



**Belfast City Council**

**Culture and Arts Funding**

**An Equality Impact Assessment**

**Final Report – July 2004**

---

**CONTENTS**

	<b><u>Page</u></b>
<b>Executive Summary</b>	4
<b>1. Introduction</b>	
1.1 Equality of Opportunity	10
1.2 Good Relations	10
1.3 Methodology of the EQIA	12
<b>2. The Policy</b>	
2.1 Background	13
2.2 Responsibilities	14
2.3 Objectives of the policy	14
2.4 Types of grant	15
2.5 Application procedure	18
<b>3. Consideration of Available Data</b>	
3.1 Introduction	21
3.2 Profile of the city	22
3.3 Analysis of grants	26
<b>4. Assessment of Actual and Potential Impacts</b>	
4.1 Religious belief / political opinion	35
4.2 Racial group	35
4.3 Age	35
4.4 Gender	36
4.5 Disability	36
4.6 Other Section 75 categories	37
4.7 Conclusions	37
<b>5. Consideration of Alternative Policies and Mitigating Actions</b>	
5.1 Amendments to the policy	38
5.2 Mitigating actions	38
5.3 Monitoring	40
<b>6. Consultation</b>	
6.1 Appendix AA consultees	41
6.2 General public	41
6.3 Arts organisations	42

<b>7. Recommendations</b>	43
<b>8. Publication of the results of the EQIA</b>	44
<b>Appendix A</b> Consultation responses	45
<b>Appendix B</b> Membership of Development (Arts) Sub-Committee	62
<b>Appendix C</b> Applicants for funding	63
<b>Appendix D</b> Development and Outreach Target Areas	74
<b>Appendix E</b> Criteria used for evaluation	76
<b>Appendix F</b> Census 2001 – denominations included in categories of religious belief	79

## EXECUTIVE SUMMARY

### **Introduction**

The Northern Ireland Act requires Belfast City Council to have due regard to the need to promote equality of opportunity:

- between people with different religious belief, political opinion, racial group, age, marital status or sexual orientation
- between men and women generally
- between people with a disability and those without
- between people with dependants and those without.

The Act also requires the Council to have regard to the need to promote good relations between people with different religious belief, political opinion and racial group.

In response to the Act, Belfast City Council published an Equality Scheme (approved by the Equality Commission in April 2001) and adopted a detailed Good Relations Strategy (February 2003). As part of the Equality Scheme the Council is committed to looking at its policies to find out whether they have a negative effect on anyone because of religious belief, age, etc.

This EQIA concerns the policy under which the Council has made grants to organisations for arts and cultural activities.

### **The policy**

Belfast City Council Development Department has been providing direct funding to arts organisations since the mid 1990s. Initially these grants were to support specific projects but the policy evolved to provide, in addition, annual funding for professionally managed organisations to support a year long programme of arts initiatives. More recently the Council undertook a pilot scheme of grants to support development and outreach projects in specific areas of the city. The policy has also evolved to support a wider definition of culture which includes both arts and heritage initiatives.

Funding for culture and arts projects has been administered over the years under the auspices of a number of strategies and plans, which are

summarised below. However, although the strategies may have changed, the basic principles of the way funding has been provided have remained constant.

### **Step 1 : Aims of the policy**

The policy was designed to support the objectives of the Council's development strategy which encouraged, among other things, activities which enhance Belfast's reputation as an enjoyable place to be, projects that allow communities to use the arts and heritage as a means of expressing pertinent issues and those which enhance the reputations and market opportunities of artists both at home and abroad.

Eligible organisations were required to submit formal applications by a specified deadline. They were required to provide detailed information in support of their applications, particularly where they were applying for annual funding. For example, they might be required to give information about finances, constitution, past activities, marketing plans, audience/visitor breakdown, audience development plan, monitoring/evaluation and personnel. They were also asked to demonstrate how their proposal would contribute to the Council's objectives and this formed a major part of the evaluation.

Each application was assessed using a standard score sheet based on criteria which were notified to applicants in advance on the application form. The assessment was undertaken by two officers to ensure objectivity. The funding process was competitive so the Council was looking for those programmes and projects which scored highest against the criteria.

### **Step 2 : Analysis of data**

As part of the EQIA process, we collected and analysed information about the organisations which received each type of grant and those who were refused over a 3 year period from 2000 to 2003. Many of the organisations operated across the whole or a major part of the city and attracted audiences/visitors from all the Section 75 groups. However, there were some organisations which were based within one specific community or which targeted projects at specific groups, such as children and young people. As far as possible, we analysed the organisations and projects under the Section 75 headings, but it must be emphasised that our analysis was based on perception only,

especially in relation to religious belief. The purpose of the analysis was to try to identify any anomalies in terms of groups which were under represented, either in applications submitted or those approved.

We classified each application according to the location of the group which was applying (where this could be associated with a predominantly Catholic or predominantly Protestant area) and by the target audiences of the programmes or projects which were the subject of the application. Many of the groups were located in mixed areas and therefore could not be classified. It should also be noted that, just because a group was classified as either Catholic or Protestant, this does not mean that no-one from the alternate community was involved in their projects; many groups make special efforts to attract cross community audiences.

Classifications other than religious belief/political opinion were based on the target audiences for the various projects and events. Many applications, particularly for annual funding, relate to a programme aimed at several different target audiences; there was therefore an element of double counting in the analysis, especially in relation to age where many groups have separate projects aimed at young people and older people.

The results of the analysis are summarised below:

**(a) Annual funding**

- In each year, there were slightly more applications from Catholic groups than Protestant groups
- 6-8% of applications included projects aimed specifically at people with an ethnic minority background or designed to introduce aspects of ethnic minority culture to a wider audience
- over 60% of applications included projects aimed specifically at young people (under 25 years) – this is higher than might have been expected given that they represent about 37% of the Belfast population
- 9-16% of applications included projects aimed specifically at older people (over 60 years) – this is slightly lower than might have been expected given that they represent about 20% of the Belfast population

- 16-26% of applications included projects aimed at disabled people or designed to mix those with a disability and those without – this is fairly representative of the population of Belfast as a whole.

**(b) Project grants**

- Again there tended to be slightly more applications from Catholic groups than Protestant groups and overall there was a slightly higher success rate for Catholic groups
- 5-10% of applications included projects aimed specifically at people with an ethnic minority background or designed to introduce aspects of ethnic minority culture to a wider audience
- around 50% of applications included projects aimed specifically at young people – this is higher than might have been expected
- 3-7% of applications included projects aimed specifically at older people – this is slightly lower than might have been expected
- The percentage of applications featuring projects aimed at people with a disability has increased each year and is approaching a figure representative of the population of Belfast as a whole

**(c) Development and Outreach funding**

When the analysis was carried out, there had been only one round of Development and Outreach funding so no trends could be identified.

**(d) Other Section 75 groups**

We also analysed applications under each type of funding in terms of projects aimed at people in other Section 75 groups. Overall there were 3 projects concerning aspects of sexual orientation, 15 projects aimed at women, 3 aimed at men, one aimed at carers and several designed for family audiences. We found no evidence of any projects aimed at people with a specific marital status.

### **Step 3 : Assessment of impacts**

The process of obtaining funding for arts and culture projects is competitive and this is made very clear to all potential applicants. The competitive element is essential if the Council is to meet its objectives of securing high quality provision.

The data analysis, taken in conjunction with comments made during consultation on the Arts and Culture Plan, did not indicate that the policy was causing any groups to be subject to an adverse differential impact by nature of their religious belief, political opinion, race, age, gender, sexual orientation, marital status or because they have a disability or dependants.

### **Step 4 : Consideration of measures**

As no specific adverse differential impacts for particular Section 75 groups were identified, the EQIA does not recommend that the policy should be amended in respect of the eligibility criteria or the competitive process.

The main areas where we consider there may be scope for further action are in relation to advertising the availability of grants, making information available to potential applicants, providing advice on making applications and the design of the application forms.

As a result of the EQIA interim and final evaluation forms will, in future, be monitored against the Section 75 categories and grant recipients will be asked for additional information where appropriate, especially in relation to the accessibility of projects.

### **Step 5 : Consultation**

Extensive consultation was carried out on the EQIA report in line with the Council's Equality Scheme. Substantive comments were received from the Equality Commission, Disability Action and Age Concern. The comments are summarised in **Appendix A** and the report has been revised to take account of them, principally by including additional information and explanations.

### **Step 6 : Recommendation and decision**

As a result of the EQIA, the following recommendations will be made to the Development (Arts) Sub-Committee :

- that the findings of the EQIA be noted
- that officers continue to work with the Equality Commission to identify ways to improve the monitoring of the impacts of the policy, particularly in relation to the gathering of data on funded organisations, participants and audiences
- that officers continue discussions with all appropriate organisations in relation to the equality impacts of the policy, particularly in relation to identifying chill factors and mitigating against them
- that any further opportunities to promote equality of opportunity identified through the monitoring be brought to the Sub-Committee's attention.

### **Step 7 : Publication of the findings of the EQIA**

Following further consideration by the Development (Arts) Sub-Committee, the findings of the EQIA and the decisions made will be published in accordance with the Council's Equality Scheme.

## 1. INTRODUCTION

### 1.1 Equality of Opportunity

Section 75 of the Northern Ireland Act 1998 places a duty on all public authorities to have due regard, in the carrying out of their functions, to the need to promote equality of opportunity :

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

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

The Council also screened all its policies to determine which have a significant impact on equality of opportunity and drew up a programme of policies to be subjected to equality impact assessment. The screening resulted in the inclusion of the policy on Culture and Arts Funding in the programme of EQIA. The purpose of an EQIA is to identify any actual or potential adverse differential impacts for any of the groups of people listed in Section 75 and make recommendations to eliminate the differential impacts (by amending the policy) or to reduce them significantly (by taking mitigating actions). The EQIA also seeks to identify alternative policies and procedures which would better promote equality of opportunity generally.

### 1.2 Good Relations

Section 75 of the Northern Ireland Act 1998 also places a duty on all public authorities to have regard, in the carrying out of their functions, to the need to promote good relations between persons of different religious belief, political opinion and racial group.

In response the Council has designated “Promoting Good Relations” as one of its 4 corporate strategic objectives and has developed a Good Relations Strategy. The Strategy was formally adopted by the Council on 3 February 2003. The purpose of the Strategy is to promote a fairer, more equal society where people from all communities are treated with tolerance and where diversity is respected and celebrated.

In the absence of any official definition of “Good Relations”, the Council has interpreted the theme as widely as possible and taken it to mean all working relationships, both internal and external. The Council recognises that it is in everyone’s interest to promote good relations between its employees, between Members, between employees and Members, between employees and management, between the Council and all those who use its services and facilities and between the Council and those who provide supplies for it. The Council also aims to promote good relations in a broader sense, indirectly, between people from all the differing communities within the City, by using its influence as a civic leader with its partners and other leading agencies in Belfast.

The Strategy therefore has 4 separate themes, 3 relating to Council services and influence in the wider community and the 4th relating to the Council’s own workforce. The themes are :

- promoting cultural diversity
- promoting good community relations
- promoting equality through service delivery
- promoting equality through a representative workforce.

It is not the Council’s intention to assess the good relations impacts of its policies through formal assessments comparable to EQIA; this is not required under Schedule 9 of the Northern Ireland Act 1998. However, whenever the policy being considered under an EQIA has implications for good relations, these will be considered during the course of the assessment and taken into account when recommendations are formulated.

### **1.3 Methodology of the EQIA**

When undertaking an EQIA, the Council closely follows the Guidance published by the Equality Commission in April 2001. This recommends that there should be 7 Steps in the EQIA process :

- Step 1 : Consideration of available data and research
- Step 2 : Assessment of potential and actual impacts
- Step 3 : Consideration of alternative policies and mitigating actions
- Step 4 : Formal consultation
- Step 5 : Decision making
- Step 6 : Publication of the results of the EQIA
- Step 7 : Monitoring.

This final report has been written following the consultation phase and includes the comments received. (See **Appendix A**). The report has been revised to take account of the points listed in **Appendix A**.

The report is now being placed before the Development (Arts) Sub-Committee for a decision on any actions to be taken; the recommendations are set out in section 7 below.

The results of the EQIA and details of the Sub-Committee's decision will then be published in accordance with the Council's Equality Scheme. The policy will be monitored to evaluate the effects on equality of opportunity and the results of the monitoring will be published annually. The monitoring will seek to identify whether the policy is having a greater impact on equality of opportunity than anticipated. If such impacts are identified through the monitoring system the Council will review and revise the policy accordingly.

## 2. THE POLICY

### 2.1 Background

Belfast City Council Development Department has been providing direct funding to arts organisations since the mid 1990s. Initially these grants were to support specific projects but the policy evolved to provide, in addition, annual funding for professionally managed organisations to support a year long programme of arts initiatives. More recently the Council undertook a pilot scheme of grants to support development and outreach projects in specific areas of the city. The policy has also evolved to support a wider definition of culture which includes both arts and heritage initiatives.

Funding for culture and arts projects has been administered over the years under the auspices of a number of strategies and plans, which are summarised below. However, although the strategies may have changed, the basic principles of the way funding has been provided have remained constant.

#### ***Strategies***

1999            The Council adopted the “Renaissance City” strategy which included a commitment to providing grants for culture and arts projects under the theme of “Identity of the City”.

2003            In May the Council updated the “Renaissance City” strategy and adopted it as the “Capital City” strategy. The strategy included a commitment to providing grants for culture and arts projects, but the objectives were slightly different.

#### ***Plans***

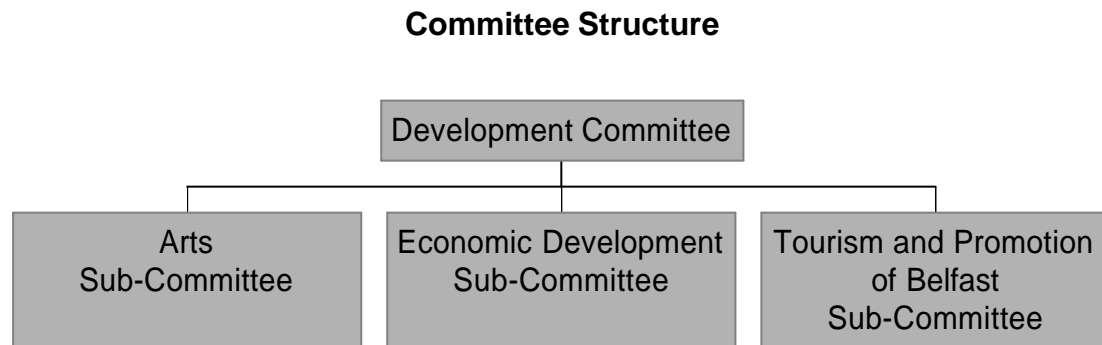
2002            The Council began a detailed review of the Culture and Arts Plan which included extensive consultation. At the same time the Council began this EQIA looking at the way the funding of culture and arts projects works in practice.

2003 The Council adopted a new Culture and Arts Plan in June 2003, but continued to conduct consultation on how it should be implemented, with particular reference to the way culture and arts projects should be funded.

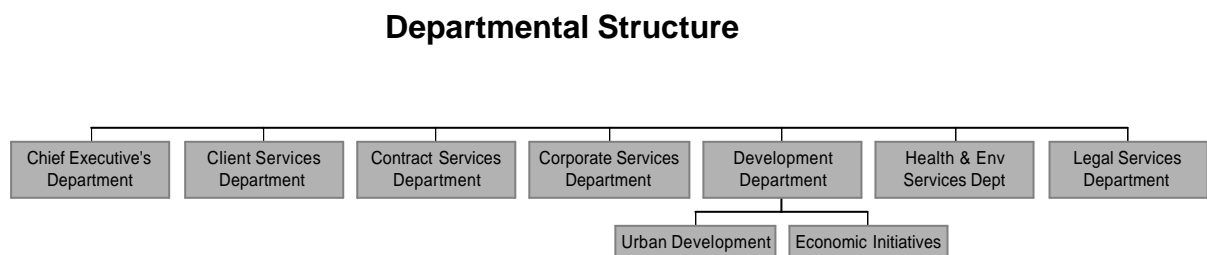
The Culture and Arts Plan provides detailed information of how the Council will achieve its Culture and Arts objectives under the Corporate Plan and “Capital City” Strategy.

## 2.2 Responsibilities

Funding for culture and the arts is the responsibility of the Development (Arts) Sub-Committee which is one of three sub-committees of the Development Committee. A list of the current Members of the Sub-Committee is attached at **Appendix B**.



The schemes are operated by officers of the Culture and Arts Unit which is part of the Economic Initiatives Section of the Development Department.



## 2.3 Objectives of the policy

This EQIA considers the way in which funding for culture and arts projects was administered over three years – 2001/02, 2002/03 and 2003/04. The Council’s objectives which applied to applications during this time were:

- To ensure that Belfast is an attractive and welcoming city.
- To facilitate, develop, and support products, events and activities which will enhance Belfast's reputation as an enjoyable place to be. Such activities being designed to enhance quality of life, attract people to the city, entice them to stay longer, and encourage them to return for another visit.
- To undertake, facilitate and promote projects which will protect, maintain and enhance Belfast's cultural and economic infrastructure and enhance the understanding of its historical importance.
- To ensure provision of an appropriate range of information and services for residents and visitors to the city.
- To support and undertake opportunities and projects which will allow communities to use the arts and heritage as a means of expressing pertinent issues.
- To support and undertake projects which will enhance the reputations and market opportunities of artists both at home and abroad.
- To work to ensure that all agencies and partner organisations subscribe to a common 'branding' of Belfast, so that the city is marketed appropriately.

## **2.4 Types of grant**

There are currently three types of grant which have slightly different eligibility criteria. However, none of the schemes is intended to provide grants to assist with building programmes, ongoing revenue costs, loans or deficits, projects which could be undertaken on a commercial basis, charity fund-raising events, capital equipment or the hire fees of Council premises. Grants are not given to individuals, to projects which require retrospective funding, or projects which are underway at the time of assessment. **Appendix C** shows all the organisations which applied for funding and the amounts awarded.

### **2.4.1 Annual funding**

Grants under this heading are generally made to organisations with a track record of delivering similar proposals under a sustained programme of activity. To be eligible for funding an organisation must :

- operate as an arts or heritage-focused organisation throughout the year
- be Belfast based and/or have its main operational focus in the city
- demonstrate high quality professional management and governance
- be properly constituted, preferably as a registered, limited company on a non-profit distributing basis
- preferably be registered with the Inland Revenue as having charitable status
- have an appropriate 'track record' in managing and delivering similar proposals
- operate professional financial management systems and enclose annual accounts which demonstrate financial viability.

### **2.4.2 Project grants**

Grants under this heading are made to support specific projects across a broad range of artistic and heritage disciplines. To be eligible for funding an organisation must :

- be Belfast based and/or have its main operational focus in the city
- be properly constituted
- demonstrate sufficient experience to carry out the project
- demonstrate a need and demand for the project

- demonstrate that efforts have been made to raise income or assistance from sources other than the Council
- allow enough time between the submission of the application and the date of the commencement of the project for the Council to assess the application.

### **2.4.3 Development and outreach initiative**

This initiative is designed to build capacity and boost cultural activity in communities with weak cultural and arts infrastructures and high levels of deprivation. In the initial pilot phase target areas were established after consideration of the distribution of Belfast City Council arts funding during recent years. Existing schemes such as Annual Funding for the Arts and Arts Grant Schemes were considered and activity with both city wide and local impact were examined. The distribution of funding was also compared to the Noble Indices for multiple deprivation and to population density.

To be eligible for funding under this initiative an organisation must be community based but working in collaborative partnerships and must :

- be Belfast based and/or have its main operational focus in the city
- increase cultural activity in at least one of the specified target areas
- demonstrate the ability to deliver the proposed project
- ensure that there is sufficient experience within the consortium to deliver the project
- operate on a non profit making basis
- preferably be a properly constituted body or provide details relating to the proposed consortium and arrangements regarding accountability.

The target areas were defined and listed on the application form as :

North Belfast	Areas of Oldpark, Crumlin Road, Glenbank, Ballysillan, Ardoyne, Shore Road
West Belfast	Glencairn, Shankill

Inner West	Between Divis Street and Grosvenor Road
Inner South	Sandy Row, Donegall Pass and the Village
East Belfast	Knocknagoney, Sydenham, Ardcar, Clarawood
Inner East Belfast	Lower Newtownards Road, Short Strand, the Markets

Applications which covered more than one target area were welcomed.

[It should be noted that, at the end of the pilot phase, the target areas were revised. **Appendix D** shows the current target areas for 2004/05.]

## **2.5. Application procedure**

### **2.5.1 *Deadlines***

Organisations must submit formal applications with supporting documentation by the deadline specified. The deadlines for the current round of funding were :

Annual funding	13 January 2003 (for 2003/04)
Project grants	21 February 2003 (for projects from May 03 onwards)
Development and outreach	11 September 2002

There was a further deadline for project grants in June 2003 for projects taking place later in the year.

### **2.5.2 *Information required***

Organisations are required to provide detailed information in support of their applications, particularly where they are applying for annual funding. For example, they may be required to give detailed information about finances, constitution, past activities, marketing plans, audience/visitor breakdown, audience development plan, monitoring/evaluation and personnel. They are also asked to demonstrate how their proposal will contribute to the Council's objectives and this forms a major part of the evaluation.

### **2.5.3 *Assistance provided***

The availability of grants is advertised in the Belfast Telegraph, Irish News and Newsletter and on the Council's website. The Council also provides press releases and media briefings. In respect of project grants, efforts are

made to reach community based organisations through community centres. For the new initiative on development and outreach, an information day was held at the City Hall and a wide range of organisations were invited. This was supported by extensive publicity through community centres, libraries, shops etc. Organisations have about two months to complete and submit their applications and officers are available during this time to provide assistance and answer questions. The Council also publishes a good practice guide entitled “Smart Moves” which is made available free of charge to organisations on request.

It should be noted that, since 2003/04, Open Advice Workshops have been held in advance of each deadline and officers actively assist those who have difficulties or queries with the application procedure or form.

#### **2.5.4 Assessment process**

Each application is assessed using a standard score sheet based on criteria which are notified to applicants in advance on the application form. The assessment is undertaken by two officers to ensure objectivity. The criteria used on the application forms and in the score sheets are set out in **Appendix E**; the assessment criteria – in addition to the objectives of the policy – include factors such as :

- accessibility to the general public
- innovation
- sustainability
- value for money
- demonstration of best practice
- viability
- realistic budgeting
- leaving a lasting legacy within the community.

The funding process is competitive so the Council is looking for those programmes and projects which score highest against the criteria. A threshold is set for each type of grant each year; when the quantity and quality of applications is high then the threshold will be set at a high level. For example, the threshold for the first deadline of project grants for 2003/04 was 75 out of 100 which reflects the very high quality and volume of applications received. In each year that grants have been made under this policy, the

level of competitiveness has increased both in terms of the number of organisations applying and the quality of the applications.

The officers develop recommendations which are then considered in detail in a Councillors' open workshop and by the Development (Arts) Sub-Committee. The Sub-Committee's decisions are subject to ratification by the Development Committee and full Council. When this process has been completed, successful organisations are sent an offer letter which sets out the amount of funding being offered and any conditions attached. After the Development (Arts) Sub-Committee, a verbal indication can be obtained, giving a 6-8 week turnaround between submission deadline and the ability to give an unofficial notification.

The successful organisations are monitored throughout the year and reports are made to the Development (Arts) Sub-Committee after 6 and 12 months. Officers keep in close contact with the funded organisations, visit the venues, attend events, monitor press coverage and interview clients on progress of their programme/project.

### 3. CONSIDERATION OF AVAILABLE DATA

#### 3.1 Introduction

The next step in the EQIA process is designed to highlight any adverse differential impacts which the policy may be causing on an organisation because the organisation itself, or any of its target audiences, can be characterised as belonging to specific groups within Section 75 because of :

- religious belief
- political opinion
- racial group
- age
- marital status
- sexual orientation
- gender
- disability
- dependants

Many of the organisations which apply to the Council for funding for culture and arts projects operate across the whole or a major part of the city and attract audiences/visitors from all the Section 75 groups. However, there are some organisations which are based within one specific community or which target projects at specific groups, such as children and young people. As far as possible, the organisations and projects which have been the subject of funding applications for each type of grant have been analysed under the Section 75 headings, but it must be emphasised that the analysis is based on perception only, especially in relation to religious belief. The purpose of the analysis is to try to identify any anomalies in terms of groups which are under represented, either in applications submitted or those approved.

To put the analysis in context, data has been compared both over time, where possible, and against the composition of the population of Belfast as a whole. The latter analysis is based on the information set out below which has mostly been obtained from the 2001 Census. However, it is not likely that the applications will mirror the composition of the Belfast population; other funding bodies operate within the city and the Council seeks to fund those projects which most closely align with its own objectives including directing resources to areas in greatest need.

## 3.2 Profile of the city

### 3.2.1 *Religious belief*

The 2001 Census provides information on religious belief as stated by respondents. Table 1 shows the comparative percentages for those resident in Belfast and for Northern Ireland as a whole.

**Table 1 : Residents by religious belief**

	<b>Belfast</b>	<b>Northern Ireland</b>
Catholic	42.13%	40.26%
Protestant <sup>1</sup>	35.28%	39.50%
Other Christian <sup>2</sup>	5.07%	6.07%
Other <sup>2</sup>	0.60%	0.30%
None/Not stated	16.93%	13.88%

Source : Northern Ireland Statistics website: [www.nisra.gov.uk](http://www.nisra.gov.uk)

Crown copyright material is reproduced with the permission of the Controller of HMSO.

<sup>1</sup>Presbyterian Church in Ireland, Church of Ireland and Methodist Church in Ireland.

<sup>2</sup>The denominations included in these categories are listed in **Appendix F**.

The Census also provides information on community background (that is, religion or religion brought up in) as shown in Table 2.

**Table 2 : Residents by community background**

	<b>Belfast</b>	<b>Northern Ireland</b>
Catholic	47.19%	43.76%
Protestant and other Christian (including Christian related)	48.59%	53.13%
Other religions and philosophies	0.78%	0.39%
None	3.44%	2.72%

Source : Northern Ireland Statistics website: [www.nisra.gov.uk](http://www.nisra.gov.uk)

Crown copyright material is reproduced with the permission of the Controller of HMSO.

### 3.2.2 *Political opinion*

In the 2001 local government elections the total number of votes cast was 122,188 representing 64% of the total electorate. The number and percentage of first preference votes cast for each political party is shown in Table 3 together with the resulting composition of the Council.

**Table 3: Results of 2001 local government elections in Belfast**

	<b>Number of votes cast</b>	<b>Percentage of votes cast</b>	<b>Number of Councillors</b>
Sinn Féin	34,727	28.4%	14
Ulster Unionist	22,318	18.3%	11
Democratic Unionist	22,128	18.1%	10
SDLP	21,308	17.4%	9
Alliance	8,330	6.8%	3
Progressive Unionist	7,130	5.8%	3
Independent Unionist	3,660	3.0%	1
Others	2,587	2.1%	0

Source : Belfast City Council

### **3.2.3 Racial group**

The 2001 Census provides information on the ethnic group to which respondents indicated they belonged. Table 4 shows the comparative percentages for residents of Belfast and Northern Ireland as a whole.

**Table 4 : Residents by ethnic groups**

	<b>Belfast</b>	<b>Northern Ireland</b>
White	98.63%	99.15%
Irish Traveller	0.09%	0.10%
Mixed	0.26%	0.20%
Indian	0.16%	0.09%
Pakistani	0.06%	0.04%
Bangladeshi	0.02%	0.01%
Other Asian	0.03%	0.01%
Black Caribbean	0.02%	0.02%
Black African	0.05%	0.03%
Other Black	0.03%	0.02%
Chinese	0.48%	0.25%
Other ethnic group	0.17%	0.08%

Source : Northern Ireland Statistics website: [www.nisra.gov.uk](http://www.nisra.gov.uk)

Crown copyright material is reproduced with the permission of the Controller of HMSO.

### **3.2.4 Age**

The 2001 Census provides extensive information on the age of residents of Belfast and Northern Ireland. For convenience, Table 5 summarises the data for four specific age ranges.

**Table 5: Residents by age groups**

	<b>Belfast</b>	<b>Northern Ireland</b>
Under 24	36.71%	36.17%
25-44	28.11%	29.03%
45-59	15.52%	17.19%
60 and over	19.65%	17.63%

Source : Northern Ireland Statistics website: [www.nisra.gov.uk](http://www.nisra.gov.uk)

Crown copyright material is reproduced with the permission of the Controller of HMSO.

### **3.2.5 Marital status**

The 2001 Census provides information on the marital status of residents aged 16 years and over as set out in Table 6.

**Table 6 : Residents over 16 years by marital status**

	<b>Belfast</b>	<b>Northern Ireland</b>
Single	41.28%	33.11%
Married	36.94%	48.45%
Re-married	2.18%	2.67%
Separated	5.46%	3.84%
Divorced	4.86%	4.12%
Widowed	9.28%	7.81%

Source : Northern Ireland Statistics website: [www.nisra.gov.uk](http://www.nisra.gov.uk)

Crown copyright material is reproduced with the permission of the Controller of HMSO.

### **3.2.6 Sexual orientation**

We have no data on the sexual orientation of Belfast residents.

### **3.2.7 Gender**

The 2001 Census provides information on the gender of residents as set out in Table 7.

**Table 7 : Residents by gender**

	<b>Belfast</b>	<b>Northern Ireland</b>
Male	46.79%	48.74%
Female	53.21%	51.26%

Source : Northern Ireland Statistics website: [www.nisra.gov.uk](http://www.nisra.gov.uk)

Crown copyright material is reproduced with the permission of the Controller of HMSO.

### **3.2.8 People with/without a disability**

Statistics from the Department of Social Development show that in November 2001 there were 54,793 people in Belfast claiming disability benefits. The disability benefits included in the analysis were Disability Living Allowance, Attendance Allowance, Incapacity Benefit and Severe Disablement Allowance. The total represents just under 20% of the resident population. There may also be people in Belfast who would regard themselves as having a disability who either do not or are not eligible to claim these allowances.

### **3.2.9 People with/without dependants**

The 2001 Census provides information on households with dependent children and households with one or more persons with a limiting long-term illness as set out in Table 8.

**Table 8 : Households with dependants**

	<b>Belfast</b>	<b>Northern Ireland</b>
Number of households	113,934	626,718
Households with dependent children	30.40%	36.47%
Households with one or more persons with a limiting long-term illness	44.89%	41.31%

Source : Northern Ireland Statistics website: [www.nisra.gov.uk](http://www.nisra.gov.uk)

Crown copyright material is reproduced with the permission of the Controller of HMSO.

### **3.3 Analysis of grants**

The following sections of this report contain as much information as we have been able to obtain regarding projects aimed at specific groups of people within the Section 75 categories. However, it must be emphasised that culture and arts projects are not, on the whole, aimed at Section 75 groups; most have an inclusive approach and only a small number of projects are specifically tailored for individual groups. It is therefore likely that all categories of people are represented to a greater extent than is indicated here as participants and audiences.

#### ***Section 75 groups***

When applying for funding from the Council, applicants are required to provide a considerable amount of information, including details of the projects to be undertaken and the target audiences. We have used this information to identify projects aimed specifically at audiences from individual Section 75 groups including :

- minority ethnic people (including Travellers)
- young people
- older people
- women and/or girls
- men and/or boys
- people with a disability

In addition we found three projects designed specifically to address aspects of sexual orientation, one designed for carers and several aimed at family participation. However, there were so few specific projects in these categories that we did not feel that a statistical analysis would provide any useful information.

It should be noted that many applications, particularly for annual funding, relate to a programme aimed at several different target audiences; there is therefore an element of double counting in the analysis, especially in relation to age where many groups have separate projects aimed at young people and older people.

### ***Religious belief/political opinion***

We also attempted to classify each application according to the location of the group which was applying (where this could be associated with a predominantly Catholic or predominantly Protestant area). Many of the groups were located in mixed areas and therefore could not be classified. It should also be noted that, just because a group has been classified as either Catholic or Protestant, this does not mean that no-one from the alternate community is involved in their projects; many groups make special efforts to attract cross community audiences.

### ***Time periods***

We analysed the applications received for the three types of grant over the following periods :

Annual funding	2001/02; 2002/03; 2003/04
Project funding	2001/02; 2002/03; 2003/04 (Round 1 only)
Development and outreach grants	September 2002

There were different deadlines for the submission of applications for project grants each year; for the first 2 years the figures have been consolidated but, at the time when the analysis was undertaken, only the first round of funding in the current year had been completed. Also, only one round of Development and Outreach funding had been completed, that for which the deadline was September 2002.

### ***Approvals and refusals***

As well as comparing applications received over the 3 year period, we also compared those which were approved and those refused (excluding those applications which were ineligible), to determine whether applicants in a particular Section 75 category were more or less likely to be granted funding. However, it must be emphasised that the assessment process for funding is as objective as possible and the highest quality applications which most closely reflect the criteria will always be the most successful.

The total number of applications received, approved and refused in each year is set out in Table 9 below.

**Table 9 : Total number of applications**

	<b>Applications</b>	<b>Approved</b>	<b>Refused</b>
<b><i>Annual funding</i></b>			
2001/02	43	38 (88%)	5 (12%)
2002/03	53	38 (72%)	15 (28%)
2003/04	64	38 (59%)	26 (41%)
<b><i>Project grants</i></b>			
2001/02	103	82 (80%)	21 (20%)
2002/03	71	41 (58%)	30 (42%)
2003/04 (Round 1)	74	25 (34%)	49 (66%)
<b><i>Development &amp; Outreach</i></b>			
2002	24	10 (42%)	14 (58%)

For further information on applications approved and refused, see **Appendix C**.

### ***Factors affecting the success of applications***

The process for obtaining annual funding is the most competitive and therefore it is more difficult for new organisations to meet the criteria for this type of funding. The requirements to demonstrate capacity building and a good track record tend to favour established organisations and therefore a significant proportion of annual funding tends to go to groups which have been successful in previous years.

It should be noted that the very low number of refusals in relation to annual funding in 2001/02 (5 out of 43) tends to skew any analysis.

With respect to project grants, the amount of funding available decreased in both 2002/03 and 2003/04, although more funding was available from the Arts Council in those years. The Council indicated to potential applicants that less funding was available so as not to raise expectations and this may have contributed to the reduction in the total number of applications in those years.

#### ***3.3.1 Religious belief/political opinion***

Applications from Catholic and Protestant groups for annual funding over the 3 year period of this analysis is set out in Table 10 below.

**Table 10 : Annual funding – analysis by religious belief**

	<b>Catholic groups</b>	<b>Protestant groups</b>
2001/02	9% of total applications	7% of total applications
	8% of those approved	8% of those approved
	20% of those refused	0% of those refused
2002/03	21% of total applications	9% of total applications
	13% of those approved	8% of those approved
	40% of those refused	13% of those refused
2003/04	17% of total applications	13% of total applications
	13% of those approved	19% of those approved
	23% of those refused	29% of those refused

It can be seen that, in each year, there were slightly more applications from Catholic groups than Protestant groups.

Applications from Catholic and Protestant groups for project grants is set out in Table 11 below.

**Table 11 : Project funding – analysis by religious belief**

	<b>Catholic groups</b>	<b>Protestant groups</b>
2001/02	25% of total applications	17% of total applications
	29% of those approved	21% of those approved
	10% of those refused	5% of those refused
2002/03	25% of total applications	15% of total applications
	24% of those approved	10% of those approved
	27% of those refused	23% of those refused
2003/04	20% of total applications	20% of total applications
	20% of those approved	8% of those approved
	20% of those refused	27% of those refused

Only one round of applications for Development and Outreach funding had been completed when this analysis was undertaken. Applications from Catholic and Protestant groups are set out in Table 12 below.

**Table 12 : Development and outreach funding – analysis by religious belief**

	<b>Catholic groups</b>	<b>Protestant groups</b>
2002	29% of total applications	46% of total applications
	30% of those approved	50% of those approved
	29% of those refused	43% of those refused

### 3.3.2 *Racial group*

We analysed the applications for annual funding in relation to the number of projects aimed specifically at people with an ethnic minority background or designed to introduce aspects of ethnic minority culture to a wider audience. The analysis is set out in Table 13 below.

**Table 13 : Annual funding – analysis by racial group**

	<b>Ethnic Minorities</b>
2001/02	7% of total applications
	5% of those approved
	20% of those refused
2002/03	6% of total applications
	8% of those approved
	0% of those refused
2003/04	8% of total applications
	13% of those approved
	0% of those refused

Given that just under 1% of the residents of Belfast are from an ethnic minority background, the percentage of projects of this nature may be higher than expected. However, the projects were not aimed specifically at an ethnic minority audience but were intended to promote the wider culture to the residents of Belfast.

The analysis for project funding is set out in Table 14 below.

**Table 14 : Project funding – analysis by racial group**

	<b>Ethnic Minorities</b>
2001/02	7% of total applications
	9% of those approved
	0% of those refused
2002/03	10% of total applications
	10% of those approved
	10% of those refused
2003/04	5% of total applications
(Round 1)	12% of those approved
	2% of those refused

Again, there appear to be more projects involving ethnic minority arts and culture than we might have expected.

The analysis for development and outreach funding is shown in Table 15 below.

**Table 15 : Development and outreach funding – analysis by racial group**

	<b>Ethnic Minorities</b>
2002	4% of total applications
	10% of those approved
	0% of those refused

### **3.3.3 Age**

We analysed the applications for annual funding in relation to the number of projects aimed at young people (under 25 years) and those aimed at older people (over 60 years). The analysis is set out in Table 16 below.

**Table 16 : Annual funding – analysis by age**

	<b>Young people</b>	<b>Older people</b>
2001/02	60% of total applications	16% of total applications
	66% of those approved	18% of those approved
	20% of those refused	0% of those refused
2002/03	64% of total applications	15% of total applications
	66% of those approved	18% of those approved
	60% of those refused	7% of those refused
2003/04	63% of total applications	9% of total applications
	63% of those approved	11% of those approved
	62% of those refused	8% of those refused

There appear to be fewer projects aimed at older people than we might have expected, given that they represent about 20% of the Belfast population.

There are also more projects for young people than might be expected given the population figure of 37%.

The analysis for project funding is set out in Table 17 below.

**Table 17 : Project funding – analysis by age**

	<b>Young people</b>	<b>Older people</b>
2001/02	46% of total applications	3% of total applications
	50% of those approved	2% of those approved
	29% of those refused	5% of those refused
2002/03	51% of total applications	6% of total applications
	44% of those approved	5% of those approved
	60% of those refused	7% of those refused
2003/04	54% of total applications	7% of total applications
(Round 1)	60% of those approved	4% of those approved
	51% of those refused	8% of those refused

Again there appear to be fewer projects for older people and more for young people than might have been expected.

The analysis for development and outreach funding is set out in Table 18 below.

**Table 18 : Development and outreach funding – analysis by age**

	<b>Young people</b>	<b>Older people</b>
2002	67% of total applications	8% of total applications
	70% of those approved	10% of those approved
	64% of those refused	7% of those refused

Again there appear to be fewer projects for older people and more for young people than might have been expected but it is not possible to draw conclusions from an analysis of a single round of funding.

### **3.3.4 Marital status**

We found no evidence of any projects aimed at people with a specific marital status.

### **3.3.5 Sexual orientation**

Over the period of this analysis there were 3 projects concerning aspects of sexual orientation, all of which were approved.

### 3.3.6 Gender

Over the last 3 years there have been very few applications for any type of arts and culture funding relating to projects aimed specifically at women's groups or men's groups. In total we have identified 15 projects aimed at women and 3 aimed at men.

### 3.3.7 Disability

We analysed the applications for annual funding in relation to the number of projects aimed specifically at people with a disability or designed to mix those with a disability and those without. The analysis is set out in Table 19 below.

**Table 19 : Annual funding – analysis by disability**

	<b>Disability</b>
2001/02	26% of total applications
	29% of those approved
	0% of those refused
2002/03	25% of total applications
	29% of those approved
	13% of those refused
2003/04	16% of total applications
	24% of those approved
	4% of those refused

The percentage of applications featuring projects aimed at people with a disability is fairly representative of the population of Belfast as a whole.

The analysis for project funding is set out in Table 20 below.

**Table 20 : Project funding – analysis by disability**

	<b>Disability</b>
2001/02	5% of total applications
	6% of those approved
	0% of those refused
2002/03	6% of total applications
	5% of those approved
	7% of those refused
2003/04	15% of total applications
(Round 1)	16% of those approved
	14% of those refused

The percentage of applications featuring projects aimed at people with a disability has increased each year and the percentage for 2003/04 (Round 1) is approaching a figure representative of the population of Belfast as a whole.

The analysis for development and outreach funding is set out in Table 21 below.

**Table 21 : Development and outreach funding – analysis by disability**

	<b>Disability</b>
2002	8% of total applications
	10% of those approved
	7% of those refused

There appear to be fewer projects aimed at people with a disability than we might have expected but it is not possible to draw conclusions from one year's figures.

### **3.3.8 People with dependants**

Over the period of this analysis there was one project aimed at carers and several designed for family audiences.

## 4. ASSESSMENT OF ACTUAL AND POTENTIAL IMPACTS

### 4.1 Religious belief / political opinion

It is clear from the analysis in Section 3.3. above that there tended to be more applications from Catholic groups than Protestant groups for both annual and project funding over the last 3 years, although the number of applications from Protestant groups is increasing. There appears to be no general trend in relation to the percentage of each which were approved or refused. There was an increase in the number of Protestant groups applying for annual funding in 2003/04 and consequently the percentage of refusals represented by Protestant groups was higher than in previous years.

It must be emphasised that many of the organisations which apply to the Council for funding for culture and arts projects operate across the whole or a major part of the city and attract audiences/visitors from all the Section 75 groups. Arts organisations tend to be inclusive in their approach and many groups make special efforts to attract cross community audiences.

We did not find any direct evidence in the data analysis that groups with a specific religious belief or political opinion are being treated differently or that they are subject to any particular adverse differential impact.

### 4.2 Racial group

The number of applications relating to projects concerning ethnic minority cultures is fairly small but is reasonably representative given the small number of people from ethnic minorities in Belfast. Over the last 3 years applications relating to these projects have tended to be successful and represent a very small percentage of refusals.

The analysis does not indicate that ethnic minority groups are subject to any particular adverse differential impact.

### 4.3 Age

It appears from the data analysis that there are fewer projects aimed at older people than we might have expected and more aimed at younger people.

However, we are aware that older people are very active in arts and culture organisations that cater for all age ranges. Indeed, arts organisations tend to be inclusive in their approach and would not generally segregate older people. In addition, older people would be a specific target audience for many organisations; the most obvious example is the Ulster Orchestra where older people make up a large percentage of the regular audience.

With regard to young people, the analysis shows that there are more projects than might have been expected. However, Belfast has a high percentage of young people compared with other district council areas and arts groups working with young people are well established in the city. The consultation undertaken as part of the development of the Culture and Arts Plan showed that respondents consider young people to be of great importance in terms of ensuring a sustainable future for culture and arts projects.

The analysis does not indicate that different age groups are subject to any particular adverse differential impact.

#### **4.4 Gender**

Overall there were very few applications for any type of arts and culture funding relating to projects aimed specifically at women's groups or men's groups. However, as stated above, arts organisations tend to be inclusive in nature and so, even if certain projects were likely to be of more interest to women, the group would not automatically specifically exclude men. We therefore do not consider that men and women are subject to any particular adverse differential impact under the current policy.

#### **4.5 Disability**

The data analysis shows that there appear to be fewer projects aimed at people with a disability than we might have expected, given that they represent at least 20% of the Belfast population. However, the comments above about inclusivity again apply; many of the projects which are not aimed specifically at people with a disability are open and accessible to them and disability groups have commented in the past that most people with a disability prefer to be included in schemes that do not make them feel different.

Equal opportunities policies and statements on intellectual, financial and physical accessibility are requested as part of the application process and considered as part of the assessment criteria.

#### **4.6 Other Section 75 categories**

We have no information to show whether the policy has resulted in any adverse differential impact on groups by reason of their sexual orientation, marital status or whether they have dependants. The officers are not aware of any particular difficulties encountered for these reasons but there may be opportunities in the future to encourage more arts projects concerning these aspects of people's lives.

#### **4.7 Conclusions**

The process of obtaining funding for arts and culture projects is competitive and this is made very clear to all potential applicants. The competitive element is essential if the Council is to meet its objectives of securing high quality provision.

The data analysis does not indicate that the policy is causing any groups to be subject to an adverse differential impact by nature of their religious belief, political opinion, race, age, gender, sexual orientation, marital status or because they have a disability or dependants.

## **5. CONSIDERATION OF ALTERNATIVE POLICIES AND MITIGATING ACTIONS**

The next step is to consider whether the policy should be amended to eliminate any differential impacts or whether mitigating actions should be taken to reduce them. We also gave consideration to alternative procedures which might better promote equality of opportunity generally.

### **5.1 Amendments to the policy**

As we have not identified any specific adverse differential impacts for particular Section 75 groups, we do not consider that it is necessary to amend the policy in respect of the eligibility criteria or the competitive process as a result of the EQIA.

### **5.2 Mitigating actions**

As we have not identified any specific adverse differential impacts for particular Section 75 groups, we do not consider that it is necessary to devise mitigating actions to reduce them. However, there are some areas where service improvements can be made to better promote equality of opportunity. The main areas where we consider there may be scope for further action are in relation to advertising the availability of grants, making information available to potential applicants, providing advice on making applications and the design of the application forms.

#### **5.2.1 *Advertising***

Currently the Council advertises in the Belfast Telegraph, the Irish News and the Newsletter, places information on its own and other websites and issues media releases to a wide range of community based newsletters. This process will be kept under consideration and any further opportunities to promote the availability of grants will be acted upon.

#### **5.2.2 *Provision of information***

The officers already provide a large amount of information to potential applicants.

As stated earlier in this report, the Council publishes a good practice guide entitled “Smart Moves” which is made available free of charge to organisations and individuals in the Greater Belfast area on request, courtesy of funding from the Belfast Regeneration Office. The guide, based on identified skills development needs, was written by a team of advisors and sectoral experts and each chapter was subjected to an exhaustive proofing process. The guide is available in alternative formats on request and is provided in addition to the guidance notes which accompany the application forms. All documents contain contact names and details.

In respect of project grants, efforts are made to reach community based organisations through community centres. For the new initiative on development and outreach, an information day was held at the City Hall and a wide range of organisations were invited. This was supported by extensive publicity through umbrella groups, community centres, libraries, shops etc.

Organisations generally have about two months to complete and submit their applications and officers are available during this time to provide assistance and answer questions. Meetings with individual groups can be arranged on request either at the Council’s offices or at a location convenient to the applicants. From 2003/04 onwards, Open Advice Workshops on techniques for successful applications have been held in advance of each deadline in neutral, accessible locations away from the City Hall. These take the form of all day sessions where a presentation is made and officers are available to answer queries; copies of the presentation are sent to groups who are unable to attend.

This process will be kept under consideration and any further opportunities to promote the availability of grants will be acted upon.

### **5.2.3 Advice on applications**

As well as providing advice before applications are submitted, Council officers also write to unsuccessful applicants outlining briefly why the application failed to meet the required standard. Where there is more than one round of applications in one year, this information is sent out in sufficient time to allow the organisation to submit a further application in the next round. Officers will also meet with applicants on request to provide further advice. However,

given the competitive nature of the process, officers are careful not to provide exact wording or assist directly with the application.

Applicants are also advised about other sources of funding and, where appropriate, are put in touch with other groups which might help them.

This process will be kept under consideration and any further opportunities to promote the availability of grants will be acted upon.

#### **5.2.4 Application forms**

Since the EQIA began, new application forms have been devised which help applicants to understand more clearly the relationship between the criteria on which applications are assessed and the information being requested. The application forms have been prepared in fairly simple language but have not been submitted for assessment against the Crystal Mark which denotes that a document has reached a certain standard of plain English. The application forms will be reviewed regularly to see whether there are any further opportunities to make them clearer and simpler.

### **5.3 Monitoring**

As a result of the EQIA interim and final evaluation forms will, in future, be monitored against the Section 75 categories and grant recipients will be asked for additional information where appropriate, especially in relation to the accessibility of projects. This will form part of the monitoring of the impacts of the policy.

In addition, the Council is currently developing a comprehensive monitoring system in accordance with the guidance issued by the Equality Commission which will be applied to this policy. The monitoring – which will include both quantitative and qualitative techniques – will seek to identify whether the policy is having a greater impact on equality of opportunity than anticipated. If such impacts are identified through the monitoring system the Council will review and revise the policy accordingly.

## 6. CONSULTATION

The EQIA report was the subject of formal consultation over the period 2 December 2003 to 13 February 2004. It was subsequently revised to take account of the comments received as set out in **Appendix A**.

The consultation was carried out in accordance with the Council's Equality Scheme and the guidance issued by the Equality Commission in a timely, open and inclusive fashion.

### 6.1 Appendix AA consultees

The Council's Equality Scheme contains a list of organisations to be consulted on every EQIA. A summary of the EQIA report was circulated to all the organisations listed together with a request for comments. Organisations were able to access the full report on the Council's website or request that a copy be sent to them. The covering letter invited organisations to contact the Council if they would like information in any other format or if they would like to meet officers to discuss the issues of concern to them.

### 6.2 General public

In line with all EQIAs which the Council has undertaken, advertisements were placed in local newspapers to let the general public know that the EQIA was being carried out and that their comments would be welcomed and giving details of meetings to be held in relation to the consultation. The Council's standard procedure is to place advertisements in the Belfast Telegraph, Irish News and Newsletter. Copies of the summary document and the full document were available on request and the summary report would have been provided in other formats if requested. The reports were also available through the Council's website.

A public meeting was held at 7.00 pm in the City Hall on Thursday 9 November to discuss this EQIA and two others. The City Hall is regarded as a neutral venue and is fully accessible to people with disabilities.

### **6.3 Arts organisations**

The EQIA was carried out in parallel with the implementation of the Culture and Arts Plan and the overall review of culture and arts funding mechanisms. Arts organisations were consulted on the findings of the EQIA together with these.

## 7. RECOMMENDATIONS

As a result of the EQIA, the following recommendations will be made to the Development (Arts) Sub-Committee:

- that the findings of the EQIA be noted
- that officers continue to work with the Equality Commission to identify ways to improve the monitoring of the impacts of the policy, particularly in relation to the gathering of data on funded organisations, participants and audiences
- that officers continue discussions with all appropriate organisations in relation to the equality impacts of the policy, particularly in relation to identifying chill factors and mitigating against them
- that any further opportunities to promote equality of opportunity identified through the monitoring be brought to the Sub-Committee's attention.

## **8. PUBLICATION OF THE RESULTS OF THE EQIA**

Following further consideration by the Development (Arts) Sub-Committee, the findings of the EQIA and the decisions made will be published in accordance with the Council's Equality Scheme.

**Appendix A****Consultation responses**

<b>Report Reference</b>	<b>Comments</b>	<b>BCC Response</b>
<p><u>Section 2 : The Policy</u> 2.1 Background</p>	<p><u>Equality Commission</u> 1. The document needs to be explicit in regard to: - are there three separate policies? - if the criteria is the subject of the eqia and that criteria is to become the criteria for the policies listed above then why does the document at page 31 section 5.2.4 state 'Applications forms for funding in 2004/05 include <u>new</u> criteria to reflect the Council's 2003/06 Culture and Arts Plan'?</p>	<p>1. We appreciate that the situation in respect of the policy is confusing and, for clarity, the explanation in the final report has been amended. Although the Council's strategies and policies are continually being updated and amended, the principles of the grant system remain the same. At the time when the EQIA was carried out the new criteria had not yet been implemented and so the EQIA focused on the criteria in the 'Renaissance City' Strategy.</p>
<p>2.2 Responsibilities</p>	<p><u>Disability Action</u> 2. Disability Action requests the composition of the Arts Sub-Committee to enable informed comment to be made.</p>	<p>2. This information is included in a new appendix to the final report (<b>Appendix B</b>)</p>

2.3 Objectives of the policy	<p><u>Equality Commission</u></p> <p>3. The document needs to be explicit in regard to :</p> <p>- is 'Identity of the City' subsumed within 'Capital City' or 'Renaissance City'?</p>	<p>3. As stated in (1) above, the explanation of the strategies and policies has been amended in the final report. 'Identity of the City' was a theme within the 'Renaissance City' Strategy.</p>
2.4 Types of grant	<p><u>Equality Commission</u></p> <p>4. The document does not contain the total amount of funds available or granted in the process. Neither does it indicate how the three types of funding grants are split in terms of the amount of the overall grant available to each of the three funding programmes. The report does not list the amount of funding allocated in terms of the various categories nor what proportion of the overall available grant the successful applicants received. This could have been presented against each of the S75 categories and geographic area.</p>	<p>4. A new appendix has been included in the final report (<b>Appendix C</b>) showing a breakdown of funding available for each type of grant over the 3 years under consideration. Grant applications are received from arts and heritage organisations in relation to arts programmes. Applicants do not apply on the basis of belonging to any particular category. Gathering meaningful data on the participant and audience breakdown in terms of equality categories is problematic for arts and heritage organisations. We will continue to work with the Equality Commission to clarify the extent to which organisations receiving grants, for example, the Lyric Theatre, can be monitored.</p>

2.4 Types of grant	5. It would also have been helpful to have a full list of the organisations from whom applications were received, those who were successful and those who were not against the amount of monies received for each of the years against each of the three types of grants. This would have provided the consultees with an overview of the types of organisations involved in the process.	5. A new appendix has been included in the final report ( <b>Appendix C</b> ) showing the full list of organisations which applied for funding and the amounts awarded. Details of grants are also available from the Culture and Arts Unit on request and on the Arts website. Full information on applicants and grant allocations are also included in the Minutes of the Development (Arts) Sub-Committee which can be accessed through the Council's website.
2.4.3 Development and outreach initiative	<u>Equality Commission</u> 6. This initiative is designed to build capacity and boost cultural activity in communities with weak cultural and arts infrastructures and high levels of deprivation. It would have been helpful to consider the composition of these 'communities with weak cultural and arts infrastructures' by religion, age and gender.	6. Noted. More information on the origins of this initiative have been included in the final report in section 2.4.3.

<p>2.4.3 Development and outreach initiative</p>	<p>7. The document states that the Development (Arts) Sub Committee is currently considering whether to amend the policy on Development and Outreach Funding to broaden the geographic areas to which the initiative will apply. Does this mean that the funding policy does not apply across the Belfast City Council geographic area and if this is so what areas of the city are excluded from funding?</p>	<p>7. The target areas to which the pilot Development and Outreach Initiative applies are set out in the final report in section 2.4.3. The target areas to which the Initiative now applies have been included in a new appendix to the final report (<b>Appendix D</b>).</p> <p>In establishing the Development and Outreach Initiative pilot scheme, the Development (Arts) Sub-Committee recognised the need to build capacity and extend participation in culture and arts to all areas of the city and aimed to target areas with weak cultural infrastructure. There is, however, currently no measure which specifically examines deprivation in culture and arts terms.</p> <p>The decisions on which areas to target in this initial pilot phase were reached only after consideration of the distribution of Belfast City Council arts funding during past years and activity with both city wide and local impact were examined. The distribution of funding was also compared to the Noble Indices for multiple deprivation and to population density.</p>
--	--	---

2.4.3 Development and outreach initiative	8. The document does not clarify the linkage (if this was the case) between these targeted areas and deprivation.	8. See (6) and (7) above. We appreciate that the linkages were not firmly established in the first tranche of the Development and Outreach Initiative, which was a pilot. Having identified this issue, the revised Initiative contains amendments and current areas are specifically based on Noble deprivation Indices.
2.5 Application procedure 2.5.4 Assessment process	<u>Equality Commission</u> 9. The document does not indicate what weightings (if any) for each of the diverse scoring criterion are used in this assessment process. This would have been useful in deciding if the assessment criteria adversely affected any of the S75 groups especially where communities are targeted to build capacity and undertake cultural activity (part of the Development and Outreach Grants criteria).	9. It is our view that weighting, where applicable, would not be useful in deciding if the assessment criteria adversely affected section 75 applications.

<p><u>Section 3 : Consideration of available data</u></p>	<p><u>Disability Action</u></p> <p>10. Disability Action believes that the quantitative information does not inform the consultees as to the individuals /organisations that have received or been refused grants.</p>	<p>10. See (5) above</p>
<p><u>Section 3 : Consideration of available data</u></p>	<p><u>Equality Commission</u></p> <p>11. The document does not contain the total amount of funds available or granted in the process. Neither does it indicate how the three types of funding grants are split in terms of the amount of the overall grant available to each of the three funding programmes. The report does not list the amount of funding allocated in terms of the various categories nor what proportion of the overall available grant the successful applicants received. This could have been presented against each of the S75 categories and geographic area.</p>	<p>11. See (4) above</p>

<p><u>Section 3 : Consideration of available data</u></p>	<p>12. It would also have been helpful to have a full list of the organisations from whom applications were received, those who were successful and those who were not against the amount of monies received for each of the years against each of the three types of grants. This would have provided the consultees with an overview of the types of organisations involved in the process.</p>	<p>12. See (5) above</p>
<p><u>Section 3 : Consideration of available data</u></p>	<p>13. There is no indication of qualitative data used or gathered and there was no indication of pre consultation with any of the S75 categories. Information around gender issues (3.3.6) would have been useful as would the lack of applications from men only groups (only 3). Again, in relation to Disability, qualitative information as to why fewer projects than expected were received from people with a disability would have been welcome. Qualitative data could have been sought in the absence of quantitative data on people with dependents, marital status and Sexual Orientation.</p>	<p>13. As extensive consultation was undertaken with both Section 75 groupings and cultural organisations during the development of the new Culture and Arts Plan (and, in fact, is still ongoing), we did not consider it appropriate or necessary to undertake further consultation during the preparation of the EQIA report. Organisations which apply for arts programmes normally self-define on the basis of the arts interest and not on the basis of identity, as per the Section 75 categories.</p>

<p><u>Section 3 : Consideration of available data</u></p>	<p>14. The document does identify gaps in the data. There does not appear to be a section on monitoring for future adverse impact nor what BCC intends to do in regard to developing monitoring systems where gaps in the data have been identified.</p>	<p>14. We are aware that there are gaps in the data available at present and comprehensive monitoring systems are currently being developed in accordance with the guidance issued by the Equality Commission. The final report has been amended to include a commitment to monitoring the future impact of the policy. A staff officer has now been appointed to monitor ongoing review of this EQIA.</p>
<p>3.3.1 Religious belief/political opinion</p>	<p>15. Table 12-the Development and Outreach Funding programme- appears to indicate a definite skew towards Protestants in terms of applications received and this could have been discussed more fully in terms of its 'weak and cultural and arts infrastructures' if appropriate.</p>	<p>15. Target areas identified though the Development and Outreach Initiative were selected on the basis outlined in (7) above to build capacity and participation in areas with weak cultural infrastructure. These areas may therefore have represented those with a bias towards a largely protestant population. This concurs with data indicating that under Annual Funding and Project Funding slightly more applications were received from Catholic than Protestant groups. As stated in the report only one round of Development and Outreach</p>

		<p>funding had been completed and it was not possible to reach any firm conclusions from one set of figures taken in isolation. However, the impact of the policy will be monitored.</p>
3.3.1 Religious belief/political opinion	<p>16. While some comments have been made against some of the findings contained in some of the tables other tables within this section have no comment on the findings displayed (i.e. Tables 11 &amp; 12)</p>	<p>16. The data in the report is provided for information but some of the information does not point to any particular conclusion. Comments were included wherever they were helpful and appropriate.</p>
3.3.3 Age	<p><u>Age Concern</u> 17. Age Concern notes that older people are under represented in both annual funding and project grants. Age Concern does not agree with the term “slightly lower” used to describe the situation and with the conclusion that “no specific adverse impacts for particular Section 75 groups” have been identified. Age Concern submits that action needs to be taken to address this adverse impact.</p>	<p>17. Noted. A new paragraph has been included in the final report at the beginning of the data analysis to clarify the situation. We will continue to discuss these issues with all relevant organisations.</p>

3.3.3 Age	18. Age Concern has asked for clarification as to why there is a difference in the percentage of total applications featuring projects aimed at older people in each of the three years considered.	18. Organisations applying for annual funding offer a wide ranging programme involving a number of projects. These projects change on an annual basis and so an organisation might run a project aimed at older people in one year and not in the next. Also the number of organisations applying for annual funding and the amount of funding they are requesting varies every year. All of these variables affect the percentages shown.
3.3.5 Sexual orientation	<u>Equality Commission</u> 19. The three projects concerning aspects of sexual orientation were referred to at 3.3.5 but no information was given as to the outcomes of these three projects in regard to their applications.	19. Noted. The final report has been amended to include the information that these projects were all approved.
3.3.7 Disability	<u>Disability Action</u> 20. Disability Action requests further information to enable informed comment to be made; for example, a breakdown across the spectrum of disability – physical, sensory, hidden, mental health and learning disabilities.	20. A wide variety of projects specifically aimed at disability groups have been funded including those involving physical disability, learning difficulties, visual and hearing impairment. Many projects address multiple

---

		<p>disabilities and many grants were focused on networking organisations such as Disability Action, Adapt NI, Arts and Disability Forum who respond to a variety of disabilities. It is therefore difficult to breakdown information in this way.</p> <p>We are not requiring funded organisations to monitor disability in this amount of detail at present – see comment at (4) above - as we are unlikely to be able to gather meaningful data on this given monitoring problems at source. We will continue to work with the Equality Commission to find ways to improve our monitoring processes.</p>
--	--	--

<p><u>Section 4 : Assessment of actual and potential impacts</u></p>	<p><u>Equality Commission</u> 22. Consideration should be given to the existence of chill factors amongst certain groups. If such chill factors were identified, mitigating measures and/or alternative policies should be considered.</p>	<p>22. This was one of the reasons for the introduction of the Development and Outreach initiative (see (7) above) and will be a key aspect of the monitoring of this policy.</p>
<p><u>Section 4 : Assessment of actual and potential impacts</u></p>	<p>23. No qualitative data is contained within the report. However there are a number of 'perceptions' quoted which should be investigated further.</p>	<p>23. This comment refers to the information provided by professional officers who are in close contact with the groups applying for and receiving grants from the Council under this policy. However, we will continue discussions with all appropriate organisations on to how chill factors can be identified and what mitigating actions can be taken.</p>
<p><u>Section 4 : Assessment of actual and potential impacts</u></p>	<p>24. The Executive Summary states that no adverse differential impact has been identified. Yet differential impacts have been identified which require further investigation. There may be adverse differential impact as suggested by the data presented and suggest the Council revisits the data and subsequently Section 5.</p>	<p>24. We consider that there is no evidence to suggest that the differential impacts referred to are adverse and, indeed, there is some evidence that they are not. However, we will continue to monitor the impact of the policy and keep the situation under review.</p>

<p><u>Section 4 : Assessment of actual and potential impacts</u></p>	<p>25. We believe there is insufficient data from which to draw meaningful conclusions while the data that has been considered has not been fully analysed.</p>	<p>25. We note the Equality Commission's concerns. In this instance we have drawn on all the data that is currently available and analysed it to the best of our ability. However, we accept that the qualitative data could be further enhanced and will make every effort to do so in the monitoring of the policy. We will continue to work with the Equality Commission on the gathering of quantitative data, particularly how grant recipients could gather data on participants and audiences.</p>
<p>4.5 Disability</p>	<p><u>Disability Action</u></p> <p>26. Disability Action question the statement that many projects which are not aimed specifically at people with disabilities are open and accessible to them. Disability Action believes that the Council must substantiate that these projects were open and accessible to people with disabilities rather than making assumptions. Therefore Disability Action recommends the monitoring of successful applicants in terms of how accessible their projects are to disabled people.</p>	<p>26. We have recently completed an EQIA on the accessibility of Council facilities and services and have built consideration of Council funded projects into the monitoring system. This issue will also be incorporated into future monitoring of other policies. Equal opportunities policies and statements on intellectual, financial and physical accessibility are requested as part of the application process and considered as part of the assessment criteria. We will continue to review and monitor.</p>

<p><u>Section 5 : Consideration of alterative policies and mitigating actions</u></p>	<p><u>Equality Commission</u> 27. What are the consequences for the group concerned and for the public authority of not adopting an option more favourable to equality of opportunity? Continued marginalisation and/or adverse impact on groups such as Sexual Orientation, Dependents, Age (older people).</p>	<p>27. Noted. The policy will be closely monitored and revised as appropriate in order to better promote equality of opportunity.</p>
<p><u>Section 5 : Consideration of alterative policies and mitigating actions</u></p>	<p>28. The change to the Development and Outreach funding <u>pilot</u> to broaden the geographical areas could have adverse effects on the other two funding programmes.</p>	<p>28. In our view, there is no reason why the broadening of geographical areas under the Development and Outreach Initiative should have adverse impact on other funding programmes.</p>
<p>5.2 Mitigating actions</p>	<p><u>Equality Commission</u> 29. The report at 5.2. indicates the Council will consider further action in relation to advertising of grants. They will consider making information available to potential applicants, providing advice on making applications and the design of the application forms. It does not state this as a firm commitment. Neither does</p>	<p>29. Noted. Approval of this EQIA through the formal decision making structure will establish a firm commitment to these service improvements. Arising from our consultation and commitment to continuous improvement, we are already providing advice workshops prior to each</p>

	it probe alternative mechanisms to achieve greater equality of opportunity-Roadshows, application on line etc.	funding deadline. These take place in the North, South, West and East of the city in physically accessible venues. We also provide advice on making applications in one-to-one meetings. The on-line application process is being investigated and application forms are already available on-line.
5.2 Mitigating actions	30. There are a number of mitigating actions suggested in Section 5 of the document which are not stated as being related to Section 4 Assessment of Impacts.	30. Noted. It may have been more appropriate to refer to the mitigating actions as service improvements and the final report has been amended to reflect this.
5.2.3 Advice on applications	<u>Disability Action</u> 31. Disability Action notes the absence of information on the Council's appeals procedure for unsuccessful applicants. Disability Action would recommend that the appeal mechanism must support the individual/group to bring the appeal, e.g. accessible formats, plain English, interpreters etc.	31. We do not have an appeals procedure as this is not possible within Committee timescales.

5.3 Monitoring	32. Regarding monitoring Disability Action is concerned that the Council does not commit to revising the policy if monitoring shows greater adverse impact to successful/unsuccessful applicants than predicted	32. Noted. The final report has been amended to include such a statement of commitment.
<u>Section 6 : Consultation framework</u>	<u>Equality Commission</u> 33. It is not clear if ancillary information is available on request.	33. Noted. This point will be clarified in future consultations.
<u>Section 6 : Consultation framework</u>	34. There is no evidence to suggest consultation with S75 groups has taken place other than at this formal consultation stage of the EQIA. Further information to clarify what groups were to be consulted and why would have been useful.	34. As extensive consultation was undertaken with both Section 75 groupings and cultural organisations during the development of the new Culture and Arts Plan (and, in fact, is still ongoing), we did not consider it appropriate or necessary to undertake further consultation during the preparation of the EQIA report. All the consultees listed in the Council's Equality Scheme were consulted at the formal consultation stage.

<u>Section 6 : Consultation framework</u>	35. The letter attached to the main report states 'If you have any queries about this document and its availability in alternative formats .....'. It does not state that the document is available/will be available in accessible formats. However under Section 6 does offer the document alternative formats including face to face discussion with officers.	35. Noted. This point will be clarified in future consultations.
<u>Section 6 : Consultation framework</u>	36. The document states 'advertisements will be placed in local newspapers to let the general public know that the EQIA is being carried out' (6.2). It does not state the placement of these adverts was done re this EQIA. It also does not indicate the use of minority language publications and magazines within the voluntary sector to advertise either the EQIA nor the advertising of the availability of the grants.	36. Noted. This point will be clarified in future consultations.
No specific reference	37. The screening document has not been submitted with the document.	37. Noted. Screening reports will be included in all future EQIA reports.

**Membership of Development (Arts) Sub-Committee (at 1.6.04)**

Sinn Fein Party Group (3)

Councillor Hartley  
Councillor Lavery  
Councillor Ó'Broin

Ulster Unionist Party Group (3)

Councillor Adamson  
Councillor M. Clarke  
Councillor Crowe

Democratic Unionist Party (3)

Councillor Crozier  
Councillor McCausland  
Councillor Toan

Social Democratic and Labour Party Group (2)

Councillor Maginness  
Councillor McCarthy

Alliance Party Group (1)

Councillor Long

Progressive Unionist Party Group (1)

Councillor Hutchinson

**Applicants for funding****ANNUAL FUNDING 2001/02**

<b>ORGANISATION</b>	<b>AWARD</b>
Beat Initiative	£25,750
Belfast Community Circus School	£19,000
Belfast Community Theatre/Partisan	£8,500
Belfast Exposed	£24,000
Belfast Festival at Queen's	£47,000
Belfast Theatre Company	£0
Catalyst Arts Ltd	£17,000
Cathedral Quarter Arts Festival	£0
Cinemagic	£26,000
Cinilingus	£0
Community Arts Forum	£20,500
Aisling Ghear	£14,000
Creative Writers Network	£5,000
Crescent Arts Centre	£29,000
Dance Northern Ireland	£8,000
Dubbeljoint	£0
East Belfast Arts Collective	£12,500
Feile an Phobail	£17,000
Flax Arts Studios	£7,000
Golden Thread Gallery	£9,000
Grand Opera House Trust	£10,300
Hayes Hotel	£0
Just Us Theatre Company	£8,000
Kabosh Productions	£20,600
Kids in Control	£15,000
Lyric Theatre	£40,000
Moving on Music	£19,500
Northern Ireland Film & Television Commission	£25,000
Northern Visions	£20,600
Old Museum Arts Centre	£32,000
Open Arts	£9,000
Ormeau Baths Gallery	£28,000
Prime Cut Productions	£14,000
Proposition Gallery	£10,500
Queen Street Studios	£4,000
Queen's Film Theatre	£18,000
Replay Productions	£8,318
Source Magazine/Photoworks North	£2,000
Streetwise Community Circus Workshop	£18,000
Studio Symphony Orchestra	£2,000

Tinderbox Theatre Company	£17,000
Ulster Orchestra Society Ltd	£130,000
Wheelworks	£7,000
Young at Art	£20,000
	£768,068.00

**ANNUAL FUNDING 2002/03**

<b>ORGANISATION</b>	<b>AWARD</b>
Adapt Northern Ireland	£0
Andersonstown Traditional & Contemporary Music School	£0
Ard Eoin Fleadh Project	£0
Beat Initiative	£21,887
Belfast Community Circus School	£16,150
Belfast Community Theatre/Partisan	£7,650
Belfast Exposed	£21,600
Belfast Festival at Queen's	£47,000
Belfast Film Festival	£10,200
Belfast Music Society	£0
Belfast Ulster Scots Festival	£0
Catalyst Arts Ltd	£13,600
Cathedral Quarter Arts Festival	£5,400
Centre Stage Theatre Company	£0
Community Arts Forum	£16,400
Aisling Ghear	£11,900
Conway St Community Enterprises	£0
Creative Exchange	£0
Creative Writers Network	£4,000
Crescent Arts Centre	£23,200
Culturlann McAdam O Fiaich	£0
Dance Northern Ireland	£6,800
Dubbeljoint	£0
East Belfast Arts Collective	£7,500
Education Through Arts and Culture	£0
Feile an Phobail	£14,450
Flax Arts Studios	£5,600
Golden Thread Gallery	£0
Grand Opera House Trust	£7,500
Just Us Theatre Company	£0
Kabosh Productions	£18,540
Kids in Control	£12,750
Linen Hall Library	£35,000
Lyric Theatre	£30,000
Moving on Music	£14,625
New Belfast Community Arts Initiative	£0
Northern Ireland Film & Television Commission	£20,000

Northern Visions	£17,510
Old Museum Arts Centre	£28,800
Open Arts	£6,750
Ormeau Baths Gallery	£22,400
Premier Musical Company	£0
Queen Street Studios	£3,000
Queen's Film Theatre	£10,800
Replay Productions	£7,486
Royal Society of Ulster Architects	£0
Source Magazine/Photoworks North	£1,500
Streetwise Community Circus Workshop	£14,400
Studio Symphony Orchestra	£1,600
Tinderbox Theatre Company	£14,450
Ulster Orchestra Society Ltd	£110,500
Wheelworks	£6,300
Young at Art	£18,000
Young Belfast Singers	£0
	£635,248.00

**ANNUAL FUNDING 2003/04**

<b>ORGANISATION</b>	<b>AWARD</b>
4x4 Production & Post Ltd	£0
Amber Community Development Agency	£0
Andersonstown Traditional & Contemporary Music School	£0
Ard Eoin Fleadh Project	£0
Arts & Business	£0
Ballymacarrett Arts & Cultural Society	£0
Beat Initiative	£22,762
Belfast & District Set Dancing	£0
Belfast Community Circus School	£16,150
Belfast Community Theatre/Partisan	£0
Belfast Exposed	£22,464
Belfast Festival at Queen's	£48,800
Belfast Film Festival	£10,200
Belfast Music Society	£0
Bruiser Theatre Company	£0
Catalyst Arts Ltd	£13,600
Cathedral Quarter Arts Festival	£5,400
Centre Stage Theatre Company	£0
Cinemagic	£21,632
Cinilingus	£0
Community Arts Forum	£16,400
Aisling Ghear	£0
Conway Street Community Enterprises	£0

Creative Exchange	£0
Creative Writers Network	£0
Crescent Arts Centre	£23,200
Culturlann McAdam O Fiaich	£5,000
Dance Northern Ireland	£6,800
Dubbeljoint	£0
East Belfast Arts Collective	£7,500
Factotum	£0
Feile an Phobail	£14,450
Flax Arts Studios	£5,600
Golden Thread Gallery	£7,500
Grand Opera House Trust	£7,500
Greater New Lodge Community Festival	£0
Grunt Productions	£0
Kabosh Productions	£19,282
Kids in Control	£12,750
Linen Hall Library	£36,400
Lyric Theatre	£31,200
Moving on Music	£14,625
New Belfast Community Arts Initiative	£7,500
New Lyric Operatic Company	£0
Northern Ireland Film & Television Commission	£20,000
Northern Visions	£17,510
Old Museum Arts Centre	£28,800
Open Arts	£0
Ormeau Baths Gallery	£22,400
Prime Cut Productions	£11,648
Queen Street Studios	£3,000
Queen's Film Theatre	£10,800
Replay Productions	£7,785
Royal Ulster Constabulary Historical Society	£0
Source Magazine/Photoworks North	£1,500
Streetwise Community Circus Workshop	£14,000
Studio Symphony Orchestra	£0
Tinderbox Theatre Company	£15,028
Ulster History Circle	£0
Ulster Orchestra Society Ltd	£110,500
Ulster Society	£0
Ulster Scots Heritage Council	£0
Wheelworks	£6,300
Young at Art	£20,000
Youth Action Northern Ireland	£4,250
	£670,236.00

**PROJECT GRANT SCHEME 2001/02**

<b>ORGANISATION</b>	<b>AWARD</b>
All Set Cross Cultural Project	£400
Amadeus Trust	£0
Amber Community Development Agency	£3,000
An Droichead	£5,885
Andersonstown Traditional & Contemporary Music School	£1,500
Andersonstown Traditional & Contemporary Music School	£2,000
Andersonstown Traditional & Contemporary Music School	£2,000
Andersonstown Traditional & Contemporary Music School	£,1500
Ard Eoin Fleadh Project	£4,000
ArtAfrique	£500
Artillery Youth Centre	£2,350
Arts for All	£7,750
Artwords	£0
Association of Ulster Drama Festivals	£2,000
Ballymacarrett Arts & Cultural Society	£2,000
Ballymacarrett Arts & Cultural Society	£3,000
Belfast Carers Centre	£3,000
Belfast Classical Music Bursaries	£2,000
Belfast Film Festival	£12,000
Belfast Music Society	£3,300
Belfast Music Society	£600
Belfast Music Festival	£3,000
Belfast Operatic Company	£0
Belfast Print Workshop	£3,000
Belfast Ulster Scots Festival	£10,000
Blackstaff Artists Collective	£0
Bruiser Theatre Company	£4,000
Catalyst Arts Ltd	£0
Centre Stage Theatre Company	£2,000
Children's Express	£3,000
Churches Drama League	£0
Conway St Community Enterprises	£0
Conway St Community Enterprises	£950
Corner House Cross Community Centre	£2,000
Critical Mass Performance Poets	£0
Cultulann McAdam O Fiaich	£3,000
Disability Action	£2,000
Donegall Pass Community Forum	£1,225
Dubbeljoint Theatre Company	£7,000
East Belfast Festival Forum	£4,000

Factotum	£0
Feis Beal Feirste	£1,000
Feis Phobal Feirste	£1,500
First Presbyterian Church, Rosemary Street	£500
Fortwilliam Musical Society	£5,000
Friends of the City of Belfast Youth Orchestra	£6,000
Glenbank Community Association	£2,000
Grassy Knoll Productions	£0
Greater New Lodge Community Festival	£3,000
Greenoranges Productions	£0
Laganside Corporation	£0
Ligoniel Improvement Association	£2,000
Linen Hall Library	£3,500
Linen Hall Library	£500
Little Bigtop	£2,500
Littoral	£12,000
Mandarin Speakers Association	£3,000
Mater Hospital Trust	£5,000
McAvera, Brian	£0
McCracken Summer School	£4,000
Moonberry Films	£0
Museums & Galleries of Northern Ireland	£0
New Lyric Operatic Company	£5,000
Newington Residents Association	£1,000
Norbert Biba	£0
North Face Theatre Company	£2,000
North Face Theatre Company	£2,000
Northern Ireland Committee Irish Congress TU	£2,000
Northern Ireland Visual Arts Forum	£8,000
Pan Arts	£0
Piu Mosso Circus	£0
Play Resource Warehouse	£1,740
Play Resource Warehouse	£1,500
Premier Musical Warehouse	£0
Prison Arts Foundation	£0
Protocol 2004	£0
Queens Island Victoria Male Voice Choir	£4,000
Royal Hospitals Arts & Environment Project	£6,000
Sandy Row Residents Group	£4,000
Sandy Row Women's Drama Group	£1,600
Shanakee North Productions	£0
Shankill Community Arts Network	£15,000
Shankill Creative Arts Centre	£5,000
Short Strand Community Forum	£4,500
Smashing Times Theatre Compnay	£1,000
Sonorities Festival of Contemporary Music	£5,000
South Bank Playhouse	£1,000
South Belfast Cultural Society	£0

South Belfast Partnership Board	£1,000
St Agnes Choral Society	£4,500
St Georges Singers	£2,000
St John Vianney Youth Centre	£2,100
Trim the Velvet	£2,000
Try 2 Be Scene Theatre Company	£0
Ulster Society	£3,000
Ulster Youth Choir	£1,000
Ulster Youth Jazz Orchestra	£1,500
Ulster Youth Orchestra	£2,000
Ulster Youth Orchestra	£2,000
Upper Springfield Development Trust Artsability	£3,000
Upper Springfield Development Trust	£30,000
Upturn Theatre-In-Education	£0
Vine Centre Ltd	£3,000
Wave Trauma Centre	£2,000
Workshops Collective	£1,300
Youth Action Northern Ireland	£2,000
	£288,200.00

### PROJECT GRANT SCHEME 2002/3

ORGANISATION	AWARD
123 House	£0
Ard Eoin Fleadh	£4,000
Adayne Youth Club	£0
Arista Belfast	£0
ArtAfrique	£0
Arts for All	£5,000
Arts for All	£0
Beechmount Community Project	£0
Belfast Classical Music Bursaries	£2,000
Belfast Classical Music Bursaries	£2,000
Belfast Community Theatre/Partisan Productions	£0
Belfast Music Society	£0
Belfast Operatic Company	£3,500
Belfast Print Workshop	£3,750
Belfast Women's Training Services	£2,000
Cinemagic	£17,000
Cinilingus	£1,250
Clara St Residents Association	£0
Community Theatre Association of Belfast	£0
Community Visual Images	£0
Conway St Community Enterprises	£3,000
Cre8tiv Youth	£0

Cre8tiv Youth	£0
Cultulann McAdam O Fiaich	£2000
Decorative & Fine Arts Society	£0
Dubbeljoint Theatre Company	£4,500
Dubbeljoint Theatre Company	£7,500
Factotum	£2,250
Feis Beal Feirste	£750
Feis Phobal Feirste	£1,250
First Presbyterian Church, Rosemary Street	£375
Francis McPeake School of Music	£0
Friends of the City of Belfast Youth Orchestra	£0
Glass Ceiling Theatreworks	£1,000
Great Wars Historical & Cultural Society	£0
Greater New Lodge Community Festival	£0
Greater New Lodge Community Festival	£2,500
Greater Shankill Community Festival	£2,500
Greenshoot Productions	£5,000
Holy Trinity Centre	£0
Jigtime	£0
Junction Club	£500
Just Us Community Theatre Company	£3,000
Laganside Corporation	£0
Linen Hall Library	£0
McCracken Summer School	£3000
Mid-Skegoneill Community Group	£0
Moonberry Films	£0
New Belfast Community Arts Initiative	£7,500
Newington Residents Association	£0
North Face Theatre Company	£1,975
Open House Traditional Arts Festival	£1,500
Pan Arts	£1,500
Play Resource Warehouse	£0
Prime Cut Productions	£4,500
Prime Cut Productions	£4,000
Rhythm in the City	£4,000
Royal Hospitals Arts & Environment Project	£0
Sailortown Cultural & Historical Society	£0
Spanner in the Works Theatre Company	£400
Springfield Charitable Association	£1,000
St Agnes Choral Society	£3,000
St Georges Singers	£0
Sticky Fingers Early Years Art	£0
Studio Symphony Orchestra	£0
The Princes Trust	£3,000
Tir na Nog Irish Dance Drama Group	£2,750
Ulster Association of Youth Drama	£3,000
Ulster Association of Youth Drama	£6,500
Ulster Orchestra Society Ltd	£0

Ulster Youth Choir	£1,000
Ulster Youth Orchestra	£1,000
West Belfast Arts Society	£0
Windsor Women's Centre	£0
Youth Action Northern Ireland	£4,250
	£130,500

### PROJECT GRANT SCHEME 2003/04 (1<sup>st</sup> tranche)

ORGANISATION	AWARD
4 x 4 Production & Post Ltd	£0
Andersonstown Traditional & Contemporary Music School	£,6,000
Arts & Business	£0
Arts & Disability Forum	£0
Arts for All	£0
Ashton Community Trust	£2,500
Ballymacarrett Arts & Cultural Society	£0
Ballynafeigh Community Development Assoc	£0
Belfast Broncos Amateur Rugby League	£0
Belfast Civic Trust	£3,000
Belfast Classical Music Bursaries	£2,250
Belfast Community Theatre/Partisan Productions	£4,000
Belfast Institute of Further & Higher Education	£0
Belfast Model School for Girls	£0
Belfast Natural History & Philosophic	£0
Belfast Print Workshop	£3,500
Belfast Traveller Support Group	£0
Bruiser Theatre Company	£4,000
Cahoots NI	£3,000
Cathedral Community Services	£0
Ceoltoiri Loch Lao	£0
Cineversity	£3,000
Conway St Community Enterprises	£4,000
Cultulann McAdam O Fiaich	£0
Dream Ireland Ltd	£0
Dubbeljoint Theatre Company	£6,000
East Belfast Partnership	£6,000
Feis Beal Feirste	£0
Feis Phobal Feirste	£0
First Presbyterian Church, Rosemary Street	£0
Fortwilliam Musical Society	£0
Friends of the City of Belfast Youth Orchestra	£3,000
Fully Formed Art Projects	£0
Golden Thread Gallery	£0
Golden Thread Gallery	£0
Golden Thread Gallery	£0

Great Wars Historical & Cultural Society	£0
Greater New Lodge Community Festival	£0
Greater Shankill Community Festival	£0
Lisburn Road Community Forum	£0
Maiden Voyage NI Ltd	£3,000
Making Music Workshop	£2,000
McCracken Summer School	£4,000
Museums & Galleries of Northern Ireland	£0
National Youth Music Theatre	£0
Naughton Gallery at Queens	£3,000
Newington Residents Association	£0
Northern Ireland Reminiscence Network	£0
Northern Ireland Visual Arts Forum	£0
Open House Traditional Arts Festival	£0
Play Resource Warehouse	£5,500
Plug Productions	£0
Pride of Ballymacarrett Purple Star Ind	£0
Public Record office of Northern Ireland	£0
Queen's Film Theatre	£0
Ransom Productions	£0
Red Lead Arts	£0
Rethink	£0
Royal Irish Academy	£0
Royal Ulster Constabulary Historical Society	£0
Sandy Row Community Festival	£0
Sharemusic	£0
Sonorities Festival of Contemporary Music	£2,500
South & East Belfast (HSS) Trust	£0
St Agnes Choral Society	£0
Studio Symphony Orchestra	£1,000
The Prince's Trust	£2,000
The Waiting Room Gallery	£0
Ulster Architectural Heritage Society	£4,000
Ulster Historical Foundation	£0
Ulster History Circle	£0
Ulster Society	£0
Ulster Youth Choir	£0
Ulster Youth Jazz Orchestra	£0
Ulster Youth Orchestra	£2,500
Ulster Scots Heritage Council	£5,000
Ulster Scots Heritage Council	£0
Upper Springfield Development Trust	£0
Vox Pop Productions	£0
Willowfield Kids & Teens	£0
Young at Art	£0
Youth Lyric	£1,800
Youth Action Northern Ireland	£0
	£86,550.00

**DEVELOPMENT & OUTREACH 2002/03**

<b>ORGANISATION</b>	<b>AWARD</b>
Ardoyne Youth Club	£0
Arts for All	£27,000
Artscare	£12,000
Ashmore Youth Club	£0
Ballymacarrett Arts & Cultural Society	£3,000
Belfast Model School for Girls	£0
Cairde Ghaelscoil an Lonnain	£23,500
Cre8tiv Youth	£0
Dance Northern Ireland	£0
Donegall Pass Community Forum	£0
Down & Connor Pioneer Association	£0
Fortwilliam Musical Society	£0
Greater Shankill Community Festival	£34,000
Greater Shankill Youth	£11,500
Groundwork Northern Ireland	£7,000
Ligoniel Improvement Association	£16,000
Lower Ormeau Residents Action Group	£0
Lower Shankill Community Association	£0
Open Arts	£7,000
Sandy Row Community Development Agency	£8,000
South Belfast Malecare	£0
Sticky Fingers Early Years Art	£20,000
Survivors of Trauma	£0
Vine Centre Ltd	£11,000
	£180,000.00

**Development and Outreach Target Areas**

Proposals for projects from collaborative partnerships whose **beneficiaries** reside in the targeted areas detailed in the table. The target areas comprise Belfast Wards included in the top 50% of multiple deprivation wards and ranks in Northern Ireland (Noble Multiple Deprivation Measure) and the top 50% most deprived Enumeration Districts in Belfast (scored on income and employment). We welcome a combination of the areas.

<b>Ward Name (1984 Administrative Geography)</b>	<b>Electoral Area</b>
Andersonstown	Upper Falls
Ardoyne	Oldpark
Ballyhackamore (only Enumeration District 007024 is eligible in this ward)	Victoria
Ballymacarrett	Pottinger
Ballynafeigh	Laganbank
Ballysillan	Oldpark
Beechmount	Lower Falls
Bellevue	Castle
Belmont (only Enumeration Districts 007085 and 007087 are eligible in this ward)	Victoria
Blackstaff	Balmoral
Bloomfield	Pottinger
Botanic	Laganbank
Castlevue	Castle
Chichester Park	Castle
Cliftonville	Oldpark
Clonard	Lower Falls
Crumlin	Court
Duncairn	Castle
Falls	Lower Falls
Falls Park	Upper Falls

<b>Ward Name (1984 Administrative Geography)</b>	<b>Electoral Area</b>
Finaghy (only Enumeration District 007249 eligible in this ward)	Balmoral
Fortwilliam (only Enumeration Districts 007256 and 007261 are eligible in this ward)	Castle
Glen Road	Upper Falls
Glencairn	Court
Glencolin	Upper Falls
Highfield	Court
Island	Victoria
Knock (only Enumeration District 007315 is eligible in this ward)	Victoria
Ladybrook	Upper Falls
Legoniel	Oldpark
Malone (only Enumeration Districts 007346 and 007347 are eligible in this ward)	Balmoral
New Lodge	Oldpark
Rosetta (only Enumeration District 007395 is eligible within this ward)	Laganbank
Shaftesbury	Laganbank
Shankill	Court
St. Annes	(various)
Sydenham	Victoria
The Mount	Pottinger
Upper Springfield	Lower Falls
Water Works	Oldpark
Whiterock	Lower Falls
Woodstock	Pottinger
Woodvale	Court

**Criteria used for evaluation**

**1. Annual funding**

- Ensuring Belfast is an attractive and welcoming city
  - Enhancing quality of life, making Belfast enjoyable and attracting people to the city
  - Enhancing the cultural and economic infrastructure and understanding of its historical importance
  - Ensuring information and services for residents and visitors
  - Allowing communities to use Arts and Heritage as a means of expressing pertinent issues
  - Enhancing reputations and market opportunities of artists both at home and abroad
  - Subscribing to a common branding of Belfast
- 
- Accessible to the general public
  - Innovative
  - promoting cultural participation
  - Demonstrating best practice
  - Demonstrating Value for Money
  - Demonstrating viability, i.e. partnership funding in place
  - Demonstrating realistic budgeting
  - Demonstrating why funding is required on an annual basis rather than project basis
  - Evidence of marketing strategy
  - Evidence of audience development strategy

## 2. **Project grants**

- Ensuring Belfast is an attractive and welcoming city
  - Enhancing quality of life, making Belfast enjoyable and attracting people to the city
  - Enhancing the cultural and economic infrastructure and understanding of its historical importance
  - Ensuring information and services for residents and visitors
  - Allowing communities to use Arts and Heritage as a means of expressing pertinent issues
  - Enhancing reputations and market opportunities of artists both at home and abroad
  - Subscribing to a common branding of Belfast
- 
- Effectively planned, budgeted and have clear aims and objectives
  - Accessible to the general public
  - Innovative
  - Sustainable
  - Provide evidence of need or demand for the project
  - Provide evidence that it will be adequately marketed and publicised throughout the city
  - Represent value for money from the Council's point of view

### **3. Development and outreach grants**

- Ensuring Belfast is an attractive and welcoming city
  - Enhancing quality of life, making Belfast enjoyable and attracting people to the city
  - Enhancing the cultural and economic infrastructure and understanding of its historical importance
  - Ensuring information and services for residents and visitors
  - Allowing communities to use Arts and Heritage as a means of expressing pertinent issues
  - Enhancing reputations and market opportunities of artists both at home and abroad
- 
- Promote awareness about culture, arts and heritage
  - Develop cultural activity in target areas
  - Build capacity to undertake cultural activity in target communities
  - Be widely accessible and promote participation in culture, arts and heritage activities
  - Promote sharing of expertise, knowledge and experience
  - Build the culture, arts and heritage skills base
  - Explore positive images of Belfast
  - Promote cultural diversity
- 
- Provide evidence of need for the project
  - Leave a lasting legacy within the community
  - Make inventive use of cultural activity to support development
  - Demonstrate best practice
  - Represent value for money from the Council's point of view
  - Demonstrate realistic budgeting

**Census 2001 – denominations included in categories of religious belief**

**Other Christian (including Christian related)**

Baptist  
Free Presbyterian  
Brethren  
Christian  
Church of England  
Congregational Church  
Pentecostal  
Elim Church  
Protestant  
Reformed Presbyterian  
Jehovah's Witness  
Church of Scotland  
Independent Methodist  
Salvation Army  
Church of Jesus Christ of Latter Day Saints (Mormons)  
Non-Subscribing Presbyterian  
Evangelical  
Church of the Nazarene  
Non Denominational  
Christian Fellowship  
Church of God  
Presbyterian  
Religious Society of Friends (Quakers)  
Moravian  
Protestant (Mixed)  
Evangelical Presbyterian Church  
Whitewell Metropolitan Tabernacle  
Methodist  
Unitarian  
Independent  
Church of Christ  
Free Methodist  
Apostolic Church  
Seventh Day Adventist  
Assemblies of God  
Church  
Lutheran  
City Mission  
House Church  
Interdenominational  
Anglican

Metropolitan Church  
Independent Evangelist  
Orthodox Church  
Christian Fellowship Church  
Church in Wales  
Scottish Presbyterian  
Greek Orthodox  
Charismatic  
Reformed  
Fellowship Church  
Free Presbyterian Church of Ulster  
Vineyard Churches  
Mission Hall  
Community Church  
Christian Scientist  
Cooneyite  
King's Fellowship  
New Church  
Jesus Saves Mission  
Christadelphian  
Fellowship of Independent Evangelical Churches  
Free Church of Scotland  
Lifeline/Lifelink Church  
Free Presbyterian Church of Scotland  
Believe in God  
Belfast Chinese Christian Church  
Emmanuel Church  
Full Gospel Assembly  
Nonconformist  
Emmanuel Mission  
Dutch Reformed Church  
The Methodist Church in Wales  
Russian Orthodox Church  
New Life Fellowship  
Branagh Memorial Church  
Lifeboat Mission  
Scottish Episcopal Church  
Episcopalian  
The Revival Fellowship  
Glenabbey Church  
United Reformed Church  
Non Sectarian  
Faith Mission  
Free Evangelical Church  
Jordan Victory Church  
Celtic Christian  
Ecumenical

Gateway Church  
Shalom Victory Church  
Bible Pattern Church  
Church of the Redeemer  
Iron Hall  
United Church of Canada  
Other Christian Denominations

**Other religions and philosophies (and other answers)**

Muslim (Islam)  
Hindu  
Buddhist  
Jewish  
Baha'i  
Sikh  
Pagan  
Atheist  
Spiritualist  
Agnostic  
Own Belief System  
Hare Krishna  
Wicca  
Taoist  
Humanist  
Chinese Religions  
Druidism  
Rastafarian  
Zoroastrian  
Satanism