been measured on quantitative and qualitative data gathered and analysed for the Audit of Inequalities publication. However, it is important to note that this data relates to the arts in general terms and does not drill down to a music sector level. Therefore, subjecting the policy to EQIA would help better assess such issues from a music sector perspective.

Subjecting the policy to a full EQIA will also help provide a better assessment around the potential impacts of the policy, particularly in relation to the impact of this strategy on people with multiple identities.

The policy is also significant in terms of its strategic importance, both for the Arts Council and in light of the wider policy environment given the policies and strategies that are being implemented by other government departments (outlined earlier in this document).

All public authorities' equality schemes must state the authority's arrangements for assessing and consulting on the likely impact of policies adopted or proposed to be adopted by the authority on the promotion of equality of opportunity. The Commission recommends screening and equality impact assessment as the tools to be utilised for such assessments. Further advice on equality impact assessment may be found in a separate Commission publication: Practical Guidance on Equality Impact Assessment.

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.

N/A

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	2
Social need	2
Effect on people's daily lives	2
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?

N/A

If yes, please provide details

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
Jackie Witherow	Policy Development Officer	23 rd October 2012
Approved by:		
Nick Livingston	Director of Strategic Development	2012

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.