****

**Statutory Equality Duties**

**Screening Of New/Revised Council Policies**

**(Questionnaire)**

# Screening of New/Revised Policies

**Introduction and Guidance Notes**

* 1. Section 75 of the Northern Ireland 1998 (“The Act”) requires the Council in carrying out its functions, powers and duties to have due regard to the need to promote equality of opportunity:

1. between persons of different religious belief, political opinion, racial group, age, marital

status or sexual orientation;

1. between men and women generally;
2. between persons with disability and persons without;
3. between persons with dependants and persons without.

1.2 In addition, without prejudice to its obligations above, the Council shall in carrying out its functions, powers and duties have regard to the desirability of promoting good relations between persons of different religious belief, political opinion or racial group. The Council supports the principles of good relations: equity, respecting diversity and interdependence, and the development of relationships built on trust and respect.

1.3 As stated in its Equality Scheme, the Council intends to screen all of its policies (formal

and informal), functions and roles in order to determine which would require a fuller

equality analysis in the form of an impact assessment.

* 1. This questionnaire is aimed at providing a standardised, systematic approach to the

screening exercise. A summary of this document will be made available to the Council’s

consultees and the general public, via the Council’s web-site and in other formats, (upon

request). This document may also be produced, in full, as part of consultations

regarding Equality Impact Assessments.

1.5 When the Council is considering a new/revised policy, it will determine whether the policy has the potential to have significant implications for equality of opportunity on the Section 75 categories if so will conduct a full equality impact assessment.

It will also help to determine if there are opportunities to:-

* Better promote good relations through tackling prejudice and/ or promoting understanding between the three Section 75 (2) categories, namely persons of different religious belief, political opinion and racial group.
* Promote positive attitudes towards people with a disability
* Encourage participation by disabled people in public life.

Where such opportunities are identified the new/revised policy will be referred to a designated working group for consideration.

* 1. Where due limited quantitative and/or qualitative research data, it is not possible to establish the ‘significance’ of the equality impact, policies which score positively against the equality of opportunity screening criteria should be designated for detailed impact assessment.

|  |
| --- |
| **Part 1: Policy Scoping** Name of Policy: Derry City and Strabane District Arts and Culture Strategy 2019 - 2024 |
| Please tick as appropriate X  **New Policy Revised Policy**  X  **Corporate Policy** **Departmental Policy**  If Departmental, please specify which department;  **\_** |
| 3a. Please describe the aims of the policy:. **Aim 1: Engage citizens and grow audiences**  **Aim 2: Deliver quality programme product and practice**  **Aim 3: Make our marketing and communications integrated, effective and ambitious**  **Aim 4: Invest in the potential of our creative citizens and sector**  **Aim 5: Strengthen the cultural infrastructure and grow employment opportunities**  **Aim 6: Demonstrate and communicate the difference that our community makes**  **3b.** Are there any associated objectives of the policy? If so, what are they?  **1a: To attract new audiences and increase frequency and depth of engagement by existing audiences with arts and culture across Derry City and Strabane**  **1b: To remove practical barriers to engagement with arts and culture in Derry City and Strabane District by developing an edge to centre approach to the development of community cultural infrastructure and event delivery**  **1c: To grow the evening economy in Derry and Strabane**  **2a: To increase the impact of arts and culture through new ways of working**  **2b: To create more opportunities for residents and visitors to experience quality arts and culture**  **2c:To improve practice and develop capacity within the sector**  **3a: To join the marketing dots**  **3b: To build marketing skills and knowledge within the sector**  **4a: To lever additional investment**  **4b: To move away from the low wage economy**  **4c: To make resources go further**  **4d: To create pathways to work**  **5a: To take a planned approach to the cultural infrastructure**  **5b: To fill the gaps in the infrastructure**  **5c: To create jobs in the arts and culture sector**  **6a: To align policies**  **6b: To compile and use evidence to prove the impact of the arts and culture** |
| Are there any Section75 groups which might be expected to benefit from the intended policy? If so, explain how All S75 groupings are expected to equally benefit from this strategy in the following ways:   * research to be undertaken to identify gaps in engagement across the sector, identify effective ways of increasing engagement and set targets for increasing engagement including by all S75 groups * development of a joint sector-wide engagement strategy including S75 groups * separate funding stream to cover the cost of making events and activities fully accessible * extending the use of existing and new spaces for arts and culture to increase local access * embedding access and inclusion best practice across the sector including extending the existing PHA-funded programme and the Arts and Disability Equality Charter scheme which focus on disabled artists, participants and audiences * fund established to enable local communities to take the lead in creating and animating shared public spaces * museums in Derry City and Strabane District resourced to offer free entry to residents to widen access * a pilot artists-in-residence scheme to be established in workplaces and local health, social care and education settings to ensure equality of access * advocacy for better rural transport to make access easier locally and across the district * additional opportunities for voluntary creative groups and individuals to be showcased in large-scale events and festivals including revising procurement processes to ensure greater equality * develop capacity within the arts and culture sector to engage children and young people in activities to promote mental health and wellbeing * increase inter-agency collaboration to promote equality of access by unengaged young people * more arts and culture activities for children under 5 and their families * improved evaluation of equality of engagement * increased access through additional activity at a local level * improve access to live music gigs for disabled musicians and audiences * wide ranging disability awareness training for volunteers and leaders in arts, heritage and cultural organisations * ensure everyone can easily access information about arts and culture including access information * improve the capacity of community centres to network in order to deliver accessible arts, culture and heritage outreach activity and host community-led arts and cultural activity in areas of low engagement * set up and resource a sub-group of the proposed Youth Council to increase information about and widen engagement in arts and culture by all children and young people |
| Who initiated or wrote the policy? **A Co-Design Group including Officers from the Business & Culture Directorate together with internal/external stakeholders including local communities developed** |
| Who is responsible for the implementation of the policy? **The Chief Executive is responsible for ensuring the Strategy is fully implemented – Director of Business and Culture and relevant officers will ensure the strategy is operationalised** |
| 7. Are there any factors which could contribute to/detract from the intended aim/outcome of the policy/decision? If yes, are they  Financial  X  X  Legislative  Other, please specify \_\_\_\_\_ \_\_\_\_\_\_\_\_\_ |
| **8.**  Who are the internal/external stakeholders (actual or potential) that the policy will impact upon?  X  **Staff**  X  **Service Users**  X  **Other public sector organisations**    X  **Voluntary/Community/Trade Unions**    **Other, Please specify – suppliers\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_p** |
| 9. Is this policy associated with any other Council Policy(s)? Yes No  X  If yes, please state the related policy(s) below. |
| **10(a).** How does the policy contribute towards the achievement of the Council’s  strategic objectives?  **This policy contributes towards helping Council to achieve its desired outcome of “Developing Arts and Culture throughout the City and Region in partnership with established and emerging cultural organisations as primary drivers of social cultural and economic regeneration”** |
| 11. How does the Council interface with other bodies in relation to the implementation of this policy? Council have developed this strategy using a co-design and co-delivery approach. The key stakeholder will:   * Work together in a joined up way across departments and agencies including with other delivery partnerships as part of the delivery of the community plan and with the local growth partnerships in the 8 local areas * Design an innovative, flexible and collaborative investment model best suited to meet the aims and objectives of this strategy * Acknowledge the huge contribution to arts and culture of community volunteers, small organisations and creative individuals by creating more flexible, straightforward and user-focused funding processes. * Foster a collaborative approach to investment in the sector by encouraging funding applications from networks, clusters and consortia. |

**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** | |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **LGD** | **All usual residents** | **Catholic** | **Protestant and other Christian** | **Other religions** | **None** | | **Northern Ireland** | 1,810,863 | 817,385  (45.14%) | 875,717  (48.36%) | 16,592  (0.92%) | 101,169  (5.59%) | | **Derry & Strabane** | 147,720 | 106,600  (72.16%) | 37,527  (25.40%) | 940  (0.64%) | 2,653  (1.80%) |   **The breakdown detailing the religious belief profile of residents in the Derry City and Strabane District Council is as follows:**  **The 2017/18 Continuous Household Survey (CHS) included questions on the adults' experience of culture and the arts broken down by religious belief. The following table shows that the levels of participation for Catholic respondents was lower than Protestants or Other/None religious groups in the 2017/18 year and there were no significant improvement/deterioration in participation from the 2016/17 year.**   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | Profile of respondent | 2017/18 | | 2016/17 | | Significant difference from previous year? | | % | Base | % | Base | | **Religious background** | | | | | | | Catholic | 29 | 2,290 | 28 | 1,370 | - | | Protestant | 35 | 2,637 | 34 | 1,516 | - | | Other / None | 42 | 720 | 39 | 355 | - |   **We used a co-design methodology to promote creativity and collaboration, establishing a co-design group to drive the development of this ambitious strategy. Its members were drawn from 13 sub-sectors and they led more than 150 groups, organisations and individuals from across arts, heritage and culture to both identify the issues and innovative solutions. Five elected members and 18 representatives from statutory and support organisations were co-opted to help.** |
| **Political opinion** | **The political opinion of the Council’s elected members is as follows:**  **Sinn Féin 16 seats**  **SDLP 8 seats**  **Democratic Unionist 7 seats**  **Independents 7 seats**  **Ulster Unionist 2 seats**  **This breakdown is taken as an approximate representation of the political opinion of people within the Derry City and Strabane District Council area.**  **The Northern Ireland Life and Times Survey 2012 support the view that religious background and voting behaviour in Northern Ireland are closely aligned therefore for the purposes of this impact assessment religion may be viewed as a proxy indicator of political opinion.** |
| **Racial group** | **The breakdown detailing the ethnic profile of the residents of the new Council area is as follows:**   |  |  | | --- | --- | | **Total Usual Residents** | **147720** | | White | 145546 | | Chinese | 301 | | Irish Traveller | 116 | | Indian | 670 | | Pakistani | 48 | | Bangladeshi | 23 | | Other Asian | 222 | | Black Caribbean | 53 | | Black African | 86 | | Black Other | 41 | | Mixed | 462 | | Other | 163 |   **The Arts Council established through primary (consultations with the sector) and secondary (published research and data sources) research that those from minority ethnic communities are not accessing and participating in the arts to the same extent as other subgroups in societies. For example, a number of barriers can impede engagement with the arts, e.g. language, social barriers and irrelevance to own culture. In addition, data captured through the various monitoring systems the Arts Council employs revealed that both the targeting of minority ethnics (by arts organisations) and the number of successful minority ethnic applications (to programmes such as SIAP) was relatively low in comparison to other sub-groups in society.[[1]](#footnote-1)**  **From the outset, the co-design group invested a significant amount of time and energy into tapping into the knowledge and expertise of the internal and external stakeholders, including local communities, engaged with the arts and culture sector in the Derry City and Strabane area.** |
| **Age** | **The age profile of the Derry and Strabane LGD area at Census Day 2011 is as follows:**   |  |  |  | | --- | --- | --- | | **Age Profile** | **NI** | **Derry and Strabane** | | **0-4** | 124382 | 10259 | | **5-7** | 67662 | 5653 | | **8-9** | 43625 | 3858 | | **10-14** | 119034 | 10904 | | **15** | 24620 | 2363 | | **16-17** | 51440 | 4729 | | **18-19** | 50181 | 4443 | | **20-24** | 126013 | 10399 | | **25-29** | 124099 | 10481 | | **30-44** | 373947 | 30635 | | **45-59** | 347850 | 28082 | | **60-64** | 94290 | 7475 | | **65-74** | 145600 | 10775 | | **75-84** | 86724 | 5876 | | **85-89** | 21165 | 1217 | | **90+** | 10231 | 571 |   **The 2017/18 Continuous Household Survey (CHS) included questions on the adults' experience of culture and the arts broken down by age. It shows that the only age group to show a drop in participation levels is in the 16-24 year old.**   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | Profile of respondent | 2017/18 | | 2016/17 | | Significant difference from previous year? | | % | Base | % | Base | | **Age bands** | | | | | | | 16-24 | 47 | 377 | 36 | 211 |  | | 25-34 | 35 | 776 | 31 | 460 |  | | 35-44 | 32 | 950 | 31 | 525 | - | | 45-54 | 30 | 1,037 | 31 | 656 | - | | 55-64 | 32 | 1,064 | 33 | 545 | - | | 65 and over | 27 | 1,467 | 30 | 865 | - |   **Research carried out in September 2017 by Ark “Culture Matters – Young People’s Perspectives” have highlighted that there are some barriers to young people participating in Arts and Culture - See table below:**  **What might prevent from attending particular activities more often? %**  Not enough time 69  Poor health or a disability 4  I don’t have anyone I can go with 27  Difficulty getting there/lack of transport 33  The cost involved 41  Concerns about my safety 6  I would feel out of place going 21  There are no local activities/events I am interested in 30  I don’t know where I could attend such activities/events 20  Some other reason 3  Nothing prevents me 10  **Research by Arts Council NI supports the findings of the Continuous Household Survey and shows that attendance at arts events and participation levels appear to decline with age.**  **There are a number of challenges to improving older people’s access to, and participation in, the arts.**  **Obstacles to attendance and participation include:**  **• Longstanding illness or disability.**  **• Lack of disposable income.**  **• Poor venue design.**  **• Poor access to transport.**  **• Fears over safety.**  **• Perception that the arts are elitist.**  **• Lack of information.[[2]](#footnote-2)**  **We are among the youngest populations in Europe but, like other peripheries, our young people are leaving. We need to give them reasons to stay. This strategy is designed to provide young people with the capacity to fulfil their talent, entrepreneurial spirit, resilience and resourcefulness to help create a stronger and more sustainable cultural ecosystem. Our divisions will be reduced through cultural understanding so we share space more than most communities on this island of Ireland.** |
| **Marital status** | **The table below illustrates the marital status profile of the Derry and Strabane LGD:**   |  |  |  | | --- | --- | --- | | **Marital Status** | **Derry and Strabane LGD** | **NI** | | All usual residents: Aged 16+ years | **83663** | **1431540** | | Single (never married or never registered a same-sex civil partnership): Aged 16+ years | **46326**  (40.39%) | **517393**  (36.14%) | | Married: Aged 16+ years | **49218**  (42.92%) | **680831**  (47.56%) | | In a registered same-sex civil p’ship: Aged 16+ years | **93**  (0.08%) | **1243**  (0.09%) | | Separated (but still legally married or still legally in a same-sex civil p’ship): Aged 16+ years | **5886**  (5.13%) | **56911**  (3.98%) | | Divorced or formerly in a same-sex civil partnership which is now legally dissolved: | **6179**  (5.39%) | **78074**  (5.45%) | | Widowed or surviving partner from a same-sex civil partnership: Aged 16+ years | **6981**  (6.09%) | **97088**  (6.78%) |   **The 2017/18 Continuous Household Survey (CHS) included questions on the adults' experience of culture and the arts broken down by marital status – the levels of participation by widowed persons is the lowest and the reason cited is that the person has no one to go and enjoy the arts performance with.**   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | Participation in arts activities 2016/17 - 2017/18 | | | | | | | **Profile of respondent** | **Art participation** | | | | **Significant  difference from previous year?** | |  | **2017/18** | | **2016/17** | |  | |  | **%** | **Base** | **%** | **Base** |  | | **Marital status** |  |  |  |  |  | | Married / Cohabiting | 31 | 3,397 | 32 | 1,936 | - | | Single | 39 | 1,238 | 32 | 710 |  | | Widowed | 27 | 486 | 34 | 301 |  | | Separated / Divorced | 34 | 550 | 31 | 315 | - | |
| **Sexual orientation** | **Analysis of the Census 2011 indicates that between 2% and 10% of the population may be lesbian, gay or bisexual.**  **There are no official statistics in relation to the number of gay, lesbian or bisexual people in Northern Ireland. However, research conducted by the HM Treasury shows that between 5% - 7% of the UK population identify themselves as gay, lesbian, bisexual or ´trans´ (transsexual, transgendered and transvestites) (LGBT). This is a sizeable proportion of the population here in Northern Ireland.**  **There is no qualitative or quantitative data to suggest that this policy would have an adverse impact on this grouping.** |
| **Men and women generally** | **The gender profile for the Derry and Strabane LGD is as follows:**   |  |  |  | | --- | --- | --- | | **LGD** | **Male** | **Female** | | Northern Ireland | 887323 | 923540 | | Derry and Strabane LGD | 72475 | 75245 |   **The Continuous Household Survey 2017/18 shows that women are more likely to attend arts activities than men however when compared to previous year it appears that the gap is closing.**   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Participation in arts activities 2016/17 - 2017/18** | | | | | | | **Profile of respondent** | **Art participation** | | | | **Significant  difference from previous year?** | |  | **2017/18** | | **2016/17** | |  | |  | **%** | **Base** | **%** | **Base** |  | | **Gender** | | | | | | | Male | 30 | 2,460 | 28 | 1,400 | - | | Female | 36 | 3,211 | 36 | 1,862 | - |   Research by the Arts Council show that at an individual event level there was some variability by sex, particularly within the following areas:   * An arts festival (9% of men; 14% of females) * A folk, traditional music or world music performance (12% of men; 9% of females) * A craft exhibition (8% of men; 15% of females); and * An exhibition of art (8% of men; 12% of females)[[3]](#footnote-3) |
| **Disability** | * **According to the 2011 Census 22.95% of people in the Derry and Strabane LGD have a long-term health problem or disability that limits their day-to-day activities;**  |  |  |  |  |  | | --- | --- | --- | --- | --- | | **LGD** | **All usual residents** | **Day-to-day activities**  **limited a lot** | **Day-to-day activities limited a little** | **: Day-to-day activities not limited** | | **Northern Ireland** | 1810863 | 215232  (11.89%) | 159414  (8.8%) | 1436217  (79.31%) | | **Derry and Strabane** | 147720 | 20710  (14.02%) | 13193  (8.93%) | 113817  (77.05%) |   **According to research carried out by Arts Council NI, when compared to adults who have no disability, adults who have a disability were less likely to have:**  **• Participated in arts activities (28%; 32%) or**   * **Attended an arts event (63%; 81%) within the previous year** * **Visited a museum or science centre within the previous year (37%; 47%)**   **Adults who have a disability were more likely to have given the following as barriers to attending arts events or more arts events:**  **• Health isn’t good enough (29%; 1%)**  **• Not interested (18%; 14%)**  **• Lack of transport or can’t easily get to it (11%; 6%)**  **• Don’t have anyone to go with (7%; 4%)**  **• Access in and around venue is poor (5%; 3%)**  **• I might feel uncomfortable or out (3%; 1%)**  **• Venues are in unsafe places (2%; 1%)[[4]](#footnote-4)**  **The consultation process included engagement with the pan disability community and identified specific actions for how this community can be more involved in and better served by the arts and cultural ecosystem across DCSDC.**  The |
| **Dependant** | * **According to the 2011 Census 37.65% of households in the Derry and Strabane LGD have a dependants as compared to the Northern Ireland average of 33.85% households;**  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | |  | All households | Married or in a registered same-sex civil partnership couple:  Dependent children | Cohabiting couple:  Dependent children | Lone parent: Dependent children | Other household types: With dependent children | | Northern Ireland | 703275 | 138677  (19.72%) | 16186  (2.3%) | 64228  (9.13% | 18980  (2.7%) | | Derry and Strabane | 55596 | 10370  (18.65%) | 1097  (1.97%) | 7284  (13.1%) | 2187  (3.93%) |   **The 2017/18 Continuous Household Survey (CHS) included questions on the adults' experience of culture and the arts broken down by whether a person has or has not dependants.**   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Participation in arts activities 2016/17 - 2017/18** | | | | | | | **Profile of respondent** | **Art participation** | | | | **Significant  difference from previous year?** | |  | **2017/18** | | **2016/17** | |  | |  | **%** | **Base** | **%** | **Base** |  | | **Dependants** | | | | | | | **Have Dependants** | **31** | **2349** | **32** | **1373** | **-** | | **Do not have dependants** | **35** | **3316** | **32** | **1885** |  |   **Despite having found little evidence to suggest a significant differential between attendance and/ or participation in the arts of people with dependants and those without, it is probable that people with dependants are less likely to access and/or participate in the arts compared to those without dependants because of financial barriers, lack of time given other responsibilities and insufficient support in place to help facilitate their engagement.** |

**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** | **There is a need to ensure that all people have an equal opportunity to engage in arts and culture activities. Consultations identified the need for arts and culture to be reflective of all religions and peoples of the City and District. Churches and their associated youth and older people’s groups were identified as one of the ways of engaging with harder to reach people particularly in rural areas - as a way of building new audience bases.**  **The consultation identified the importance of engaging with communities of minority faiths and the diversity that this brings to the strategy and the arts and culture generally.** |
| **Political opinion** | **Consultation with elected members and as part of the co-design group ensured that as wide a reflection of the community in Derry City and Strabane District was also reflected in the development of the strategy. The co-design group is represented by members from 4 different political parties ensuring that different political views were heard and included in the strategy development process. the strategy was seen as building on the 2013 City of culture experience which helped the City and District to believe that it can do things and do them well. Maintaining funding to the sector was seen as critical to a successful strategy. Council was seen as an enabler and facilitator moving forward. Understand the value of arts and culture to the economy for the whole community. Recognise volunteer base. Recognise huge heritage potential of the area.**  **This engagement ensured that an inclusive and edge to centre approach was taken to the development of the strategy ensuring that actions were included that ensured that all communities have an opportunity to engage.** |
| **Racial group** | **More people from different racial groups need to engage in arts and culture in the City and District. Built on the existing proactive approach to promotion of different cultures within the arts and culture scene, particularly in relation to festivals and events. Explore new ways to build on this. Arts can be used as a way of raising awareness of the needs and issues for different racial groups living in the city and district. Needs to be even more opportunities for all communities to engage.** |
| **Age**  **Age (contd)** | **For young people and older people transport is a big barrier. Rural accessibility is a barrier for many in rural areas. Opportunities for youth in their own communities should be promoted. Build on existing youth-based projects. Linking delivery agents to local people is key. The cost of travel is a barrier.**  **Programmes need to be relevant to young people. Link to the STEAM agenda. Link to careers and demonstrate the link and value of investing the arts and creativity skills for future careers.**  **For youth, it is hard to get opportunities to practice what they learn in classes - need better links with the venues on this.**  **Getting access to apprenticeships is difficult - hard to develop a track record in what you are specialising. Difficult also to get technical skills in a theatre setting. Educating parents to see the value of investing in arts and creativity skills as a possible career part was required. Difficult to access well paid jobs in the sector. Difficult sometimes to get auditions.**  **Going to theatre can be expensive for young people. Youth theatre experiences for young people really important. Training to engage in arts - e.g. music lessons expensive and prohibitive for some. Some young people were keen to see a theatre company for trainees, even the orchestra. Many young people keen to be bale to “make art” in spaces that are currently underutilised or not used. Young people keen to be in the “inner circle” of decisions making. Like to see more professional theatre companies (incl international) and engage with them for expertise and skills exchanges. Like more awareness of audition opportunities and opportunities for scriptwriting or stage design or costume design activities or drama therapy.**  **Need one collective information page. Need better information about the different location organisations sand what they do and how to engage with them. Love more information and opportunities on stunt careers - only one college in Dublin doing this.** |
| **Marital status** | **There is a need to ensure that all people have an equal opportunity to engage in arts and culture activities.** |
| **Sexual orientation** | **There is a need to ensure that all people have an equal opportunity to engage in arts and culture activities as creators, participants and audiences. Arts and Culture can be used as a way of breaking down barriers and increasing awareness of issues for the LGBT community.**  **Should be more than just awareness raising of issues. Casting needs to be reflective of the make up of the community in activities across the city and district.** |
| **Men and women generally**  **Men and Women Generally (contd)** | **Specific projects that link to the needs of men and women only work as well as joint work in the City and District and these should continue as a way of building confidence, reducing isolation, addressing gender-based issues as well as just enabling men and women have fun with their peer gender group.**  **Bringing arts and culture into mens shed and building confidence is key - important to bring out hidden talents - currently work well. Buildings confidence, friendships and uncovers new and hidden talents.**  **Arts and crafts are important social activities for both women and men that addresses isolation, loneliness, gets people out of the house and socialising with others, keeps people’s minds and bodies active and builds companionships at retirement.**  **Using existing council venues is great. Dancing for older people great too.**  **Challenges**   * **Would like more time and resources invested in men’s and women’s projects in both rural and urban areas- council officer support important** * **Make it easier to access resources for less developed groups** * **Transport - bus timetables not conducive to engaging in arts and culture in the city or the main towns at night if you live in a rural area** * **Find ways to get information out to specific groups for whom arts and culture is a new endeavour** * **Need to build and reconnect with old traditional skills - especially re heritage-based skills in building, storytelling, arts and crafts etc** * **The terrain of the district-is rural; and hilly - can be tricky in the winter - community transport is very important** * **Need better information on what is happening locally - often rely on word of mouth - use churches to get information out.** * **Older people’s groups don’t want the hassle or responsibility of applying for resources - prefer to be part of a programme - would like greater connections with other groups that can support them** |
| **Disability**  **Disability (contd)**  **Disability (contd)** | **Some of the ideas identified in the consultation relating to disability related to the following:-**  **What works well?**   * **able bodied and disabled people to work together** * **RNIB Play at the Playhouse - a confidence builder** * **Sub-group for venues (25) undertaking accessibility audits with funding for changes. e.g. lift to the stage** * **Arts and disability forum ensures practical responses to equality of access as creators, participants and audiences- charter mark (included EA)** * **Buy in from venues around access and inclusion** * **Signing at the Halloween Parade** * **Drama tells a story - need decision makers to see and hear it**   **Challenges**   * **Need BSL and ISL signers- should not have to ask** * **Should be access for all groups- blind, deaf, those with a physical disability, partially sighted- can go but can’t take part** * **No money for interpreters** * **Access required for disabled performers- equality as creative people** * **Access is about attitude and language- need to work with young people as disabled people experience negativity from teenagers** * **Ticketing services need to be fully accessible** * **More disability awareness training needed on an ongoing basis because of rapid staff turnover - For those on the front line and decision makers** * **Disability awareness training should be carried out at primary and secondary school- needs to be co-delivered with the sector** * **Funding** * **Thinking how to plan and cost programmes for those with a disability** * **Funders need to understand the real costs of making the arts fully accessible for those with a disability** * **All people need training- disability awareness** * **Deputations from the sector to the Council elected members are particularly effective** * **Achieving equality of access should be about demanding equality and human rights- not tugging at heart strings** * **Accessibility of parks to children with a disability should be encouraged and needs appropriate levels of funding** * **Need a specific grants programme to enable arts groups to provide access for disabled people** * **Disability arts groups need support for applying for funds** * **ACNI not aware of all disability issues** * **Making sure all groups are visible – deaf groups in particular** * **We all have a part to play in campaigning for access** * **Deaf friendly summary document needed or BSL translation on video as they find it difficult to read long blocks of text** * **Funding application form from ACNI and Council too long and full of specialised jargon for which BSL and ISL signs do not exist.** * **Drama can be a very powerful medium to increase awareness of the needs of young people with autism and to enable them to express themselves with confidence** * **Casting needs to be reflective of the make-up of the community in different plays and activities across the city and district.** * **Inclusion should be an overarching value as should the power of partnership- these policies need to be driven forward with someone to drive it forward** * **The positioning of signers and captioning screens at plays should be carefully considered. New technology should be embarrassed accordingly** * **Better planning for deaf/ blind people** * **More access to interpreters and a separate funding stream specifically to pay for them -sitting alongside existing funding streams** * **Arts organisations need to be more proactive in the inclusion agenda** * **Develop a sustainable equipment and volunteer resource for assisted performances** * **Address cost issues in making arts accessible- cost should not be a barrier** * **More advocacy around good practise in accessibility through social campaigning** * **Provide a single source of information across the Council area about accessible events and ensure these are also in BSL and ISL** * **Wider societal change required - needs to start in schools, developed through education workshops** * **Disabled people confident to state needs and work together to advocate for change** * **People with a disability coming together to advocate for needs in a positive way** * **Still face barriers in education - More deaf awareness in Colleges is needed** |
| **Dependants** | * **Like to see more intergenerational work like mother and children, grandparent and children or father and children activities to build new skills and pass skills down** * **Need more opportunities for drama therapy to enable young people to express their feelings through characterisation - can assist with mental illness etc.** |

**Part 2: Screening questions**

**Introduction**

**Equality of Opportunity**

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 and 2.

If the public authority’s conclusion is **none** in respect of all of the Section 75 equality of opportunity 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, 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 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, 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.

**In favour of a ‘major’ impact**

1. The policy is significant in terms of its strategic importance;
2. 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;
3. Potential equality impacts are likely to be adverse or are likely to be experienced disproportionately by groups of people including those who are marginalised or disadvantaged;
4. 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;
5. The policy is likely to be challenged by way of judicial review;
6. The policy is significant in terms of expenditure.

**In favour of ‘minor’ impact**

1. The policy is not unlawfully discriminatory and any residual potential impacts on people are judged to be negligible;
2. 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;
3. 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;
4. By amending the policy there are better opportunities to better promote equality of opportunity.

**In favour of none**

The policy has no relevance to equality of opportunity.

1. The policy is purely technical in nature and will have no bearing in terms of its likely impact on equality of opportunity for people within the equality categories.

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

**Good Relations, Disability Duties, Rural Areas and Areas of Deprivation**

In relation to the policy under consideration, if the answer to the screening questions 3 to 7 set out in the screening template a designated working group will:

* Consider the potential opportunities to promote good relations (Q3)
* Consider the potential opportunities to promote positive attitudes towards people with a disability (Q4)
* Consider the potential opportunities to encourage participation by disabled people in public life. (Q5)
* Consider the potential impacts on people living in a rural area. (Q6)
* Consider the potential impacts on people living in areas of deprivation. (Q7)

The group will collate all available evidence and consult with relevant stakeholders as part of its consideration, where this consultation is proportionate, relevant and enhances decision-making.

Completion of the screening template will take the Group’s consideration into account together with relevant evidence.

**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** | It will be positive as the strategy has fully recognised the needs of all section 75 groups in its development. It has recognised the need for building a solid information base against which it will be more informed about who engages in activities funded through the strategy and the impact of this. It has developed actions that will ensure the inclusion of all section 75 groups of people due to increased awareness of local issues for each of these S75 groups and active engagement of them in any new codelivery mechanism. | None |
| **Political opinion** | It will be positive as the strategy has fully recognised the needs of all section 75 groups in its development. It has recognised the need for building a solid information base against which it will be more informed about who engages in activities funded through the strategy and the impact of this. It has developed actions that will ensure the inclusion of all section 75 groups of people due to increased awareness of local issues for each of these S75 groups and active engagement of them in any new codelivery mechanism. | None |
| **Racial group** | It will be positive as the strategy has fully recognised the needs of all section 75 groups in its development. It has recognised the need for building a solid information base against which it will be more informed about who engages in activities funded through the strategy and the impact of this. It has developed actions that will ensure the inclusion of all section 75 groups of people due to increased awareness of local issues for each of these S75 groups and active engagement of them in any new codelivery mechanism. | None |
| **Age** | It will be positive as the strategy has fully recognised the needs of all section 75 groups in its development. It has recognised the need for building a solid information base against which it will be more informed about who engages in activities funded through the strategy and the impact of this. It has developed actions that will ensure the inclusion of all section 75 groups of people due to increased awareness of local issues for each of these S75 groups and active engagement of them in any new codelivery mechanism. | None |
| **Marital status** | It will be positive as the strategy has fully recognised the needs of all section 75 groups in its development. It has recognised the need for building a solid information base against which it will be more informed about who engages in activities funded through the strategy and the impact of this. It has developed actions that will ensure the inclusion of all section 75 groups of people due to increased awareness of local issues for each of these S75 groups and active engagement of them in any new codelivery mechanism. | None |
| **Sexual orientation** | It will be positive as the strategy has fully recognised the needs of all section 75 groups in its development. It has recognised the need for building a solid information base against which it will be more informed about who engages in activities funded through the strategy and the impact of this. It has developed actions that will ensure the inclusion of all section 75 groups of people due to increased awareness of local issues for each of these S75 groups and active engagement of them in any new codelivery mechanism. | None |
| **Men and women generally** | It will be positive as the strategy has fully recognised the needs of all section 75 groups in its development. It has recognised the need for building a solid information base against which it will be more informed about who engages in activities funded through the strategy and the impact of this. It has developed actions that will ensure the inclusion of all section 75 groups of people due to increased awareness of local issues for each of these S75 groups and active engagement of them in any new codelivery mechanism. | None |
| **Disability** | It will be positive as the strategy has fully recognised the needs of all section 75 groups in its development. It has recognised the need for building a solid information base against which it will be more informed about who engages in activities funded through the strategy and the impact of this. It has developed actions that will ensure the inclusion of all section 75 groups of people due to increased awareness of local issues for each of these S75 groups and active engagement of them in any new codelivery mechanism. | None |
| **Dependants** | It will be positive as the strategy has fully recognised the needs of all section 75 groups in its development. It has recognised the need for building a solid information base against which it will be more informed about who engages in activities funded through the strategy and the impact of this. It has developed actions that will ensure the inclusion of all section 75 groups of people due to increased awareness of local issues for each of these S75 groups and active engagement of them in any new codelivery mechanism. | None |

| 1. **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 |
| **Religious belief** | Actions linked to the policy include:  1a and 1b - improved data analysis of participants and audiences  1c- better geographical spread of activities | - |
| **Political opinion** | Actions linked to the policy include:  1a and 1b - improved data analysis of participants and audiences  1c- better geographical spread of activities | - |
| **Racial group** | Actions linked to the policy include:  1a and 1b - improved data analysis of participants and audiences  1c- better geographical spread of activities | - |
| **Age** | Actions linked to the policy include:  1a and 1b - improved data analysis of participants and audiences  1c- better geographical spread of activities  1i - free access to museums for residents  1k - Advocate for better rural transport  1q - Lobby to improve the availability of late-night taxis  1m - Upskill the arts and culture sector to develop and deliver activity that promotes mental health and wellbeing among children and young people  2d - Attract key international arts conferences and meetings  2e -Tailor programmes across the arts and culture sector to engage with the Year of Youth 2019  2n - Linked to the continuing professional development programme, develop initiatives such as an apprenticeship / peer to peer mentoring programme, volunteering, vocational training programmes, career development opportunities for administrative and technical as well as creative roles and a scheme that pairs local artists with artists contracted in from outside the North West to enhance their CVs  3c - Enable everyone to easily access information about arts and culture in the North West through one central online directory  4e - In partnership with DCSDC Economic Development Strategy, and other partners, undertake a scoping study and strategy to investigate how DCSDC can encourage visiting producing companies and production houses to base productions (e.g. film location shoots) in the North West. Seek external resource  4h - will establish a minimum expected wage for artists and creative practitioners  4r - Encourage key organisation(s) to expand their training programmes including UK and NI wide arts and creative sector support organisations.  5k- Increase the availability of traditional building skills to the heritage sector by developing a bursary programme  5m- Create STEAM champions to raise awareness across the sector of the practical ways arts and culture organisations can use their creative expertise to promote STEAM-based approaches to learning  5n- Develop a programme in creative spaces to bring together arts and culture organisations, STEAM employers, schools and social enterprises to develop creative technical solutions to tackle social issues and in doing so enable the young people participating to develop hard skills.  5o- Support the extension of local STEAM initiatives across the City and District to enable Derry City and Strabane District to become the first STEAM City with endorsement by DCSDC.  5p- Increase the employment outcomes of creative skills courses by developing new modules that will develop personal resilience and entrepreneurial drive.  5q - Help arts and culture organisations to widen and deepen engagement by young people in their development - programmes through the codesign, packaging and innovative promotion of creative skills development programmes with and for young people. | - |
| **Marital status** | Actions linked to the policy include:  1a and 1b - improved data analysis of participants and audiences  1c- better geographical spread of activities  1i - free access to museums for residents  1k - Advocate for better rural transport | - |
| **Sexual orientation** | Actions linked to the policy include:  1a and 1b - improved data analysis of participants and audiences  1c- better geographical spread of activities  1i - free access to museums for residents  1k - Advocate for better rural transport | - |
| **Men and women generally** | 1a and 1b - improved data analysis of participants and audiences  1c- better geographical spread of activities  1i - free access to museums for residents  1k - Advocate for better rural transport  1L - opportunities for voluntary creative groups and individuals to showcase their creativity within signature large scale arts and heritage events  2f -Promote collaboration, build capacity and increase access for those living in rural communities by developing touring exhibitions  4k - Through the LGPs, encourage communities to think differently about the physical, human and sometime intangible resources that already exist within their areas and how these can be identified, developed and used more effectively in improving the quality of life of local communities  4n - In Partnership with regeneration and rural development, animate towns and villages and stimulate growth in the creative industries by promoting the meanwhile use of vacant properties / spaces  4p. Encourage cultural venues across Derry City and Strabane District to make rehearsal, performance and exhibition spaces more affordable | - |
| **Disability** | 1a and 1b - improved data analysis of participants and audiences  1c- better geographical spread of activities  1i - free access to museums for residents  1k - Advocate for better rural transport  1d - embed inclusion and access best practice across the sector  2p -Provide a calendar of training for disability awareness covering different themes (including autism, dementia, age, ISL, BSL, disability & equality, visual awareness, deaf awareness etc) for volunteers and leaders in arts, heritage and cultural organisations  5i - Establish a separate accessibility funding stream so that the cost of making events and activities accessible through, for example, sign language interpreters and transport are supported in addition to other funding. Seek additional fund from PHA. | - |
| **Dependants** | Actions linked to the policy include:  1a and 1b - improved data analysis of participants and audiences  1c- better geographical spread of activities  1c- better geographical spread of activities  1i - free access to museums for residents  1k - Advocate for better rural transport  1o -Programme more arts, heritage and cultural events in the early evening - for families | - |

|  |  |
| --- | --- |
| **3.** **Are there opportunities to better promote good relations between Section 75 equality categories through tackling prejudice and/or promoting understanding?**    x  **Yes No**  **If Yes, the policy will be considered by a Designated Working Group** | |
| **Section 75 category** | **Details of opportunities identified (including details of consultation with relevant stakeholders)** |
| **Religious belief** | Arts, culture and heritage are often used in both good relations and Peace IV projects to address issues linked to religious belief, political opinion or religious differences and that build relationships between communities of different community background and address issues around tacking prejudice and promoting better understanding. It can also help address issues link to race and hate crime which it will continue to do. Drama in particular is a powerful medium to do this. Arts and culture is also being used as a way of building and creating shared spaces and is further supported in this strategy. The unit has a strong relationship with these other units of council and supports the development of these types of projects when required. These opportunities are built into the new strategy. |
| **Political opinion** | Arts, culture and heritage are often used in both good relations and Peace IV projects to address issues linked to religious belief, political opinion or religious differences and that build relationships between communities of different community background and address issues around tacking prejudice and promoting better understanding. It can also help address issues link to race and hate crime which it will continue to do. Drama in particular is a powerful medium to do this. Arts and culture is also being used as a way of building and creating shared spaces and is further supported in this strategy. The unit has a strong relationship with these other units of council and supports the development of these types of projects when required. These opportunities are built into the new strategy. |
| **Racial group** | Arts, culture and heritage are often used in both good relations and Peace IV projects to address issues linked to religious belief, political opinion or religious differences and that build relationships between communities of different community background and address issues around tacking prejudice and promoting better understanding. It can also help address issues link to race and hate crime which it will continue to do. Drama in particular is a powerful medium to do this. Arts and culture is also being used as a way of building and creating shared spaces and is further supported in this strategy. The unit has a strong relationship with these other units of council and supports the development of these types of projects when required. These opportunities are built into the new strategy. |

|  |
| --- |
| **4. Is there evidence to suggest that this policy would promote positive attitudes towards people with a disability?**  x  **Yes No** |
| **If Yes, provide details of opportunities identified (including details of consultation with relevant stakeholders** |
| A pan disability engagement exercise was undertaken as part of the strategy and the results of this process are reflected earlier in this document. The key actions in the strategy related to disability are outlined below.  1d - embed inclusion and access best practice across the sector  2p -Provide a calendar of training for disability awareness covering different themes (including autism, dementia, age, ISL, BSL, disability & equality, visual awareness, deaf awareness etc) for volunteers and leaders in arts, heritage and cultural organisations  5i - Establish a separate accessibility funding stream so that the cost of making events and activities accessible through, for example, sign language interpreters and transport are supported in addition to other funding. Seek additional fund from PHA. |
| **5. Is there evidence to suggest that this policy would encourage the participation of people with a disability in public life?**  x  **Yes No** |
| **If Yes, provide details of opportunities identified (including details of consultation with relevant stakeholders** |
| A representative from those with a disability will be invited to sit on the codelivery group. |

|  |
| --- |
| 1. **Is there evidence of impact of policy on people in Rural areas** |
| Yes, consultation identified the need for   * Greater awareness of rural audiences and participants * The need to support access to the areas rural heritage and tourism products * an edge to centre approach - which has been incorporated * the need for support for rural venues to accommodate arts and culture activities through small scale capital build projects to enhance venues for wider rural community use * need for more advocacy re rural transport and more taxis * need for more touring exhibitions opportunities in rural areas * a rural museum in Strabane * link with the rural Local growth partnership as a way of encourage information sharing and to promote better engagement * encouraging links for opportunities linked to the rural development strategy - e.g. service delivery hubs to include arts and culture activities * using arts and culture to animate rural towns and villages * support the promotion and development of heritage villages like Sion Mills |
| 1. **Is there evidence of impact of policy on people living in deprivation** |
| Yes, consultation identified the need for   * Greater awareness of audiences and participants and the promotion and engagement of opportunities for engagement in arts and culture for those from disadvantaged groups * an edge to centre approach which promotes work with local communities in local communities |

**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).*

**Yes, this is incorporated as many actions link across these multiple identities.**

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

**People with a disability living in a rural area- need access to transport and activities in their own areas as well as support across the board with the provision of BLS or ISL interpreters. This can give significant more opportunities for engagement.**

**The edge to centre approach addresses these issues as it recognises that people need support in their won communities and this addresses issues of transport, poverty, access to services issues etc.**

**Promoting partnership work with other stakeholder sin the delivery of each of the actions will help address many multiple identity issues**

**A codelivery group represented of multiple identities and the sector will assist with any potential impacts of the strategy on multiple identities.**

**Part 3. Screening decision**

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

|  |
| --- |
| The Arts and Culture Strategy 2019-2024 and associated Action Plan have been based on the findings of extensive consultation with users and the public. Consultee findings were analysed and as a result the actions contained within the Action Plan were developed.  This policy is considered to be a promotional policy which aims to have a positive impact on all Section 75 groups. The Action Plan is regarded as a work in progress and will be amended and updated as necessary to reflect any further consultation comments received and any issues emerging from the Council’s engagement with representative groups, visitors, and the public.  It has therefore been decided not to conduct an equality impact assessment |

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. Please provide details

|  |
| --- |
|  |

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

|  |
| --- |
|  |

**Part 4: 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.

The public authority may also consider if the policy/decision can be amended or changed or an alternative introduced to:-

* Better promote good relations through tackling prejudice and/ or promoting understanding between the three Section 75 (2) categories, namely persons of different religious belief, political opinion and racial groups
* Promote positive attitudes towards people with a disability
* Encourage participation by disabled people in public life.

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

|  |
| --- |
| **Action plan provides mitigation to issues identified as part of the consultation and screening exercise.** |

**Part 5 - Approval and authorisation**

|  |  |  |
| --- | --- | --- |
| **Screened by:** | **Position/Job Title** | **Date** |
| John Kerr | Arts and Culture Manager |  |
| **Approved by:** |  |  |
|  |  |  |

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.

1. http://www.artscouncil-ni.org/images/uploads/publications-documents/EQIA\_intercultural\_arts.pdf [↑](#footnote-ref-1)
2. <http://www.artscouncil-ni.org/images/uploads/publications-documents/ACNI-AAOP-StateofPlay.pdf> [↑](#footnote-ref-2)
3. <http://www.artscouncil-ni.org/images/uploads/publications-documents/GPS_2014_Final.pdf> [↑](#footnote-ref-3)
4. <https://www.communities-ni.gov.uk/sites/default/files/publications/dcal/engagement-in-culture-arts-and-leisure-by-adults-with-a-disability-in-northern-ireland-201112.pdf> [↑](#footnote-ref-4)