Opening Doors: An Arts-led Approach to Building Social Capital

Evaluation Report, Arts Council of Northern Ireland Intercultural Arts Programme 2012-2015

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Contents

Executive Summary

In 2011, Arts Council Northern Ireland (ACNI) launched a five year Intercultural Arts Strategy. Its aim was '*to create many avenues for minority ethnic communities to access and participate in the arts in Northern Ireland and further afield*'. In 2012, it began work on a three year dedicated Intercultural Arts Programme (ICAP), with three strands:

- **An arts grants programme supporting collaborations between organisations, new and existing communities and artists**. ACNI made 34 awards to community organisations wishing to deliver intercultural arts projects; three organisations did not take up their awards, and four organisations received 2 awards each, so 31 projects and 27 organisations were funded. A total of £202,644 was made available for this strand of the programme. It is estimated that 3,500 participants were involved in this strand of the programme and that 5,053 members of the public attended events and exhibitions as audience members.
- **Two schemes for professional artists, the Minority Ethnic Individual Artists Award and the Artist in the Community Award**. ACNI made 20 Minority Ethnic Individual Artist awards to 18 individual artists, a total allocation of £22,702. Two Artist in the Community Awards were made and an allocation of £8450 was made to this strand of work
- **A programme of training, networking and development and networking opportunities for artists and communities exploring the area of the Arts and cultural diversity**. The Programme for Intercultural Arts Support (PICAS) was delivered by Community Arts Partnership and funding of £71,478 was allocated for this purpose.

This report notes two additional important areas of programme activity. Firstly, in addition to the networking events organised by Community Arts Partnership, ACNI organised a symposium (the Art of Inclusion) for arts organisations, artists and community and voluntary sector organisations and the evaluation team organised a smaller-scale seminar. Secondly, as a collective body of work, the art created through the programme by individual practitioners and by participants working with skilled facilitators illustrate the power of the creative imagination to celebrate diversity, address the injustice of racism and influence feelings and thinking in wider society.

The report analyses the organisations awarded funding by: district council location[1]; by the art form they used for their projects; by type of organisation; by whether projects might be described as 'encounter', 'collaborative creative enterprise', or 'addressing issues of racism'. Approximately half of projects funded took place in the Belfast City Council, with small groups of projects in Derry City and Strabane District Council. Mid Ulster District Council and Fermanagh and Omagh District Council; other projects were dispersed across other district councils, with the exception of Ards and Down District Council and Mid and East Antrim Borough Council, where no projects took place. Visual Arts was the most popular art form, followed by music and dance; a small number of projects involved drama and digital arts and there were no

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[1] Using the new District Councils as an aid to benchmarking in the future

literature projects. Approximately 45% of organisations were community-based arts/cultural organisations, who were able to extend their work through this funding, 33% were community organisations with an intercultural focus on work with young people and 22% were community organisations with an intercultural focus on work with adults. More than half of the projects were 'encounter' or 'taster projects'; these included galas, festivals and small-scale art-form workshops. A quarter of the projects were 'collaborative creative enterprises', that is they involved people from different cultural backgrounds working together to create a unique and innovative art work. A small number of projects addressed issues such as racism and racially-motivated bullying directly. 4 case studies are used to illustrate the kinds of work undertaken by organisations and a number of key lessons are drawn from organisations' experiences.

The countries of origin or heritage of individual artists awarded funding through the programme included Argentina, Mexico, Ghana, South Africa, India, Sri Lanka, Bulgaria, Hungary, Japan, Jamaica, Poland, Portugal, and England. Their Awards were analysed by art form, final outputs and outcomes. Here, music was the most popular art-form followed by visual arts and dance; fewer artists worked in drama or literature. Six artists combined art forms in their work. Over half of the Individual Artist Awards resulted in public performances or workshops relating to dance or music, over a quarter of the Awards led to exhibitions in community/ community-based cultural venues and over a quarter of Awards led to the production of written materials including exhibition catalogues, poetry anthologies, story-telling scripts and a draft script for a bi-lingual short play. Evaluation forms submitted by artists revealed that, for example, 71% of the artists thought that the Award had enabled them to develop their professional skills, 57% thought they had been able to reach new audiences and/or new participants and 28% thought they had made new partnerships as a result of their Award. 3 case studies are used to illustrate how artists used their Awards and a number of key lessons are drawn from the experience of artists and from findings of the Symposium, the 'Art of Inclusion'

The report draws on Community Arts Partnership's monitoring and evaluation systems to describe work undertaken through the PICAS programme. This included: 8 funding clinics, a 1 day training exploring intercultural arts methodologies and how these might be applied within a Northern Ireland context with 80 artists and a 2 day extended training with 20 artists, 3 seminars on the topic 'Rights and Responsibilities' (one for independent artists with 25 participants, one for arts organisations with 6 participants and one for community groups with 7 participants. There were two conferences, one to launch the programme in November 2013 with 120 participants) and one during the week of March 2nd -6th 2015 with 150 participants. The programme co-ordinator responded to a wide range of informal requests for advice and support and there was a development programme for a small number of arts organisations, currently working with an intercultural remit.

Evaluation questionnaires submitted by participants make it clear that the programme attracted participants from a wide range of heritage backgrounds, including Northern Ireland, the Republic of Ireland, Poland, Hungary, China, Portugal, Hong Kong, Russia, Chile, England, India, Bangladesh, Lithuania, Peru and Latvia. Questionnaires and qualitative interviews are used to identify benefits for participants, audiences, artists and project organisers and ACNI. Amongst benefits

identified by participants were: learning more about other people and finding out about cultures different from their own: feeling more part of their local community: more interested in finding out about other people's heritage and about their own: increased skills, confidence and a sense of their own creativity. Questionnaires received from 186 audience members indicate that 98% thought that the event they attended had increased their knowledge and understanding of ethnic minority cultures, 82% thought that the event had contributed a lot to ACNI's aim of supporting ethnic minority communities to engage with the arts and 65% thought the event had changed their attitude to people from other communities.

Eighty nine percent of artist/facilitators thought that the project they had been involved in had contributed to their artistic development, 83% thought it had increased their knowledge of the social issues affecting ethnic minority communities and 69% thought they had learned new ways of linking their art form to participant ability. ACNI has also benefitted from the programme, in positioning itself internationally and regionally as committed to intercultural arts practice, increased their connections to minority ethnic artists living and working in Northern Ireland, increased their knowledge and experience of the aspirations of and challenges faced by individuals and communities wishing to promote intercultural arts practice and signposted individuals and community groups to other potential sources of financial and in-kind support.

The report comments on wider public benefits from the programme. Arts-led initiatives provided a safe, non-threatening and positive space where individuals and groups were able to explore similarities, differences and new ways of being and working together. New friendships were noted by many of those who took part in the programme as an important outcome of their work; research suggests that friendship is an important way of reducing intolerance in society. Many of the projects have resulted in individuals and communities having new access to public institutions, other agencies working in Northern Ireland and beyond and to community and voluntary sector spaces and the visibility of the work created through the programme presents a positive challenge to perceptions of Northern Ireland as a closed society, living in the past.

 A set of challenges faced by the programme are considered. The ambitions for the programme were very high, yet dedicated financial and human resources were constrained; this puts into context both what has been achieved and what remains to be achieved. The themes adopted by the programme as criteria used language familiar to government and to highly-professionalised arts and voluntary sector organisations, but less resonant for individual artists and smaller voluntary sector organisations. The initial framework proposed for the evaluation was inappropriate for the age and language base of many of the programme participants and cumbersome for small-scale voluntary organisations that had neither the specialist skills nor the resources to administer lengthy questionnaires to participants and audiences. Steps were taken, by ACNI and by the evaluation team to address these problems in a number of different ways. There were missed opportunities for dialogue, connection and profiling within the programme. These can largely be attributed to weaknesses in project design and lack of resources for post-Award development work.

There are four key recommendations drawn from learning from the programme, with more detailed suggestions as to how these might be implemented. These are primarily intended for consideration by ACNI, but have implications for the arts and voluntary sector in Northern Ireland, for other existing and potential funders of work which promotes intercultural dialogue, and for policy-makers. The recommendations propose:

- Mainstreaming intercultural policy and practice across ACNI
- Developing a smaller-scale, more targeted Phase 2 ICAP programme (2017-2020)
- Supporting a continuation of the PICAS programme, whilst recognising that it cannot meet the needs of all artists at all stages of their careers
- Developing further approaches for advocacy for the benefits of intercultural arts practice

The report concludes that doors have undoubtedly been opened through the ICAP programme, helping to build social capital, the personal, relational and organisational resources available to improve community life and solve social problems. The programme has also enabled participants and audiences across Northern Ireland to work with a wide range of professional artists and enjoy making, presenting and experiencing innovative art works. This represents the beginning of an exciting and inspiring journey, a journey that will continue and expand over many decades to come.

There are three appendices. Appendix 1 sets out an indicative demographic profile for Northern Ireland, to help contextualise the programme. Appendix 2 assesses the programme against its intended outputs and outcomes. Appendix 3 thanks and acknowledges the many individuals and organisations who have contributed their time, knowledge and ideas for the future of this area of work to the evaluation team

Introduction

In 2011, Arts Council Northern Ireland (ACNI) launched a five year Intercultural Arts Strategy. Its aim was '*to create many avenues for minority ethnic communities to access and participate in the arts in Northern Ireland and further afield'*. ACNI's Chief Executive described it as '*a pioneering initiative developed in response to Northern Ireland's changing social and cultural landscape. It sets out to tackle racism and promote cultural pluralism by bringing all our communities together through the arts.'*

The Strategy proposed six key themes:

- **Intercultural Engagement** Promoting exchanges between different cultural groups within society.
- **Developing the Minority Ethnic Arts Infrastructure** Develop collaborative working, through arts and cultural activity between new and existing communities.
- **Using the Arts to develop Community Cohesion** Working to promote cohesion and integration for a shared and better future for all.
- **Using the Arts to increase awareness of diversity** Develop understanding of the diversity that exists in Northern Ireland.
- **Using the Arts to develop Good Relations** Working to develop good relations between new and existing communities in Northern Ireland.
- **Using the Arts as a vehicle to Tackle Racism** Working to tackle racism between new and existing communities in Northern Ireland.

In May 2012, ACNI initiated a dedicated Intercultural Arts Programme (ICAP), which used these six themes as criteria for assessing grants and awards. It had four components:

- an arts grants programme supporting collaborations between organisations, new and existing communities and artists
- two schemes for professional artists, the Artist in the Community Award and the Minority Ethnic Individual Artists Award
- a programme of training, networking and development and networking opportunities for artists and communities exploring the area of the Arts and cultural diversity. This was called PICAS (Programme for Intercultural Arts Support) and was delivered by Community Arts Partnership

ICAP, PICAS and the Art of Inclusion Symposium (which ACNI organised for arts, cultural and community organisations and individual artists during the second year of the programme) can be seen as providing a baseline for intercultural arts policy and practice in Northern Ireland in 2015.

This evaluation report sets out to describe the activity that was funded through the programme, outline the kinds of impact the work has had and make recommendations for the future.

2. Summary of Programme Activity

2.1 Awards to Community and Voluntary Organisations

Over a period of 3 years (2012-2015), ACNI made 34 awards to community organisations wishing to deliver intercultural arts projects. Three organisations did not take up their awards, and four organisations received 2 awards each, so 31 projects and 27 organisations were funded. A total of £202,644 was made available for this strand of the programme; Awards ranged between £2,800 and £10,000. It is estimated that 3,500 participants were involved in projects and 5,053 attended events and exhibitions as audience members.

The geographic spread of project awards, allocated according to the new local council areas[2] was:

Council	Number of awards
Belfast City Council	14
Derry City and Strabane District Council	4
Mid Ulster District Council	4
Fermanagh and Omagh District Council	3
Armagh City, Banbridge and Craigavon Borough Council	2
Newry, Mourne and Down District Council	2
Antrim and Newtonabbey Borough Council	1
Causeway Coast and Glens District Council	1
Lisburn and Castlereagh City Council	1
Ards and North Down Borough Council	0
Mid and East Antrim Borough Council	0

An analysis of art forms used in these projects reveals that visual arts was the most popular, followed by music and dance; in several projects, these art forms were used together. A small number of projects involved drama and digital arts and there were no literature projects. Figure 1 shows the ratio of art forms used in projects in the programme

Figure 1: Ratio of Art Forms used in ICAP projects

Dance
Drama
Literature
Music
Visual Arts
Digital Arts

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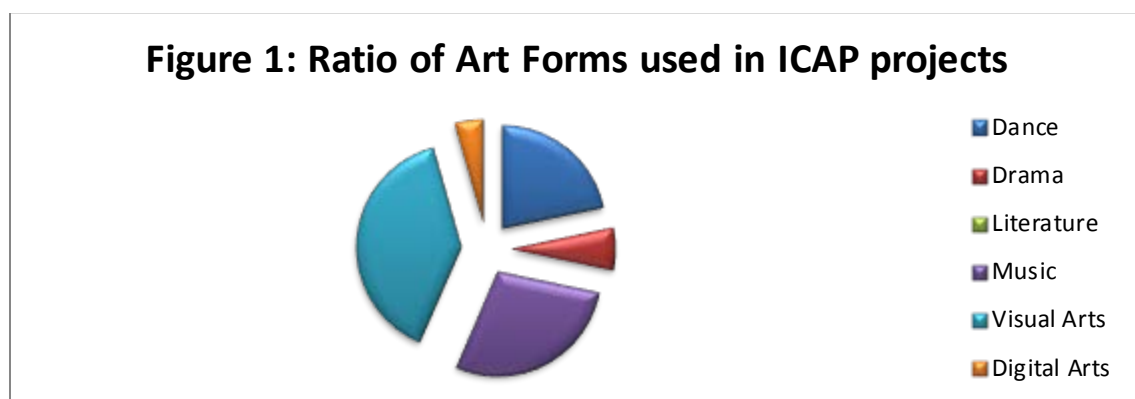
[2] The 11 new councils came into existence in Northern Ireland on 1st April 2015, but have been used as the most useful reference point for a baseline analysis

2.2 Individual Artist Awards

ACNI made 20 awards to 18 individual artists under the strand of the programme which prioritised individual artists from minority ethnic backgrounds. A total allocation of £22,702 was made, with an average spend of £1,135 per project.

Two grants were awarded to artists under an Artist in the Community strand, which aimed to '*provide professional artists with time and resources to work within intercultural community settings to reflect research and consider arts practice within this context*'. An allocation of £8,450 was made to this strand of work

An analysis of art forms reveals that music was the most popular, followed by visual arts and dance; fewer artists used drama or literature. Approximately one third of the artists combined art forms.

The heritage background of the artists reflected the ethnic diversity of contemporary Northern Ireland; their countries of origin or heritage included Argentina, Mexico, Ghana, South Africa, India, Sri Lanka, Bulgaria, Hungary, Japan, Jamaica, Poland, Portugal, and England.

2.3 Support Programme for Individuals and Organisations

Community Arts Partnership was commissioned by ACNI to deliver a programme of training, advice and networking (PICAS), in support of the implementation of the strategy). Funding of £71,478 was allocated for this purpose.

2.4 Networking Events

Seven networking events were held, organised by Community Arts Partnership, ACNI and the evaluation team

2.5 Art Work created and developed through the programme

Collectively, the art works created through the programme by individual practitioners and by participants working with skilled facilitators illustrate the power of the creative imagination to celebrate diversity, address the injustice of racism and influence feelings and thinking in wider society. This evaluation records a number of other kinds of outputs and outcomes which can be attributed to the programme but this body of work is central to its impact and is, in many ways, both the least measurable and the most tangible.

3. Organisations who received ICAP Awards

**3.1 Analysis by type of organisation and type of project**

Of the 27 organisations funded through ICAP, it is estimated that:

- Approximately 45% were existing arts/cultural organisations, who were able to extend their programmes of work because of their award. An example in this category is the Northern Ireland Sikh Association, who held a one day festival

within the Gurdwara in Derry for the public and the Sikh community, preceded by a series of workshops

- Approximately 33% were community organisations with a focus on intercultural work with young people. About half of these already incorporated arts activities into their work and half had little or no previous experience of using the arts in their work. An example in this category is the Community Intercultural Programme (Craigavon) who organised arts activities for primary school children from a wide variety of cultural backgrounds, who attend their after-schools and holiday programmes
- Approximately 22% were community organisations with a focus on intercultural work with adults. An example in this category is the Lagan Village Youth and Community Group who created a patchwork quilt portraying a range of cultural images important to the participants, some of whom were born and brought up in Northern Ireland and some of whom had come to Belfast from other countries

Figure 2 shows the types of organisation awarded grants through the programme: arts and cultural organisations, community organisations working primarily with adults and community organisations working primarily with young people.

Figure 2: Types of organisation awarded ICAP grant

- Arts/culture
- Com/adult
- Com/youth
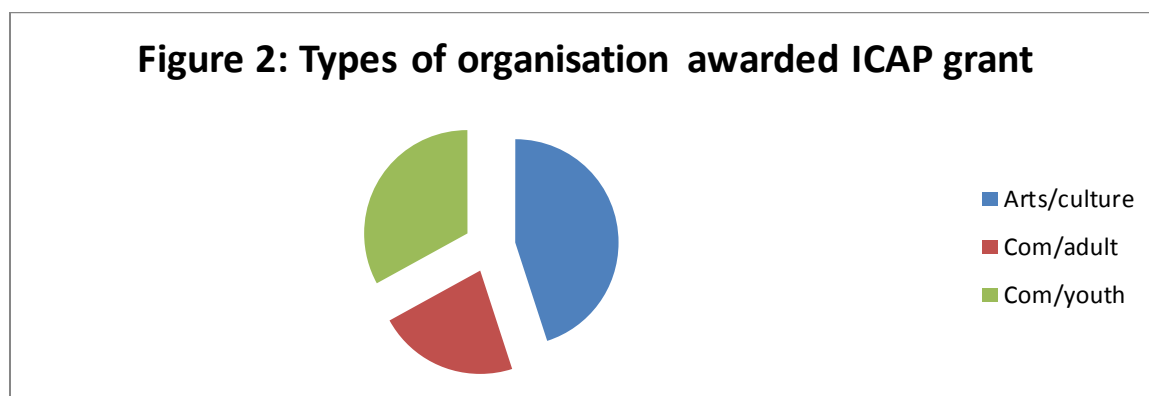
The 31 projects can also be analysed through a different kind of lens:

- More than half of the projects were what might be described as **'encounter' or 'taster'** projects; these kinds of projects included galas, festivals and small-scale art-form workshops
- A quarter of the projects might be described as '**collaborative enterprises'**; these kinds of projects included young people from a variety of cultural backgrounds devising a dance performance together, adults from different cultural backgrounds forming a community choir and adults from different cultural backgrounds working to create a visual arts exhibition
- A small number of projects directly addressed **some of the most difficult issues** facing any society that wishes to promote intercultural dialogue; these projects included a photography exhibition that challenged stereotypical and clichéd assumptions about migrants and a play devised and performed by young people about bullying in schools

3.2 Selected Case Studies

Case Study 1: The changing face of Northern Ireland

The Belonging Project (www.belongingproject.org) celebrated the growing diversity of the population of Northern Ireland and made it visible through a multimedia project which showcased the individual stories of migrants through personal items and stories. Participants are photographed with a "memento", an item meaningful to them, and record an interview sharing their migration story.

Photographer Laurence Gibson worked with the Belfast Migrant Centre to photograph 95 participants who have come from different parts of the world to live in Northern Ireland. These beautiful portraits form part of an exhibition which has or will now be seen in venues across Northern Ireland including Stormont Parliament Buildings Long Gallery, the Skainos Centre, Belfast City Hall, the Linen Hall Library, the Garden of Reflection in Derry, many different Public Libraries across Northern Ireland and in the Southbank Centre London. One visitor to the exhibition described it like this: '*Touching and personal project. We are so lucky to be living in a diverse environment.*'

At some venues, the exhibition has been accompanied by equality and diversity awareness-raising workshops, which were attended by 211 participants of all ages. Belfast Migrant Centre is now creating a toolkit and DVD, based on the project, which can be used as an education resource in schools and with community groups.

Key benefits delivered by this project have been:

- **A stunning and accessible end-product** which has been seen by a wide range of people living in many parts of Northern Ireland. There is now a proposal for the exhibition to be displayed at Belfast City airport, which would send out a positive signal to local residents and to visitors alike
- An attractive focus for **continuing intercultural dialogue** beyond the life-time of the project through the project website and through the Belonging tool-kit and DVD. The format of the project also lends itself to being extended further – for example, funding has been given specifically for portraits of women for International Women's Day
- The invitation to participate put **the individual migrant in control of presentation of his/her story**, in direct contrast to their usual experience. One participant said '*I enjoyed explaining myself in my own terms*'.

- Workshop participants, from indigenous backgrounds, had the opportunity to **explore questions** they had about migrants **in a safe, non-threatening way**. One of the photoshoot participants said '*It's essential for getting to know other realities, especially for people who have never experienced meeting a 'migrant', or understood the tough process a migrant has to go through.*'

Case Study 2: Developing new friends across boundaries

For young people from ethnic minority communities, negotiating identity and building friendships with other young people can be difficult; how can they 'fit in', when and why might they not want to 'fit in'? For young people from majority communities, as one of the young people involved in this project explained, '*If someone new is coming to our school, we don't know how to treat them*'.

'Peace by Piece' encouraged 17 young people, half of whom did not speak English as their first language, to create a piece of drama that highlighted the importance of maintaining one's identity and the right to being accepted and respected regardless of background. It was co-ordinated by Cookstown and Western Shores Area Network and performed for an audience of 150 people in a newly established community venue in Cookstown. A DVD was created as part of the project and has been given to local schools to encourage teachers to raise awareness amongst pupils.

The young people worked with facilitator Charo Lanau Madden to discuss the kinds of difficulties which affected their daily lives, to develop their team-working skills and to explore equality and diversity and with drama practitioner Carol Doey who devised the script and directed the production. For example, one young girl talked about how she felt she didn't know who she was because she was speaking Polish at home, but not outside home because she believed she wouldn't fit in. Co-ordinator Ola Sobieraj comments '*Some bits of the play were really shocking – like what we call a new child when they arrive at school.*' The young people were cross-cast in the production, so, for example, a young person who was not Eastern European played the part of a young person arriving in Northern Ireland

Key benefits delivered by this project have been:

- The production received **good coverage in local media**. This means that many more people than those who attended the performance will have heard about it and what the project was trying to achieve
- The production **directly addressed the issue of racism** and offered potential solutions to difficult issues that young people have to face on a daily basis. It

offered audiences the opportunity to reflect on belonging and equality and the DVD aims to extend the impact of the project in local schools

- Young people from various countries, schools and religious backgrounds had an opportunity to work and interact together and **new friendships** were developed across boundaries
- Young people were introduced to **a new neutral cultural venue** in their area. Some have joined the regular drama group and others are attending classes there.

Case Study 3: Coming together to achieve a common goal

Recent research indicates that 10 % of the population of Dungannon is made up of international migrants; many are Portuguese speakers (from, for example, Brazil, East Timor, Portugal and Cape Verde), whilst others come from European Accession countries (from, for example, Poland, Russia and Lithuania).

Integr8, co-ordinated by Dungannon Youth Resource Centre, aimed to bring together young people from all of these backgrounds and from Irish and British cultural backgrounds to learn new skills in dance, drumming and visual arts and to create artwork for display in the Centre and performances for an audience of family and friends. A youth worker comments that before the project '*Young people wouldn't talk to each other, they would stay in their own groups and not mix with each other'.*

An extract from the diary of Sheena Kelly, one of the artists involved in this project, demonstrates how the arts attract, energise and enthuse young people and help them learn more about each other and about each other's cultures. She writes '*Great turn out and energy during first session – we did a taster session in Brazilian dance, samba reggae style. Introduced basic contact work and working together creatively in small pairs and groups. Next week introduce African dance styles, body percussion elements'.*

In this relaxed atmosphere, young people felt able to share aspects of their culture with each other; one of the youth workers says '*Two of the girls went outside and lifted 20 to 30 stones, then they showed the others a game to see how many stones they could pick up. The project showed that the young people were interested in asking questions about what other cultures did differently and it sparked a lot of friendships '.* The young people created a performance for an audience of about 70 friends and family and a permanent mosaic for the youth centre.

Key benefits delivered by this project have been:

- A safe space where young people from different cultures could meet together, learn more about each other, value differences and **work towards achieving a common goal.**
- Friendships between young people from different cultural backgrounds which have **continued beyond the life-time of the project** and outside of the youth centre
- Because this project was funded for two successive years, it was possible to **build on learning** from Year 1 to deliver a more ambitious project in Year 2

Case Study 4: Learning and standing together

The Accolade (All Community Arts Communication) Community Choir was set up in the Newry and Mourne area by classically trained musicians Nikolay and Veselka Ivanov. Many of the participants are older people; one of them comments '*I would never come across some-one from a different ethnic group. We're very parochial here in Newry*'.

It has offered the opportunity for 53 people from the Newry Area to meet together to learn more about each other's cultural heritages, to learn songs from many different countries and to perform together at local events and venues. The choir has been established on a cross-community basis. One participant says '*We are made up of the two existing communities - I've no idea what religion other people are.*' It has Indian, African, Zimbabwean, Polish and Portuguese members and its programme features music from Portuguese, Zimbabwean, Polish, Bulgarian, Ukrainian, Irish, Ulster-Scots and Jewish traditions.

An important element of the choir's rehearsal process is that the history, traditions and meanings lying behind the songs are explained to participants by people who are locally settled in the area, which sets up an informal forum for discussion and exchange. Accolade says that '*The fact that we had people from Nigeria, from India, from Portugal (taking part) was not 'normal practice' for most of the participants….. in the process of the project they became more active, more searching and have started to pay more attention to the people from other backgrounds who attend our performances* '. The choir has given 5 performances in the local area and has more planned for the future.

Key benefits delivered by this project have been:

- High profile demonstration at a series of local events, showing members of new and existing communities **'standing together' to promote cohesion and integration**

- An opportunity for older people with little or no experience of meeting and working with people from ethnic minority backgrounds to **learn, share and make friendships** on a regular basis and in the context of a **high-quality artistic experience**

- Useful learning about the **difficulties of making sustained connections** between new and existing communities in rural areas with more dispersed populations, stimulating thinking about how to set up practical initiatives to address those difficulties. One solution proposed by Accolade Community Choir, for example, is to create a pathway by inviting people from different backgrounds to join for a session, a rehearsal or an event such as a concert, performance or festival in the first instance, so they can have a taster before deciding to join the choir

3.3 Key Learning Points

- Overall, the projects funded through ICAP illustrate a wide variety of starting points, approaches and outcomes. Regarded as a portfolio, this is helpful in modelling practice; it will be possible in the future for agencies wishing to promote intercultural work and organisations wishing to consider working with artists to look at **a range of examples, which could be adapted to suit their circumstances**

- It may be useful to reflect on the relatively high proportion of projects which could be seen as 'encounter' or 'taster' projects. This is not a criticism of these projects; there will always be contexts in which projects of this nature are appropriate and valuable. However, experts in building cultural competence argue that this is best done by immersive, iterative experiences and by building strong one-to-one friendships and relationships which grow and develop over time. '*Relationships are powerful. Our one-to-one connections with each other are the foundation for change. And building relationships with people from different cultures, often many different cultures, is key in building diverse communities that are powerful enough to achieve significant goals…… in order to work with people from different cultural groups effectively, you will need to build sturdy and caring relationships based on trust, understanding, and shared goals. Trusting relationships are the glue that hold people together as they work on a common problem. As people work on challenging problems, they will have to hang in there together when things get hard. They will have to support each other to stay with an effort, even when it feels discouraging.'* [3] This would suggest that, in the long-term, **a**

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[3] Community Toolbox, University of Kansas, http://ctb.ku.edu/en/table-of-contents/culture/cultural-competence/building-relationships/main

higher strategic priority should be given to projects which emphasise collaborative creative enterprise

- It might also be useful to reflect on the low proportion of projects which openly addressed difficult and painful issues such as bullying, racism and cultural stereotyping. Excellence in delivering these kinds of projects requires a high level of artistic confidence and imagination, considerable sensitivity and input from different kinds of expertise and experience. Whilst these levels of competence may not be available or appropriate in every context, it is important that, in an overall programme, **the ability of the arts and artists to directly confront the negative implications of a lack of positive intercultural exchange is promoted**

- The best projects illustrated a combination of: high quality diagnosis (asking 'what is our specific context? what are our specific needs?'); design ('what arts-based approaches will best suit our needs?'); high quality delivery; a strong collaboration between project co-ordinators and artists; engagement of participants and audiences from a range of British, Irish and minority ethnic backgrounds; innovative artistic content and well-planned follow-up activity. This could be **summarised as a clear process map**. A good example of this is 'Putting Ourselves in the Picture' organised by South Belfast Roundtable. Building on the well-thought through principles which underpin the Belfast Friendship Club[4], the project was designed to both take account of the need for many participants to 'drop in' to sessions and to deliver a high-quality end product, which will be displayed to the general public in a local cultural venue. It has led to an intention to create a long-term collaboration between the artist and the organisation

- Several projects have **generated good media coverage**; examples include Omagh Ethnic Support Group whose Stepping Stones workshops and exhibition were covered in Tyrone Matters[5] and 'Peace by Piece' whose production was reviewed in local newspapers. Other projects were promoted through Culture Northern Ireland[6], through ACNI's website[7] and through Community Arts Partnerships website.[8] Organisations also used their own websites and Facebook pages to promote the work through social media.[9] The ability to develop a media profile is important for all arts programmes, but it is particularly significant in a social context in which the dominant news stories often focus on negatives

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[4] A booklet outlining the principles behind the success of the Friendship Club and the practical issues it addresses is available and is an invaluable resource for any organisation wishing to strengthen its intercultural practice

[5] Tyrone Matters 37 | Irish TV

[6] http://www.culturenorthernireland.org/features/heritage/2012-festival-india-launched-watch-video

[7] http://www.artscouncil-ni.org/news/festival-unites-migrant-groups-with-local-community-to-celebrate-citys-dive, http://www.artscouncil-ni.org/news/funding-award-for-newry-based-cross-cultural-choir

[8] http://comartspartner.org/news/accolade-all-communities-art-communication-community-chamber-concert-newry-town-hall

[9] www.thebelongingproject.org, http://www.stepni.org/news.asp?newsid=81

- Some organisations were able to **present the artistic outcome of their ICAP work in high profile public spaces and venues**; examples include ACSONI's One Love performance at the MAC in Belfast and Dance United/STEP's performance of Heroes on the Hill in the Market Square in front of Ranfurly House Arts & Visitor Centre. Whilst this will not be appropriate for all projects, there is added value in ensuring that this work is given as high a public profile as possible
- Some projects have also **created a life beyond the funding offered by ACNI**; examples include the Belfast Migrant's Centre Belonging Project which is touring within Northern Ireland and to the Southbank Centre in London and Accolade Community Choir, which has become a fully constituted arts organisation during the course of the programme
- It is important to note that there may be **particular challenges** in developing intercultural arts activity in rural areas and with working-age adults who may need to set a very high priority on economic rather than activities which are perceived as 'leisure' activities and to share knowledge in the cultural sector about good ways of overcoming these difficulties
- Several of the project organisers who were interviewed about their experience of the ICAP programme expressed appreciation of the level of support given to them by ACNI officers when they had queries about how to proceed with their application. Initial concerns were expressed about the **evaluation forms which were seen as cumbersome for organisations to administer and intrusive and difficult for participants** for whom English was not a first language. The evaluation team (who were not responsible for creating these forms) supported ACNI in simplifying them; the team were also able to carry out a number of qualitative interviews which have been valuable in understanding more about what participants had gained from their involvement in the programme
- Project organisers occasionally expressed concerns that **ACNI made very precise stipulations about how funding could be spent**; the reasons for these were not always fully understood and were sometimes felt to have hindered the project in achieving all its objectives (for example, one organisation was not able to mount a final public exhibition of work created during its project). However, other project organisers drew attention to **the flexibility ACNI had shown** when they had encountered practical difficulties in implementing their projects

4. Individual artists who received ICAP Awards

4.1 Analysis of outputs and outcomes

Sixteen of the 20 individual artists who received Awards had submitted evaluation forms at the time of writing this report. 75% of the artists were female. The majority were in the age range 30-50, with 2 artists aged under 30 and 1 over the age of 50.

Half of the Awards resulted in public performances or workshops all relating to dance or music, over a quarter of the Awards led to exhibitions in community/ community-based cultural venues including Omagh Community House, the Crescent Arts Centre, Duncairn Centre for Culture and Arts and the Sean Hollywood Arts Centre in Newry and over a quarter of Awards led to the production of written materials including exhibition catalogues, poetry anthologies, story-telling scripts and a draft script for a bi-lingual short play.

Seventy one percent of the artists thought that the Award had enabled them to develop their professional skills, 57% thought they had developed new approaches and the same percentage thought they had been able to reach new audiences and/or new participants, 42% thought they had learned new techniques, 35% thought they had had time to research and the same percentage thought they had had time to practice their art form in a new setting. 28% thought they had made new partnerships as a result of their Award.

Nine of the 14 artists had attended networking events organised through the PICAS programme, 3 had attended specialised training events, 2 had attended funding clinics and 2 had benefitted from signposting. 9 had registered on the Community Arts Partnership PICAS artists' database and 3 were intending to do so.

4.2 Selected Case Studies

Case Study 1   Profiling a Decade of Artistic Practice

Anushiya Sundarlingam is an established artist who trained at the University of Ulster and has been working in Northern Ireland for many years The Award made it possible for her to develop and document the last 10 years of her work in a catalogue, which was published in connection with her exhibition 'Re-Root,' hosted at the Crescents Arts Centre. The work draws on her Sri Lankan and Northern Irish identity to explore the social and political similarities between both cultures.

The publication helped to raise her profile locally and internationally with distribution reaching Sri Lanka, Australia, Canada and other parts of Ireland. Local networks included libraries, universities, funders, art centres and galleries

The opening of the exhibition Re Root at the Crescents Art Centre was well attended. This stimulated sales of Anuishiya's work and led to interviews on radio programmes such as The Arts Show on BBC Radio Ulster. Visitors to the show commented very positively "*I really like the colours and delicacy of the work and you are a true inspiration".* During the exhibition she received a new commission from the Ulster Hospital to create a bamboo wall installation.

Anushiya thinks that although Belfast is a very different place to the one she knew 18 years ago, when people were afraid to mix, it is still difficult for new arrivals to know where to go and what to do first and that it is therefore particularly important to promote networking for artists.

Key benefits of the Award have been:

- Helping to position an established Northern Ireland artist with an ethnic minority heritage, internationally and regionally
- Giving an opportunity to the artist to develop and consolidate her practice and professional development
- Creating a catalogue which means that the impact of the exhibition will be greater over time

Case Study 2   Intercultural Arts, then and now

Shannon Sickels is at an earlier stage in her artistic career; she is a playwright with an MA in Creative Writing from the Seamus Heaney Centre at Queen's University. She describes herself as 'a multiple outsider – I'm queer, bi-racial (Chinese-Caucasian), not from Northern Ireland and I have an acquired brain injury' and comments that interculturality is at the heart of her artistic practice 'because of who I am and where I'm living. The notion of 'other' is always informing me'. Shannon raised the important issue of 'funding literacy'; she felt that, had the Award been offered 10 years previously, she would not have had sufficient knowledge of how to apply for funding to be able to benefit from it.

Shannon used her Award for the first phase script development of an English and Cantonese bi-lingual play based on the life of Helen Waddell (1889-1995) a figure from Northern Ireland's literary past.

'*Redeeming the Time'* is a short piece which incorporates themes from Waddell's poetry and personal life and raises issues of feminism and multiculturalism in contemporary Northern Ireland society.

Waddell was born in Tokyo where she spent 10 years before her family returned to Belfast. She became an academic, poet, translator and playwright; her experience of living somewhere else meant that she, a Free Presbyterian, did not see traditional cultural boundaries and was constantly looking at different ways of bridging experiences.

Shannon used primary and secondary research including historical documents and personal letters from Waddell on this first phase of script development. Working with poetry for the first time, she secured translation for selected pieces from '*Lyrics from the Chinese*', Waddell's first book of poems, into Cantonese again for contemporary society.

Key benefits delivered by this project have been:

- Helping to raise the artist's profile locally and internationally as an ethnic minority playwright in both the arts and Chinese communities
- Helping her to establish new contacts through which to progress *Redeeming the Time* to a staged reading
- Helping her to gain a new commission from Terra Nova Productions for *Arrivals* a writing project linking writers, actors and community participants from different ethnicities living in Northern Ireland

Case Study 3   Fusing traditions to create innovative artistic experiences

Amita Ravikarana is a performer of Indian classical music, who has come to live in Northern Ireland within the last three years. She found out about the ICAP programme through the arts organisation Beyond Skin and felt it was a proud moment for her to get this opportunity and receive funding, although the process of applying was a challenge. She comments '*There are so many rules – inside I was scared. I wrote in my own language and then my husband translated it- it took a long time.*'

Her Award enabled her to undertake a comparative study of opera and Indian music, covering the costs of lessons from a professional opera tutor. This gave her both the time and access to a new network in which to learn about Italian opera and Irish folk songs in operatic style. She learned aurally, as is the Indian manner, translating Irish folk songs and connecting the sounds to Indian ragas. Amita comments '*It is like having a big dictionary – it is all new and there are so many exercises.*'

Retaining a link with her Indian based teacher remains important for Amita and she continues to learn when she goes back to India and from tutorials on Skype.

The project resulted in an audio CD and has given Amita opportunities to perform with Open Arts Community Choir and Banbridge Arts Festival and to conduct workshops in association with Beyond Skin and Community Arts Partnership

Key benefits of this project have been:

- Presenting Amita with an opportunity to meet and network with local singers from Northern Ireland and through learning Irish songs discover similarities to traditional Indian songs
- Promoting traditional Indian styles of singing and techniques to Irish singers

- Creating a new working relationship between Amita and Northern Ireland Opera with opportunities to showcase current work and develop new collaborative pieces

4.3 Key Learning Points

- The significance of an award to an artist **did not lie primarily in its monetary value**, which was modest and often involved them contributing days of their own time 'in kind'. For some artists, it brought them opportunities for research and development, enabling them to explore their artistic practice further within an Irish context; Ganesh Kumbla, for example, was able to undertake a project to fuse Indian raga with Irish reels and Veselka Ivanov was able to explore the techniques used in traditional Irish fiddle playing with a fellow musician. Other artists thought the Award helped to increase in their status and profile within Northern Ireland; Paula Guzzanti comments, for example '*A major outcome of this project was being selected (as a member of) a group of delegates to represent Young at Art at Breda Dance Festival 2013 in the Netherlands, an opportunity to collaborate with other dance practitioners in the creation of dance for young audiences in Northern Ireland. This is an incredible achievement for me, since the group of dance artists selected are people that have an outstanding career in the sector.*' Other artists, such as Grace Radford, who photographed desecrated and vandalised graves in Belfast and other Jewish burial sites in Krakow, London, Essaouria, Marrakech and Jerusalem and displayed her work in the Jewish synagogue in Belfast and Duncairn Centre for Culture and Arts, welcomed the opportunity to raise '*awareness of my own culture and heritage and allow it to be seen by a wider audience/platform.*' For others, the Award was an opportunity to share traditional art forms in a contemporary setting; examples include Konrad Pawlaszek (Polish traditional paper craft) and Raquel McKee (Caribbean story-telling). Some of those artists who were successful in applying for an Award already had experience of the arts funding system in the United Kingdom and understood the particular challenges it presents; as Shannon Sickles describes, these artists were 'funding literate'. Others found the process difficult and required support from a sponsoring organisation, from PICAS, from a friend with professional expertise or from a relative who could translate from their first language into English. One artist sums up the experience as '*gruelling. The forms are so detailed and involved and I understand that it has to be that way. But I think artists who don't have English as their first language would be put off.*'
- Several artists commented that they had been able to ask for advice directly from ACNI staff and had received good support from them. This illustrates clearly the extent to which **ACNI has to be able to demonstrate cultural competence to be able to deliver its strategy**. If, for example, an artist is well established in their own country but has not documented their work to the extent that would be seen as usual practice in the UK, or if an artist has a

different cultural understanding of what a UK Lottery funded programme might be able to support or if the artist's practice is brilliant but they find it difficult to understand how to match that practice to funding criteria, how can ACNI respond both sensitively and equitably? There is no neat 'one-size fits all' answer to these kinds of issues. However, the considerable experience gained by the two Community Arts Officers who were responsible for administering this programme and the fact that there are now many more specific examples of how artists from ethnic minority backgrounds have overcome these difficulties will be useful to the organisation in the future.

- Amongst the artists interviewed for this evaluation, **it was not widely understood that ACNI's mainstream Support for the Individual Artist (SIAP) programme welcomes applications from less well-established artists**, as well as artists who have a considerable track record, although it is clearly stated on ACNI's website that applicants need only have 'made a contribution to artistic activities in Northern Ireland for a minimum period of one year within the last five years.' ACNI might consider how this message might be strengthened more informally, as it is particularly significant to artists who have come to Northern Ireland more recently.

- ACNI should continue to ensure that the work of artists from ethnic minority backgrounds and of artists working as facilitators of intercultural arts practice are well represented on their website, in publicity materials and as 'keynote' contributors at events they are responsible for organising or influencing. **Profile and visibility are of vital importance, both to the individual artist and to the fulfilment of ACNI's intercultural arts strategy.**[10]

- As the three case studies demonstrate, there are subtle but significant issues that can be highlighted through **profiling the experiences and work of the artists who received Awards in different ways.** For example, Anushiya and Shannon's careers might help encourage young people from ethnic minority heritage backgrounds growing up in Northern Ireland and aspiring to undertake training in the arts, whilst Amita's persistence in finding ways to tackle application forms and to use the Award to meet her professional development needs might encourage other newly arrived artists to make applications.

- **Several of the challenges faced by artists from ethnic minority backgrounds are shared by other artists.** These include: lack of affordable space for rehearsals and studios, criteria of funding bodies which are shaped primarily by government policy rather than by individual artistic need, lack of access to high-quality dedicated administrative support and the need to be able to work entrepreneurially as a sole trader or small business or to understand the infra-structure of the creative industries in the UK as well as to

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[10] The Arts Council kept a record of references to the ICAP programme in the media from May 2012-May 2015. 43 items were in local media, 1 item was in the Irish News and 1 on BBC Radio Ulster. This suggests there may be more work to do to get Northern Ireland and Ireland-wide media to report intercultural arts stories. .

produce creative work. There are no easy solutions to these difficulties; however, some can be addressed by looking to and finding out more about the established professional arts infra-structure in the UK, by exploring what can be offered by specialist agencies like Invest Northern Ireland and by making common cause with other artists and creative professionals. Without networking of this kind, there is a danger that some artists from ethnic minority backgrounds find themselves trapped in a silo which is not of their own choosing; for example, if an artist's ambition is to write for the Lyric, the National Theatre or the BBC, he or she needs to know as much or more, about pathways in professional theatre as about ACNI funding programmes.

- **Some of the challenges faced by artists from ethnic minority backgrounds and by artists whose practice is primarily intercultural are more particular to their individual long-term aspirations**; for example, for theatre-makers, there are challenges in not having access to a wide pool of trained actors from different cultural backgrounds or who are bi- or multi-lingual and for other artists there are challenges in developing or maintaining links with skilled traditional arts practitioners and mentors in their countries of origin. Possible solutions to these challenges may well be art-form specific , require specialist expertise and/or benefit from being seen within a wider framework; for example, exploring options for co-commissioned work, considering possibilities of master-classes and mentoring opportunities when international artists and arts organisations visiting Northern Ireland, and exploring opportunities to use video-conferencing, Skype and other digital technologies.

- Artists and arts managers from ethnic minority backgrounds who are at the earliest stages of their careers have commented on their need for **access to a range of opportunities for volunteering, interning and shadowing**. ACNI can help to support these aspirations by encouraging all its Regularly Funded Organisations to pay attention to this when up-dating their policies and practices in all of these areas.

- The evaluation team was made aware, during the course of their work, of a **small number of allegations of poor practice** in employing artists from ethnic minority backgrounds within Northern Ireland, such as late payment of fees or suggestions that a free-lance artist could only work for one organisation. Many artists will have had experiences of this kind, but it can be particularly difficult for artists from minority ethnic backgrounds to know, for example, whether or not something is considered illegal or unreasonable within a 'new' cultural context. All agencies funding the arts in Northern Ireland should be aware that these kinds of issues can arise and encouraged to make it clear that any such practices are unacceptable to them

5. PICAS (Programme for Intercultural Arts Support)[11]

This two year programme was designed and delivered by Community Arts Partnership to assist communities, individuals, artists and activists and in support of the Intercultural Arts Strategy. It comprised:

- **Funding clinics** to support community organisations and artists in making applications to the Intercultural Arts Programme. The clinics offered an opportunity to explain the purpose of the programme, explore how the arts could be used to support intercultural dialogue, advise on how to make a successful application, make links between artists and organisations and signpost to other opportunities. Eight funding clinics were delivered over a period of 2 years (3 in Belfast, 2 in Derry/Londonderry, 1 in Dungannon, 1 in Newry and 1 in Enniskillen).and ACNI officers attended all of these to support and advice. 90 individuals attended funding clinics (40 artists and 50 individuals representing 30 organisations).
- **Training for artists** The 1 day training provided an introduction to intercultural arts, exploring intercultural practices, methodologies, approaches from across the globe and assisting participants to work collaboratively to apply the learning within a Northern Ireland context. The 2 day training (which was delivered as a residential) enabled deeper consideration of how artists could incorporate an intercultural approach into their practice. 80 artists took part in the 1 day training over the 2 year period and 20 artists took part in the 2 day training
- **Networking Events** There were 3 seminars on the topic 'Rights and Responsibilities' ; one seminar was for independent artists (25 participants), one for arts organisations (6 arts organisations) and one for community groups (7 organisations). There were two conferences, one to launch the programme in November 2013 (120 participants) and one during the week of March 2nd, 2015 (150 participants).
- **Signposting for Individuals and Groups** The programme co-ordinator played an important role in responding to informal requests for advice, support and mentoring from individuals and groups. These included questions about other kinds of funding opportunities, opportunities for collaboration, how to find artists with specific art forms and/or specialist expertise, how to make connections with relevant organisations and agencies, and about methods of working.
- **Development programmes** exploring arts and cultural diversity. A small number of arts organisations, currently working with an intercultural remit

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[11] The work of the independent evaluation team did not include an evaluation of the PICAS programme. We are grateful to Charo Lanao-Madden who has given us data from her own monitoring and documenting of the programme to inform this report.

were offered funds and mentoring for direct intercultural community engagement on creative projects.

During the period of the ICAP programme, Community Arts Partnership also developed the CAPtabase, an artists' database; artists from BME backgrounds were encouraged to register on the database and organisations were helped to use the database to identify appropriate artists for ICAP and other projects.

One organisation who made a successful application to ICAP as a direct result of advice and support from PICAS comments '*Chidambaram members were not aware of the ACNI funding stream until the PICAS representative brought it to our attention and encouraged us to consider applying……….we were extremely grateful for her support and advice on how to frame the application. Chidambaram is a small collective of like-minded women who do all the organising of the band on a voluntary/ part time basis so we would not have had the resources and skills to apply for the money without that valuable signposting and guidance.*'

Another organisation, whose application to ICAP was not successful, explains that '*Northern Ireland Muslim family Association (NIMFA) has been working with PICAS for over a year with great success, we see this as the beginning of a future collaborative working relationship. PICAS supported NIMFA with a past application for the ACNI which has been a valuable and transferable skill for our community. Our application was not successful but as an organization we started to think on how the Arts could be a vehicle to explore the diversity within the organization. Later on, PICAS has helped to provide a space to encourage the Muslim community to explore and understand their diverse ethnic background, heritage and culture in Northern Ireland. PICAS put us in contact with Belfast Print Workshop to take part in art and print workshops. Coming together and using arts as a social and creative opportunity helped to instil confidence, strengthen identity and self-esteem.*'

The PICAS co-ordinator identifies some of the key benefits of the support programme as:

- providing opportunities for artists (both artists from minority ethnic backgrounds and artists from cultural majority backgrounds) to understand their role in opening paths to dialogue in a complex intercultural society. In the long-term, this should have increased their facilitation skills and have a direct impact on attitudes and actions in the wider community
- providing a means for artists from minority ethnic backgrounds to access a range of opportunities and to better understand the dynamics of society in Northern Ireland

- providing opportunities for all participants on the programme to see the world through an intercultural lens and imagine new ways of relating to the 'other'

6. Additional Networking Events

- In addition to the networking events organised through the PICAS programme, ACNI organised a symposium, ' The Art of Inclusion' with two interlinking aims: providing an opportunity for debate and discussion on Intercultural Arts practice and development, particularly audience development and enabling the arts community in Northern Ireland to formulate a sectoral and cultural response to the draft OFMDFM Racial Equality Strategy for Northern Ireland 2014 - 2024 .
- The evaluation team also organised a small-scale event during the final PICAS conference with the aim of exploring further what had been learned from the Intercultural Arts Programme and how experiences could be built on for the future.

Networking events have been of value in:

- **Building awareness** of the nature and importance of issues being addressed through ICAP
- **Building a sense of solidarity** between artists, arts organisations and other individuals and organisations who are committed to developing intercultural practice
- **Enabling discussion and sharing of challenges** faced by minority ethnic artists/arts organisations and by individuals/organisations who are trying to develop intercultural practice
- **Introducing examples of good practice** from elsewhere in Ireland and the UK
- **Giving additional opportunities** to sign-post individuals and groups to a range of potential resources, not just those which can be accessed through ACNI

7. Benefits of the ICAP programme to participants, artist/facilitators and project managers, audiences and ACNI

7.1 Benefits to participants

The evaluation team were able to analyse 254 participant questionnaires[12,] from 11 of the organisations funded through ICAP (40% of all organisations). The majority of participants were female (71%); 52 % of participants who completed

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[12] The evaluation team would urge caution in interpreting findings from the evaluation forms. For example, it is very likely that a high proportion of projects involved children and young people, but a precise ratio cannot be given on the basis of only 40% of returns

evaluation forms were under 19, 34 % were aged between 20 and 60 and 15 % were over 60[13]. Figure 3 shows the ratio of female to male participants and Figure 4 shows the ratio of participants under the age of 19, 19-20 and 60+.

Figure 3: Gender of participants on ICAP programme

- Female
- Male

Figure 4: Ages of participants on ICAP programme

- under 19
- 20-60
- 60+

Fifty one percent14 of those participants who returned evaluation forms stated that their country of birth was Northern Ireland, 10% were born in Poland, 5% in Hungary, 4% in China, 4% in the Republic of Ireland, 4% in Portugal, 4% Hong Kong, 2 % England, 2% Latvia. A relatively high percentage (10%) gave their country of birth as 'Other'

Fifty five percent of those participants who returned evaluation forms described English as their main language, 13% Polish, 10% Portuguese, 8% Chilean, 6% Hungarian, 3% Lithuanian, 2% Latvian, 1% Tetum and 1% Russian. 2% described their main language as 'Other'.

Project co-ordinators described the percentages of all participants taking part in their projects as 59 % White, 0.4 % Indian, 0 % Black Caribbean, 33 % Chinese, 0.1 % Pakistani, 2 % Black African, 1.3% Irish Traveller, 0.1% Bangladeshi, 3 %

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[13] Project organisers estimate that 37% of all participants were under 11
[14] Please note that decimal points have been rounded to the nearest whole number

Black Other, Other 5%.[15] The narrative of evaluations reveals that Ukrainian, Peruvian and Hungarian Roma participants were also involved in projects.

Participants were asked to agree or disagree to a series of statements about the projects they were involved in:

- 89% agreed or strongly agreed that they had felt safe and supported whilst they were undertaking the project.
- 89% agreed or strongly agreed that they had played an active part in the project.
- 85% agreed or strongly agreed that they had increased their skills through the project.
- 84% agreed or strongly agreed that they would like to take part in more cross-community arts projects.
- 82% agreed or strongly agreed that they had learned more about other people and found out about cultures different from their own.
- 81% agreed or strongly agreed that they had gained a better social life
- (friendships, company, fun) through the project.
- 84% agreed or strongly agreed that they felt better, with improved confidence, through the project.
- 78% agreed or strongly agreed that they would keep in touch with people they had met through the project.
- 83% agreed or strongly agree that they felt more creative as a result of the project.
- 80% agreed or strongly agreed that they felt more part of the local community because of the project.
- 79% agreed or strongly agreed that they had become more interested in finding out about other people's heritage as a result of the project.
- 76 % agreed or strongly agreed that they felt heard, that the project had shown them what they could do.
- 74% agreed or strongly agreed that they were more interested in finding out more about their own heritage through the project.

These figures suggest that most participants thought they had gained a lot from their involvement in the projects. However, it should be noted that a small percentage of participants (under 5%) disagreed or strongly disagreed with the statements and that bigger percentages (between 5-17%) positioned themselves

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[15] These figures illustrate the need for caution in assigning overall percentages in terms of heritage backgrounds to programme participants. A participant might, for example, have been born in Northern Ireland, speak English as a main language and be described in terms of their ethnicity as Chinese. 'White' ethnicity can be ascribed to Latvians and Lithuanians as well as to Irish and British citizens. It should also be remembered that questionnaires from the outstanding 60% of organisations who have not yet submitted evaluations might alter percentages considerably. It does seem reasonable, however, to state that a good mix of participants from 'existing' and 'new communities' was achieved through the programme, if not always in individual projects

in the middle of the agree/disagree scale. Again, these percentages need to be treated with caution, in this case because of the concerns expressed by organisations about the difficulties for participants in completing forms; it is possible, for example, that some participants misunderstood the nature of the question, or the nature of the agree/disagree scale, or found the questionnaire intrusive and answered accordingly.

Artist facilitators also commented in their evaluation forms[16] on the benefits they thought participants had gained through their involvement with a project.

- 87% thought participants had enjoyed project activities.
- 82% thought participants overall confidence had improved, with 80% thinking that participants had become more confident in speaking to the artist about their work and 71% thinking that participants had become more confident in speaking to others about their work.
- 77% thought participants' ability to listen and follow directions had increased through the project.
- 77% thought participants had appeared engaged throughout the sessions in the project.
- 76% thought participants appeared to engage more with each other.
- 76% thought participants felt more positive towards the arts as a result of engaging in the project.
- 71% thought participants showed an increased desire to learn.
- 67% thought participants' ability to concentrate had increased during their involvement with the project.

Qualitative interviews with participants and project organisers allow other benefits to participants to be identified:

- Many projects offered participants with little or no experience of meeting people from minority ethnic backgrounds an opportunity to do so in **a space that was safe for everyone and in a manner that was highly enjoyable.** In some projects (for example, projects for school-age children), participants had met each other before but had the opportunity to get to know each other better through participation.
- Many participants (from both minority ethnic and cultural majority backgrounds) were able to **work with professional artists for the first time.**
- Some projects offered participants from minority ethnic backgrounds an opportunity to **increase their sense of pride in their cultural heritage and identity and share this with others**; this may be particularly valuable for young people.
- **Volunteers from minority ethnic backgrounds were particularly important** in helping some projects achieve their objectives. As the

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[16] The evaluation team were able to analyse 35 artist/facilitator questionnaires

Community Intercultural Programme (Craigavon) explained ' Volunteers are key. Some of the kids have no English, so having a volunteer from that language group is vital. We had 10 or 12 volunteers working on our project '.

- **Some projects opened up what might be described as a 'third space',** that is a place where participants, and also project co-ordinators and artists from different cultural backgrounds were able to create something new and unique, a fusion of different experiences and understandings.[17] An example of this was 'Heroes on the Hill', which was a collaboration between Dance United NI and the South Tyrone Empowerment Programme (STEP). This involved 60 young people from local primary and secondary schools, who explored stories from African, Eastern European, East Timorese, Irish and Portuguese cultures and created a performance 'woven around the myths, legends, folklore and heroes that are renowned by the many communities living in Dungannon today'.

'The young people we were working with wouldn't have had the opportunity to speak to a black man before. He's an engaging person, easy to be with, he can get respect, his skills are impressive. Working with him as a musician makes him into a 'normal' human being' Organiser working with an Individual Artist in a youth setting

'We were talking to them (professional minority ethnic artists leading sessions) about where they came from …… we told them about the whole history of the Women's Centre…….that's what women do when they get together….. Everything was exchanged' Participants, Castlereagh Intercultural Friendship

'I wasn't feeling well when I first came to the art session. I suffer from depression, but it was so cool and everyone was so involved in it they weren't asking me questions about how I was feeling… I felt pampered and cared for. My boyfriend came along too, he enjoyed it because he didn't have to socialise with everyone' Participant from Eastern Europe. Belfast Friendship Club

'Our organisation works with around 30% local young people and 70% BME; there are 13-15 nationalities…... Ethnic groups didn't want to work together to begin with, but now the kids have become quite social around art…. Art opens up doors' Community Intercultural Programme, Craigavon

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[17] This is described by academic Milton Bennett as 'a kind of virtual space that opens up in any intercultural communication between two or more people, where one is trying to adapt to the other. Members of the non-dominant group usually adapt to the dominant one. But when the dominant group tries to adapt, you get a third culture — one that isn't a hybrid but a distinct culture in its own right. Groups that develop a third culture are more likely to generate a "third solution" — not the one either would have reached on its own' http://www.ey.com/GL/en/Issues/Driving-growth/The-new-global-mindset--driving-innovation-through-diversity---Q-A--toward-a-third-culture

7.2 Benefits to artist/facilitators and project managers

At this early stage of implementation of an Intercultural Arts Strategy, the importance of building the capacity of artists and project/programme managers cannot be over-emphasised. On a daily basis, it will not be ACNI or even arts organisations who deliver the objectives of the strategy, it will be individual artists and individual project/programme managers. It is their experience and expertise that will provide a basis for long-term continuity and dynamic development. ICAP placed direct emphasis on this through the PICAS support programme and through Awards to Individual Artists; some projects were also designed in such a way that they provided professional development for the workers involved.

Eighty nine percent of artist/facilitators, for example, thought that the project they had been involved in had contributed to their artistic development, 83% felt it had increased their knowledge of the social issues affecting ethnic minority communities and 69% felt they had learned new ways of linking their art form to participant ability.

'As an artist it is not always easy to get your ideas across, particularly when you are communicating on a language that is not your own. Working with institutions such as Volunteer Now, Age NI, University of the Third Age, NMDC and all the couples involved in the project allowed me to not only develop my photography skills but also my communication and organizational skills.' Individual Artist

*'The three workers on the project (*project co-ordinator, facilitator and arts practitioner) *had an intercultural dialogue at a planning level. I think that negotiation, that growing conversation was an important part of the project and had an impact on the end product'.* Organisation Co-ordinator

'*Arts practitioners from ethnic minority backgrounds or working with intercultural approaches who want to develop careers in arts organisations and in arts management need opportunities for volunteering, internships and work experience'* Finding from networking discussion

Other benefits included:

- Opportunities for minority ethnic artists, especially those who had recently arrived in the UK, **to learn more about the infrastructure for the arts in Northern Ireland** and how they can best develop their work within it.
- Opportunities for minority ethnic artists at different stages in their careers to **profile and promote their work to a wider public.**

- Opportunities for artists and project/programme managers to **strengthen cultural competences** and reflect on how they might promote intercultural dialogue and collaboration in their work on a regular basis.
- Opportunities for artists and project/programme managers to **learn from each other,** be inspired by practice from inside and outside Northern Ireland and make practical connections with each other.

7.3 Benefits to audiences

The evaluation team was able to analyse 186 questionnaires returned by audience members. 98 % of respondents thought that the event they attended had increased their knowledge and understanding of ethnic minority cultures and 82% thought that the event had contributed a lot to ACNI's aim of supporting ethnic minority communities to engage with the arts. 65% thought the event had changed their attitude to people from other communities.

A lower percentage, 61%, thought that the event had increased their awareness of the issues affecting ethnic minority communities, with a further 23% thinking it had done so a little and 10% feeling they were already aware of these issues. It should be noted that the primary purpose of the event an audience member attended might not have been to raise awareness of issues.

Other benefits that can be identified are that:

- Audiences across Northern Ireland have had access to **a range of high-profile arts experiences** (exhibitions, performances, literature) which have demonstrated the quality and potential of ethnic minority artists and communities living in Northern Ireland.
- Some audiences have had visible evidence of **how individuals from different cultural backgrounds can work together to create unique and innovative creative products.**
- Some audiences have had the opportunity to reflect on the **negative aspects of a lack of positive intercultural dialogue** (such as racism and bullying) and to observe practical examples of how these can be addressed.

7.4 Benefits to ACNI

The Intercultural Arts Strategy has brought benefits to ACNI as an organisation. Benefits include:

- ACNI has begun to **position itself internationally and locally** as a cultural agency that is committed to an intercultural approach. It is demonstrating leadership in what Madani Yussef (Artistic Director, Bush

Theatre), the keynote speaker at the Art of Inclusion Symposium, described as the work of 'shifting cultural institutions to reflect emerging society'.

- ACNI staff have **increased the connections** they have to minority ethnic artists living and working in Northern Ireland and to minority ethnic cultural and voluntary sector organisations and **increased their knowledge and experience** of the aspirations of and challenges faced by individuals and communities wishing to promote intercultural arts practice.
- In conferences and networking events, ACNI staff have been able **to signpost individuals and community groups** to other potential sources of financial and in-kind support; this is vital in ensuring that there is not over-dependence on any one agency or an expectation that one source of advice and support is appropriate for all development needs.

7.5 Wider Public Benefit

It is important not to over-state the wider public benefits of ICAP, as this was a relatively small-scale programme, with a short time-scale. As one interviewee very honestly said '*I'm sure our work does help social cohesion. When you bring people together there's bound to be benefit, but how or how well, I don't know.* '

The programme has been indicative of potential for wider public benefit in a number of important areas:

- Arts-led initiatives have helped to provide **a safe, non-threatening and positive space** where individuals and groups are able to explore similarities, differences and new ways of being and working together. Different art-forms and different models of arts practice offer different kinds of opportunities to address racism and promote intercultural dialogue and some of these were modelled in the programme.
- **New friendships** are noted by many of those who took part in the programme as an important outcome of their project; research suggests that friendship is an important way of reducing intolerance in any society.[18]
- Many of the projects have resulted in individuals and communities having new access to public institutions, other agencies working in Northern Ireland and beyond and to community and voluntary sector spaces – the programme literally '**opened doors**.'
- The visibility of the work of projects and Individual Artists in public arenas (e.g. the Southbank Centre, Culture Northern Ireland website, social media)

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[18] Research has yielded extensive evidence that positive intergroup contact does reduce intergroup prejudice and also impacts a range of other dependent measures (see Hewstone, 2009, for a review). This impact is greater when certain facilitating factors (i.e., common goals, cooperation, equal status, and institutional support) are present (Pettigrew & Tropp, 2006) http://www.researchgate.net/profile/Oliver_Christ/publication/47519956 (includes evidence from Northern Ireland

presents **a positive challenge to perceptions of Northern Ireland** as a closed society, living in the past.

8. Challenges of the ICAP programme

8.1 Ambition

The scale of the ambition which lay behind this programme was considerable, as can be seen from this extract from ACNI's Communication Strategy:

'*Key Messages*

This programme will support the cultural engagement of minority ethnic communities in arts activities across Northern Ireland.

This programme will develop the minority ethnic arts infrastructure and develop collaborative working, through arts and cultural activity, between new and existing communities.

This programme will support the professional development of minority ethnic artists living and working in Northern Ireland.

This programme supports community cohesion, increases awareness of diversity, develops good relations between new and existing communities and helps tackle racism in our society.'

It is arguable that each of these aims required a dedicated action plan and a minimum of the level of resourcing available for the whole programme to be able to make a noticeable impact. This was challenging, particularly because ACNI staff support for the programme was constrained.[19] This puts in perspective both what was achieved through the programme and what remains to be achieved.

The aims of the programme were also sometimes described differently, for example as 'to provide opportunities for minority ethnic communities across Northern Ireland to access the arts, using artistic activities as a creative vehicle to explore and highlight social issues that impede access and participation in the arts' [20] . This suggests that it may have been difficult for ACNI to communicate internally and externally what it hoped would be achieved through the programme.

8.2 Lack of Themes with a Shared Resonance

ACNI chose to assess applications against the themes of its Intercultural Arts Strategy (referenced in the introduction to this report). These link directly to the Northern Ireland Programme for Government and are hence immediately

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[19] Support came mainly from 2 pat-time members of staff, who had extensive additional portfolios
[20] Invitation to Tender for Evaluation

recognisable to politicians, civil servants and to well-established, professionalised community and voluntary sector organisations.

Qualitative interviews suggest that they did not resonate so easily with individual artists or with small-scale community and voluntary organisations; they did not always describe their work or the outcomes they achieved in those kinds of terms. This may have deterred some individuals and organisations from applying and certainly presented a barrier which many successful applicants felt they had to overcome. It also made it more difficult for some organisations to share the purpose of their project with participants and audiences, which was a lost opportunity in terms of 'spreading the word' about what ICAP was trying to achieve

8.3 The Evaluation Framework

It was vitally important for ACNI both to learn from the experience of implementing the ICAP programme and to be able to demonstrate to a wider constituency that an arts-led approach could have intrinsic value <u>and</u> help to build social capital. It therefore put in place a comprehensive evaluation framework for the programme.

However, the questionnaire-based framework was inappropriate for the age and language base of many of the programme participants and cumbersome for small-scale voluntary organisations that had neither the specialist skills nor the resources to administer lengthy questionnaires. ACNI staff and the evaluation team worked to simplify the questionnaires (in particular, those for participants and audience members) and ACNI held two workshops with project co-ordinators to support them with evaluation requirements. The evaluation team has worked hard to talk directly to as many participants, project organisers, participants and artists as possible. This report is based on a robust mix of quantitative and qualitative data, professional input and professional observation and uses data gathered through the evaluation framework without relying on it.

8.4 Missed opportunities

There have been some missed opportunities for dialogue, connection and profiling within the programme. These can largely be attributed to weaknesses in project design and lack of resources for post-award development work. These two areas should be given greater prominence in the design of any future programme.

9. Recommendations

There are four key recommendations drawn from learning from the programme. These are primarily intended for consideration by ACNI, but also have implications for the arts and voluntary sector in Northern Ireland, for other existing and

potential funders of work which promotes intercultural dialogue, and for policy-makers. The recommendations propose:

1. **Mainstreaming intercultural policy and practice across ACNI**
2. **Developing a Phase 2 ICAP programme**
3. **Support for continuation of the PICAS programme**
4. **Further advocacy for the benefits of intercultural arts practice**

8.1 Mainstreaming intercultural policy and practice across ACNI

There is a danger with any kind of special initiative, such as ICAP, that it comes to be regarded both within the sponsoring agency and externally as the sole example of that agency's intervention in a much needed area of policy and practice development. In the long term however, **opportunities for minority ethnic artists, arts administrators, participants, audiences and volunteers and for intercultural dialogue and collaboration must be developed across the whole of the arts infrastructure in Northern Ireland** if ACNI is to achieve its aim of 'creating many avenues for minority ethnic communities to access and participate in the arts in Northern Ireland and further afield.' This is vital both in fostering artistic innovation and in addressing inequalities in provision and access to services

To illustrate the point, ACNI was able to invest £300,000 of its resources in ICAP over three years. In one of those years (2013-2014), it invested £13.67 million in 113 Regularly Funded Organisations and those organisations had a combined overall income of £47.1 million. ACNI has begun to ask core funded organisations to quantify engagement levels (either as an audience member or participant) with people from ethnic minority backgrounds and to place greater weight on the ethnic composition of organisations we fund with a dedicated question to them about the ethnicity of board, artistic staff, managers and others.

An important focus of this work over the next three years should therefore be to take further action to strengthen understanding of intercultural policy and practice amongst all ACNI staff and to ensure that it is embedded in all ACNI's programmes of work. This might include, for example:

- Commissioning Cultural Competency training for ACNI staff; this should draw on examples from the ICAP programme, from elsewhere in the ACNI portfolio of client organisations and funded projects and programmes[21] and on the considerable experience of ACNI's Community Arts Officers to help

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[21] As an example, Sole Purpose Productions 'No More Traffik' about the sex trafficking industry, which was not funded through ICAP, http://www.artscouncil-ni.org/news/new-play-to-raise-awareness-of-human-trafficking

make the training specific to the needs of arts administrators. In the long term, a modified version of this training should form part of ACNI staff induction.[22]

- Carrying out an audit of selected Arts Council funding programmes (for example, SIAP, Arts for Older People, Re-imaging Communities or Small Grants to identify whether these might be strengthened in ways that either make them more easily accessible to participants/organisations from BME backgrounds or which ensure that the criteria for the programme 'nudge' all applicants to consider what opportunities the design of their project/programme might offer for intercultural collaboration. Care should also be taken to ensure that all new initiatives by ACNI are promoted to minority ethnic artists/administrators and to organisations with expertise in working with minority ethnic communities and in promoting intercultural collaboration.

- Seeking funding for the creation of a small Task Group comprising a voluntary sector organisation whose work is focussed on support for BME individuals and communities, an arts organisation with a developed intercultural arts practice, a large-scale arts organisation with a commitment to developing intercultural arts practice and a non-arts funder (for example, from one of the District Councils or from an agency such as the Heritage Lottery Fund), an ACNI officer and an experienced facilitator/writer. The Task Group[23] would be commissioned to develop a set of guidelines for arts organisations of all kinds wishing to extend the range of opportunities they can offer to ethnic minority communities and individuals as artists, administrators, volunteers, Board members, participants and audiences. These guidelines should then be made available on-line and in print.

- Re-visiting and up-dating the Action Plan attached to the Intercultural Arts Strategy, paying particular attention to the role of Regularly Funded organisations in playing a leadership role in reviewing and strengthening the many avenues they can offer to individuals and groups from minority ethnic communities to access and participate in the arts and in networking with leading organisations in this field in the British Isles and internationally.

- Curating a selection of images and videos of the work of artists and organisations who received an ICAP Award on the 'About' page of the Intercultural Arts section of the ACNI website as a further inspiration to visitors to the site.

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[22] As experienced trainers, we believe there are huge professional and personal development benefits in face-to-face, group-based training. However, resources are now increasingly being made available on-line, e.g. at http://friendsnrc.org

[23] It will be difficult for voluntary and arts organisations to commit to such a Task Group without reimbursement; a budget for the commission should allow for fees and expenses to be paid

2. Develop a Phase 2 Intercultural Arts Programme (2017-2020)

It is recommended that ACNI use its own resources and seek additional resources to fund **a second, smaller-scale phase of the Intercultural Arts Programme.**[24] Individual artists should not be funded through this phase of the programme; instead, the Support for the Individual Artist Programme should be reviewed and strengthened, to ensure that artists from minority ethnic backgrounds are supported to apply to this programme directly. Minority ethnic artists should feel able to apply for support to ACNI on the basis of an intended programme of work, which may or may not involve intercultural practice. It is possible that financial resources could be secured from a Trust or Foundation to help specifically with this transition process – for example, with support for mentoring and/or coaching and/or with designated bursaries.

The Phase 2 programme should be more limited, to enable ACNI staff to focus on supporting organisations with robust project design and development support after they have received an Award. For excellent reasons, priority was given in this phase to stimulating applications to ICAP through pre-award activity, for example, through the PICAS programme and through the considerable informal advice and support offered by ACNI staff. The key to long-term impact, embedding and legacy, however, lies in what happens after an Award has been made; in high-quality delivery, in a range of positive connections to a wider infrastructure, in considered reflection and planning for future activity, and in encouraging organisations to see arts-led approaches as an integral element of their overall programme of work. A more limited Phase 2 programme might involve 15 Awards over a three year period (less if the period of funding was two years). It should be possible for an arts organisation to be the lead, but not sole, partner in making an application, if they have expertise in and commitment to intercultural arts practice.

A consequence of adopting such an approach would inevitably be to disappoint some organisations who are hoping that ICAP will continue in its present form and that they will be successful in submitting an application to it. An increasing emphasis on the Intercultural Arts Strategy across all ACNI programmes should mean that some of those organisations could apply to other programmes for support and/or partner with appropriate Regularly Funded organisations to produce work that is mutually beneficial. Strong strategic advocacy for the benefits of intercultural arts practice should also lead to other agencies that fund the arts recognising and supporting the work that these organisations are hoping to undertake.

- The findings of the evaluation suggest that a Phase 2 programme might:

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[24] We note, for example, that the priorities for the Peace 4 programme include 'building positive relations at a local level'

- Develop **simplified 'programme specific criteria'**. Whilst ACNI does need to set out in its rationale for the programme clear themes which are linked to the Programme for Government, the use of these themes as criteria for applications to the programme has been problematic. Organisations and individual artists have struggled to understand and explain how the work they are proposing fits with the criteria, their complexity means they have rarely been shared openly with participants or audiences and they have led, in some cases, to a tendency to over-claim outcomes. A much simpler set of specific criteria, such as 'encouraging intercultural collaboration and/or supporting anti-racism through the arts' might be more effective
- Promote more widely with organisations applying to the programme **the criteria which ACNI uses to assess all its applications** – quality of artistic activity, public benefit and quality of management/financial probity/viability – and support those organisations who receive Awards to increase their ambition and strengthen their capacity in these three areas.
- **Promote attention to high quality diagnosis, design and delivery**, strong partnerships between project co-ordinators and artists, engagement of participants and audiences from a range of British, Irish and minority ethnic backgrounds, innovative artistic content and well-planned follow-up activities.
- **Encourage applicants to demonstrate how they will network, make informal connections, or develop formal partnerships with the wider infrastructure** in their locality and/or in other parts of Northern Ireland – for example, with professional arts venues and organisations, with district councils and with voluntary organisations with different but relevant expertise to them. Successful applicants will have much to teach others and will also benefit from the expertise of others.
- Ensure that applicants consider fully and that funding supports t**he public profile of a project** (e.g. performances, exhibitions, marketing materials, press packs, invitations to key local opinion-formers). At this stage of intercultural arts development in Northern Ireland, there is a likelihood that a great deal of the work created is connecting with individuals who are relatively open to learning more about others and less ready to pre-judge, audiences who are supporting their friends and family and organisations who readily accept the need to widen the base of artists they work with. It is important strategically to have an impact on the widest possible section of the general public.
- **Promote and develop reflection and self-evaluation practices** in successful Phase 2 organisations to help them in planning future work.

3. Support a continuation of the PICAS programme

Community Arts Partnership is seeking funding from a variety of sources to enable it to continue the PICAS programme and it is recommended that ACNI support it in this process. Two elements of the programme stand out as particularly significant in terms of this evaluation, although it should be stressed that all of them are important:

- The seminars which PICAS has organised on rights and responsibilities of independent artists, arts organisations and community groups. Minority ethnic artists can be particularly vulnerable to unintended (and occasionally, unfortunately, intended) exploitation by those employing them and may also find it difficult to know what can legitimately be required of them and what is not generally regarded by other independent artists as acceptable. Equally organisations who are seeking to develop their work with minority ethnic individuals and communities and to develop intercultural arts practice can benefit from time to consider the rights and responsibilities of all concerned.
- The role played by the PICAS co-ordinator in signposting and advising individuals and groups. This is sometimes the element of a programme that can be most difficult to 'sell' to a potential funder, yet it will be this low level, informal activity which encourages people to look beyond one funder and one programme for support with their ideas, which helps broker meaningful connections between professional arts organisations and voluntary sector groups and which, above all, helps to build trust and relationships over time.

There is also considerable potential for PICAS to develop its artists' training programme to help develop awareness and action in a wide range of professional and voluntary arts organisations.

At the same time, it is important to recognise that PICAS cannot meet the development needs of all artists at all stages of their careers or of all arts organisations and that it will not always be an appropriate method of meeting those needs. Organisations like Visual Arts Ireland, Arts and Business NI, Culture Northern Ireland, Voluntary Arts Ireland have a part to play in ensuring that minority ethnic artists and organisations have full access to their resources and opportunities and in understanding and promoting the benefits of intercultural arts practice more widely.

4. Develop further approaches for advocacy and influence

ACNI is currently the only public body in Northern Ireland which has a dedicated policy supporting interculturalism. It is therefore uniquely placed to learn, both from its own experiences of implementing this policy and from the direct

experience of arts organisations, individual artists and their partners, about the opportunities and challenges of proactively addressing issues of racial equality and intercultural dialogue and to advocate for the overall benefits of taking this kind of approach.

For the next three years it might **target its advocacy and its opportunities for influence in the following priority areas:**

1. Those agencies working in Northern Ireland who have funding or access to funding which could be invested in intercultural arts practice, for example Heritage Lottery Fund, the Big Lottery Programme, the British Council, National Museums Northern Ireland and the newly established District Councils
2. Trusts and Foundations who are able to offer support to organisations in Northern Ireland and who may be attracted to helping to meet the challenges of developing intercultural arts practice in a society which is still addressing issues of discrimination, sectarianism and intolerance, for example the Paul Hamlyn Foundation, the Esmee Fairburn Foundation, the Rayne Foundation and the Community Foundation for Northern Ireland
3. Regularly Funded Organisations, to encourage them to consider how best to design their programmes of work to help promote intercultural collaboration and widen opportunities for participation by minority ethnic individuals and communities
4. Colleges, universities and schools encouraging them to consider how best to promote the value of careers in the creative industries to young people from minority ethnic backgrounds and to their families

The responsibility for advocacy and influencing does not rest only with ACNI; community organisations, arts organisations and individual artists can all play a part by ensuring, for example, that they invite local politicians to their events, by making the best possible use of local media coverage and designing their programmes and projects to profile and promote the value of intercultural arts practice.

10. Summary

The report describes a rich variety of work undertaken through the ICAP programme; it does not describe the full range of work being undertaken in the arts sector in Northern Ireland to promote the themes proposed in ACNI's Intercultural Arts Strategy. There are, for example, professional arts organisations like Wheelworks, Beyond Skin, Terra Nova and Arts Ekta who see intercultural dialogue and involvement of ethnic minority artists, participants and audiences as a priority for their work and other organisations who are working pro-actively to reflect the changing nature of Northern Ireland in their organisational structures

and programmes. This needs to be taken into account in establishing an accurate baseline for intercultural arts practice in Northern Ireland, which will be needed to monitor the long-term impact of ACNI's Intercultural Arts Strategy.

Doors have undoubtedly been opened through the ICAP programme, helping to build social capital[25], the personal, relational and organisational resources available to improve community life and solve social problems. The programme has also enabled participants and audiences across Northern Ireland to work with a wide range of professional artists and enjoy making, presenting and experiencing innovative art works This represents the beginning of an exciting and inspiring journey, a journey that will continue and expand over many decades to come.

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[25] http://luskin.ucla.edu/sites/default/files/nelson_concord.pdf The Concord handbook explains that social capital is the mortar of civic engagement and community involvement

Appendix 1: Demographic Profile

The 2011 Census showed that 1.8 % of the usually resident population of Northern Ireland belonged to minority ethnic groups in 2011, more than double the population in 2001 (0.8%).

Percentage of all usual residents in ethnic group

Source: NI Census 2011 **Table KS201NI: Ethnic Group**

White	Chinese	Irish Traveller	Indian	Pakistani	Bangladeshi	Other Asian	Black Caribbean	Black African	Black other	Mixed	Other
98.21	0.35	0.07	0.34	0.06	0.03	0.28	0.02	0.13	0.05	0.33	0.13

The proportion of the usually resident population born outside Northern Ireland rose from 9.0 per cent (151,000) in 2001 to 11 per cent (202,000) in 2011 and English was not the main language for 3.1% (54,500) of usual residents aged 3 years and over.

The Detailed Characteristics for Northern Ireland on Ethnicity, Country of Birth and Language (2013), builds on the 2011 Census and offers valuable information for arts, cultural and community organisations wishing to promote intercultural arts policies and practice. Findings show that:

- Usual residents from the Asian, Black, Mixed or Other main ethnic groups had younger age profiles than those who were of White ethnicity. There is also a low proportion of usual residents born in the EU accession countries who were aged 35 and over (27 per cent), including 25 per cent of those born in Poland and 27 per cent of those born in Lithuania.
- Over a third (35 per cent) of usual residents aged 16-74 in employment who were of Asian ethnic origin worked in Professional occupations (including 22 per cent as Health professionals), more than double the proportion of people of White ethnicity (17 per cent). People of White ethnicity were more likely than those from other main ethnic groups to be employed in Administrative and secretarial occupations (14 per cent), more than double the proportions of those from the Other or Asian ethnic groups (6.7 per cent and 5.0 per cent respectively).
- Usual residents born outside Northern Ireland were more likely than those born in Northern Ireland to live in the Private rented sector (36 per cent versus 13 per cent) and less likely to live in Owner-occupied accommodation (54 per cent versus 74 per cent). Usual residents born outside Northern Ireland were also less likely than those born in Northern Ireland to live in properties owned by the NIHE (7.6 per cent versus 10 per cent) or Housing Associations (2.5

per cent versus 2.8 per cent), although the differences were less marked. On Census Day 2011, over three-quarters (76 per cent) of usual residents born in the EU accession countries were living in the Private rented sector, ranging from 72 per cent of those born in Latvia to 82 per cent of those born in Slovakia.

- Probably influenced by their younger age profiles, those born in the EU accession countries, in countries which were members of the EU before 2004 or in other countries had higher levels of both employment (77 per cent, 65 per cent and 64 per cent respectively) and economic activity (85 per cent, 76 per cent and 74 per cent respectively) than those born in Northern Ireland (57%)

- While very high proportions of usual residents aged 3 and over whose main language was Tagalog / Filipino (99 per cent), Irish (Gaelic) (98 per cent) or Malayalam (92 per cent) could speak English well or very well, lower proportions of those who spoke mainly Chinese (61 per cent), Lithuanian (62 per cent), Slovak (64 per cent), Polish (66 per cent), Russian (66 per cent), Hungarian (68 per cent), Latvian (71 per cent) or Portuguese (73 per cent) could speak English well or very well.

- Two-fifths (41 per cent) of the 2,700 usual residents aged 3 and over who could not speak English at all spoke mainly Polish, 14 per cent spoke mainly Lithuanian, 6.4 per cent spoke mainly Chinese, 4.6 per cent spoke mainly Slovak and 4.5 per cent spoke mainly Portuguese.

Appendix 2 Thanks

The evaluation team would like to thank the following individuals and organisations who have given up their time to share their experience and expertise with us

Organisations who received ICAP Awards
Accolade
Belfast Migrant Centre
Lagan Village Youth and Community Centre
Belfast Friendship Club
African/Caribbean Support Organisation Northern Ireland (ACSONI)
Craigavon Intercultural Programme (now Community Intercultural Programme)
Dungannon Youth Resource Centre
Castlereagh Intercultural Friendship
North West Sikh Association
Success Dragon and Lion Dance Association
Welcome Project
Creggan Education and Research Services
Cookstown and Western Shores Area Network
And all those organisations who have submitted evaluation forms

Individual Artists who received ICAP Awards
Anushiya Sundarlingam
Shannon Sickles
Amita Ravikarana
Paula Guzzanti
Shelley Tracey
Martin Devek
Raquel Mackee
Judit Zirczi
Thomas Annang
And all those artists who have submitted evaluation forms

ACNI Steering Group
Conor Shields
Katy Radford

ACNI staff
Graeme Stevenson
Fionnuala Walsh
Joan Dempster
Lizzie Devlin
Julianne Skillen

Individuals
Charo Lanao-Madden (PICAS Programme Co-ordinator)
All participants in Symposium, 'The Art of Inclusion'
All participants at event organised as part of CAP conference

Appendix 3: Intercultural Arts Programme Performance Outcomes Indicators

Desired Outputs	Outputs Achieved	Desired Outcomes	Outcomes Assessment of Achievement	Indicator	Where evidence can be seen
Intercultural Arts Grant – 32 projects over 3 years	31 projects funded	Promoting exchanges between different cultural groups within society	Evidence suggests this was achieved in all projects although level and depth of exchange varied	Increased desire to participate in inter-community projects	Participant questionnaires
				Number of projects involving individuals from both indigenous and migrant populations	Participant questionnaires and project organisers' returns
				Increased understanding of other cultures and traditions	Participant questionnaires
Minority Ethnic Individual Artists Awards – 30 artists over 3 years	20 Awards made	Developing collaborative working, through arts and cultural activity between new and existing communities	Evidence suggests this was achieved in most projects to some extent. This outcome could be strengthened further	Number of collaborative projects between groups representing indigenous and migrant groups	Project organisers' returns and qualitative interviews
				Improved formal and informal networks	Participant questionnaires and qualitative interviews
Artist in the Community Awards - 15 artists over 3 year period	2 Awards made	Promoting cohesion and integration for a shared and better future for all	Evidence suggests that projects provided visible illustrations of cohesion and integration	Increased participant social and group networks Improved participant language skills	Qualitative interviews Limited evidence of this

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				Number of participants feeling part of the community	Participant questionnaires
				Number of participants feeling less isolated	Evidence not available
Intercultural Arts Support Programme	Delivered	Increased understanding of the diversity that exists in Northern Ireland	Evidence suggests that all projects achieved this outcome	Increased respect and understanding for other's ethnic background	Participant and audience questionnaires
				Number of ethnic groups represented in the programme	Project organisers' returns, artist profiles, qualitative interviews
				Participants agreeing that the arts is open to everyone regardless of ethnic background	Not tested
Interim and Final Programme evaluation	Delivered	Working to tackle racism between new and existing communities in Northern Ireland	A small percentage of programme activity addressed this issue directly	Participants agreeing that racism has no place in NI society Reduced participant fear of crime Number of participants feeling less threatened	Not tested
Disseminate key findings		Improved cultural identity	Evidence suggests this outcome was achieved	Number of participants feeling more confident as a result of the project	Participant questionnaires Artist/facilitators returns

		Number of participants expressing satisfaction at showing others' their creativity	Participant questionnaires Artist/facilitators returns
		Increased confidence in expressing cultural identity	Participant questionnaires Artist/facilitators returns
		Number of participants reporting improved wellbeing	Not tested[26]
Deliver conference	'Art of Inclusion' Symposium		

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[26] Evidence collected through the evaluation illustrates that the programme promoted the key elements of the Five Ways to Wellbeing, a set of evidence-based actions which promote people's wellbeing (www.fivewaystowellbeing.org): Connect, Keep Active, Take Notice, Keep Learning, and Give.