

Laganside Corporation
Clarendon Building
15 Clarendon Road
Belfast BT1 3BG
Northern Ireland

Telephone (028) 9032 8507
International +44 28 9032 8507
Facsimile (028) 9033 2141
Textphone (028) 9024 8609
Email info@laganside.com

www.laganside.com



LAGANSIDE CORPORATION

THE PUBLIC ART POLICY

EQUALITY IMPACT ASSESSMENT REPORT

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EXECUTIVE SUMMARY

- A. Laganside Corporation is a non-departmental public body created by the Laganside Development (Northern Ireland) Order 1989. The Corporation is a small organisation whose parent department is the Department for Social Development.
- B. The Corporation's Object is the regeneration of the designated area (Appendix 1).
- C. *The Encouragement of Public Art & the Development of Arts Related Activities Within the Area (Public Art) policy states:*
- '...Laganside's role is both to encourage and commission public art and to this end to work in partnership with landowners, developers, artists and interest groups...Public art and art related activities will be developed within the context of Corporate Plan priorities, area development frameworks and a Laganside Arts Strategy.'*
- D. 'Art related activities' referred to in the policy statement is within the context of public artwork.
- E. The Public Art policy equality impact assessment covered:
- Community Involvement
 - Art content
 - Artist selection process
- F. Initial screening of the policy indicated that symbolism in artwork is of importance to particular groups. The equality impact assessment (EQIA) of the policy, initially based on community involvement, art content and the artist selection process, was extended during consultation to take account of the Arts Panels. The layout of this report follows the guidelines issued by the Equality Commission.
- G. Comment received during the EQIA consultation period covered a range of views, which were not always specific to Laganside's policy, e.g., from concern expressed generally around equality monitoring information on artists, to one

consultee commenting that art organisations cannot always stretch a project to 'fit' everything. However, it was concluded that the policy is good and fair.

- H. On the basis of the information gathered and the comments collated during the consultation period (Appendix 4), the policy does not appear to cause an adverse impact on any Section 75 group; hence mitigation measures or alternative policies are not necessary.
- I. Laganside Corporation considered if there were any actions which might better achieve the promotion of equality of opportunity. The following actions which will also form the basis for monitoring the policy were concluded, Laganside Corporation will:
- Monitor any equality of opportunity complaints which may result from the implementation of this policy
 - Monitor community involvement
 - Consider how best to capture information, e.g., using the Awareness and Attitude survey.
 - Keep under review the criteria for the selection of artworks
 - Keep under review the criteria and process for selecting artists
 - Await the outcome of the voluntary monitoring system put in place by the Arts Council
 - Keep under review the makeup of the Panels
 - Review the outputs of the Public Art Strategy
 - Review the 'Arts Trail' leaflet

INTRODUCTION

1. Laganside Corporation is a non-departmental public body created by the Laganside Development (Northern Ireland) Order 1989 which came into operation in May 1989. The Corporation is a small organisation, whose parent Department is the Department for Social Development. The Object and Powers of the Corporation are described in Part III of the Order as follows:
2. The Object of the Corporation shall be to secure the regeneration of the designated area. A map showing the Laganside Corporation designated area is attached as Appendix 1.
3. The Object is to be achieved in particular by the following means:
 - a. by bringing land and buildings into effective use.
 - b. by encouraging public and private investment and the development of existing and new industry and commerce.
 - c. by creating an attractive environment.
 - d. by ensuring that housing, social, recreational and cultural facilities are available to encourage people to live and work in the area.
4. Within this legislative context the aims of the Corporation are set out in its current Corporate Plan as:
 - ◆ Secure the regeneration of the Laganside area within an agreed strategy for the regeneration of Belfast.
 - ◆ Commit to the principles of equality, human rights and the targeting of social need.
 - ◆ Provide significant long-term economic, social and recreational benefits for the citizens of Northern Ireland.
 - ◆ Engage and secure the participation of local communities in the regeneration of the Laganside area.
 - ◆ Contribute to the development of a positive international image of Belfast leading to increased investment, and encouraging tourism.

SECTION 75 REQUIREMENTS

5. Section 75 of the Northern Ireland Act (the Act) requires the Corporation in carrying out its functions to have due regard to the need to promote equality of opportunity:
 - ♦ Between persons of different religious belief, political opinion, racial group, age, marital status or sexual orientation.
 - ♦ Between men and women generally.
 - ♦ Between persons with a disability and persons without.
 - ♦ Between persons with dependants and persons without.

6. In addition and without prejudice to its obligation above the Corporation shall, in carrying out its functions, have regard to the desirability of promoting good relations between persons of different religious belief, political opinion or racial group.

7. Schedule 9 of the Act requires the Corporation to set out in an Equality Scheme how it proposes to fulfil the duties imposed by Section 75. The Equality Commission approved Laganside Corporation's Equality Scheme in August 2001. The approved Equality Scheme sets out the arrangements for assessing and consulting on the likely impact of policies adopted or proposed to be adopted by Laganside Corporation on promotion of equality of opportunity. Initial screening of *The Encouragement of Public Art & the Development of Arts Related Activities Within the Area (Public Art)* policy indicated that there may be possible impact in four of the nine Section 75 categories, namely religion, political opinion, race and disability.

POLICY

8. Laganside considers the provision of public art is an integral aspect of a regeneration strategy which seeks to create distinctive and memorable public places which are the setting for private investment and for residential, commercial and leisure activity.
9. Laganside will seek to 'connect people, places and art' through establishing links between art and its audiences, people and places, public and private interests. Laganside's role is both to encourage and commission public art and to this end to work in partnership with landowners, developers, artists and interest groups.
10. Public art and art related activities will be developed within the context of Corporate Plan priorities, area development frameworks and a Laganside Arts Strategy. An Arts Advisory Panel comprising representatives of Belfast City Council, the Arts Council, funders of public art and recognised professional and community arts organisations will meet regularly and advise the Board on such matters.
11. Best practice will be sought in the commissioning of public art. Developers will be encouraged to incorporate art within regeneration schemes.

BACKGROUND

12. The initial screening process, documented in Laganside Corporation's Equality Scheme, considered the following criteria:

- a. Is there any evidence of higher or lower participation or uptake by different groups within the nine categories?
- b. Is there any evidence that different groups have different needs, experiences, issues and priorities in relation to the particular main policy area?
- c. Is there an opportunity to better promote equality of opportunity or good relations by altering policy or working with others in Government or the community at large?
- d. Have consultations in the past with relevant representative organisations or individuals within groups indicated that policies create problems that are specific to them?

13. The results of this initial consideration are shown below:

Policy	(a)	(b)	(c)	(d)
Public Art		X	X	X

14. Under question b) symbolism of artwork is of importance to particular groups, and Laganside has sought advice on access for disabled people to public art works.

15. In considering question c) the positive response indicated an opportunity to encourage development of Cathedral Quarter as an arts/cultural quarter accessible to all groups and shared by the community at large.

16. In response to question d) consultations in the past revealed one group raised concerns over the content of a mural.

17. The table below identifies possible impact resulting from the screening process:

Policy	Religion	Political Opinion	Gender	Race	Disability	Age	Marital Status	Dependants	Sexual Orientation
Public Art	X	X		X	X				

18. From this initial screening process it was considered that four of the nine Section 75 categories, namely: religion, political opinion, race and disability might experience a possible impact.

19. Religion, political opinion and race were identified as categories which may experience a possible impact as symbolism in artwork is of importance to particular groups within these categories.

20. As stated in para.14 accessibility to public art works may impinge on disabled people and advice on access for disabled people has been sought.

21. For clarification, 'art related activities' referred to in the policy statement is within the context of public artwork.

22. The equality impact assessment of the Public Art policy concentrated on the likely equality impact in the following key areas:

- Community involvement
- Art content
- Artist selection process

23. During formal consultation it became apparent that the composition of the Arts Advisory/Selection Panels should also be included.

DATA COLLECTION & CONSULTATION

24. In order to collate relevant information to help assess whether there is or likely to be an adverse impact of the Public Art policy on any group within the Section 75 categories including each of the groups identified, the following actions were undertaken:

Community Involvement

24.1.1 Laganside Corporation's Awareness and Attitude survey (2001) was checked for relevant information.

24.1.2 Arrangements for community involvement were considered.

Art Content

24.2.1 Criteria for selection of works were considered.

Artist Selection Process

24.3.1 Criteria for selecting artists were considered.

Arts Advisory/Selection Panels

24.4.1 The role and the membership of each Panel was considered.

Consultation

24.5.1 It was imperative that Laganside Corporation, through consultation, was aware of the views that consulted groups may have regarding the EQUALITY IMPACT issues specific to this policy, hence Laganside Corporation, through an EQIA consultation document, sought comment on the EQUALITY IMPACT issues specific to the *Public Art* policy.

24.5.2 In addition to relevant interest groups, the Equality Commission and other public bodies, voluntary, community and trade union groups, Laganside Corporation consulted with other groups with a legitimate interest in the policy.

24.5.3 50 organisations were sent a copy of the consultation document. 59 additional individuals/organisations and members of the Cathedral Quarter

Forum (approx.100) were specifically advised that the EQIA consultation document was available and were sent an invitation to comment.

24.5.4 The availability of the EQIA consultation document was advertised in the Belfast Telegraph, Irish News and Newsletter on 14th January 2002. The EQIA consultation document was also available on Laganside Corporation's website during the consultation period.

24.5.5 Two consultation meetings were organised, one a general meeting and the other as an integral part of the Arts Advisory Panel meeting. Following the commitment given in the Equality Scheme, the Corporation specifically considered the following consultation meeting arrangements:

- ◆ the time of day – the general meeting was held during lunchtime, so consultees were not away from the workplace too long and hence there would be a negligible effect on their working day. A working lunch was provided. The other meeting, attended by Arts Advisory Panel members was held late afternoon by prior arrangement with the members.
- ◆ the appropriateness of the venue – it was held in the conference room of a Laganside 'managed workspace' building in Cathedral Quarter. The location was central, serviced by public transport and accessible to those with disabilities.
- ◆ how the event was to be run – the general meeting had an agenda which incorporated brief presentations and small discussion groups. The Arts Advisory Panel meeting had an agenda incorporating open discussion.
- ◆ the use of appropriate language – Laganside endeavoured to keep communications, including discussions, as 'jargon-free' as possible.
- ◆ whether a signer was necessary – invitees were asked if they required any special arrangements.
- ◆ the provision of childcare – invitees were asked if they required any special arrangements.

- 24.5.6 163 invitations to attend the general meeting were sent. The invitation included a pre-paid self-addressed return envelope.
- 24.5.7 Invitations to the Arts Advisory Panel meeting were posted to the 8 Arts Advisory Panel members.
- 24.5.8 The consultation period ran from 14th January to 15th March 2002.
- 24.5.9 Laganside Corporation put in place arrangements which enabled relevant information to be available in Braille, large print, and audiocassette and minority languages to meet the needs of those not fluent in English.

KEY FINDINGS

25. From the actions set out in paragraph 24, the following information has been ascertained:

Community Involvement

25.1.1 The Attitude and Awareness survey records 27% resident, 13% business respondents thought that 'Arts Projects' should be developed in the future at Laganside.

25.1.2 Community involvement has been twofold:

- ♦ Involvement of the community in the selection of artists and representation on selection panels
- ♦ Involving the community in the design of projects where appropriate.

25.1.3 Community/local representatives have been involved in the selection of 4 key art projects to date.

25.1.4 There has been community involvement in the design of a number of art projects including commissions, e.g., a number of Primary Schools and a day centre along the route of the Farset river were invited to be involved in the design of images on the 'Bigfish'.

25.1.5 The community have also been involved in the design of the artworks, which secured Sustrans funding, along the River Lagan pathways. The location of the works was the basis for determining which community groups were involved, i.e., communities adjacent or in close proximity to the site location.

25.1.6 Section 75 information was not requested for community involvement.

25.1.7 Appendix 2 sets out where the artworks are located within the Laganside area and whether the community have been involved in the artworks.

Art Content

25.2.1 The main criteria for selection of works are:

- ♦ Quality of design
- ♦ Suitability of scale
- ♦ Imagery
- ♦ Choice of materials
- ♦ Colour and texture
- ♦ Environmental context
- ♦ Function and usage of proposed site (business, community, visitors)
- ♦ In selecting an artist, the capability to deliver will also be assessed.

25.2.2 The content of the art is based on a number of key issues including the main criteria above. All artworks commissioned by Laganside are considered site specific and thus are designed to fit into a particular space and theme.

25.2.3 The production of the design can be divided by two options:

- Artist designed
- Artist designed with community input in the design process

The type of content is normally addressed in the artist brief, i.e., whether the work should involve the community in the design, or an artist has been given the task of producing a unique design.

25.2.4 The location of the artwork is interlinked with Laganside development/community programme priorities.

25.2.5 Laganside Corporation seeks to ensure that the designated area (Appendix 1) is a 'neutral area' where all groups will feel comfortable.

Artist Selection Process

25.3.1 There are a number of options available for selecting an artist:

- ◆ Open competition – national and international publicity (press/art magazines)
- ◆ Limited competition – 4 - 6 artists short listed, fee paid to develop proposal and maquette (small scaled model of art piece)
- ◆ Direct invitation – choosing a specific artist for particular reasons
- ◆ Purchase of existing work – direct from studio, gallery or open submission

Appendix 2 details the procurement option for each work commissioned by Laganside to date.

25.3.2 The majority of artworks to date have been procured by Open Competition.

25.3.3 Several artworks have been procured by limited competition, including some small-scale community artworks. In some cases Laganside worked with Sustrans who originally advertised through open competition.

25.3.4 Laganside reserves the option to procure by direct invitation in exceptional circumstances. Such invitation would be subject to Laganside procurement procedures and consideration by the Arts Advisory Panel.

25.3.5 In some instances artistic features may be an integral part of the design and procurement of public realm/physical infrastructure. In such cases the design consultants and works are procured within Laganside procurement guidelines based on competitive tender. For example public realm works at Lanyon Place include a feature referred to as 'The Pharos'.

25.3.6 Laganside has purchased one existing artwork to date i.e., 'Sheep on the Road'. Laganside prefer to commission new artworks, integrating them into newly designed spaces. New works also command the option of potential leverage (Lottery funding) for the artwork.

25.3.7 Section 75 information is not requested from the artists applying for selection.

Arts Panels

Arts Advisory Panel:

25.4.1 An Arts Advisory Panel, representing local and national art interest, makes art recommendations to the Laganside Board. The Arts Advisory Panel takes an overview and advises Laganside on art strategy.

25.4.2 The Arts Advisory Panel members are nominated from their relevant organisations and they represent a wide range of public art interests.

The Arts Advisory Panel currently comprises representatives of:

- ♦ Laganside Board
- ♦ Arts Council for NI
- ♦ Belfast City Council
- ♦ Arts and Business
- ♦ Community Arts Forum
- ♦ Artists Association of Ireland
- ♦ Sculpture Society of Ireland
- ♦ Royal Society of Ulster Architects

25.4.3 In terms of commissioning works, the Arts Advisory Panel has been involved in the recommendation and location of art works e.g. 'Sheep on the Road' and 'The Voyage of St. Brendan'.

25.4.4 Overall responsibility rests with the Laganside Corporation Board. The Minister (Social Development), following open competition, appoints board members.

25.4.5 Section 75 information is not collected from the Arts Advisory Panel members.

Arts Selection Panel:

25.4.6 In terms of newly commissioned large-scale works a separate Arts Selection Panel is devised, which varies slightly from the Arts Advisory Panel. The Arts Selection Panel includes representatives of:

- ♦ Laganside Board
- ♦ Laganside Staff
- ♦ Relevant landowners/funders
- ♦ Community/local business interest
- ♦ Arts Council and/or Belfast City Council
- ♦ An artist, usually nominated by Artist Association of Ireland or Sculpture Society of Ireland.

25.4.7 This formula has been used in the majority of cases including the artworks: 'Bigfish', 'Starboard' and 'Dividers'. The Arts Selection Panel are, in most cases, assisted by a support team, which include varying interests such as an engineering advisor, landscape design advisor, architectural advisor, arts consultant and Laganside staff.

25.4.8 Section 75 information for the Arts Selection Panel members is not collected.

Consultation

25.5.1 29 requests for a copy of the EQIA consultation document were processed.

25.5.2 2 consultation meetings were arranged; a general meeting, and an Arts Advisory Panel meeting.

General consultation meeting:

25.5.3 In response to 163 invitations, which included postage paid self-addressed return envelopes, posted to groups/individuals informing them of the general meeting, 19 replies were received and 9 people attended the actual meeting.

25.5.4 Consultees who attended the meeting were subsequently sent a list of key comments made during that meeting.

Arts Advisory Panel consultation meeting:

25.5.5 In response to 8 invitations posted to Arts Advisory Panel members, 3 attended the consultation meeting.

25.5.6 The three attendees were sent a list of the key comments made during that meeting.

Consultation comments:

25.5.7 A total of 1 e-mail and 2 written responses to the consultation document were received.

25.5.8 The comments received during the consultation period are set out in Appendix 4. The comments were assessed under 8 headings:

- ♦ Policy
- ♦ Art Content
- ♦ Artist Selection Process
- ♦ Monitoring
- ♦ Panel
- ♦ Section 75 groups
- ♦ Community
- ♦ Miscellaneous

CONCLUSIONS

26. From the actions set out in paragraph 24 above, the following have thus far been concluded:

Community Involvement

26.1.1 The Laganside Awareness and Attitude survey is a measure of public and business awareness of and attitudes towards the area and infrastructure within Laganside's remit. The results from the policy do not appear to indicate that the Public Art policy causes or is likely to cause a differential impact upon any Section 75 group(s).

26.1.2 Comments from consultees regarding community involvement are set out in Appendix 4. Taking account of the comments the consultees did not suggest the Arts policy negatively impacts on any community, indeed, one consultee saw art as promoting community relations.

26.1.3 There is community representation on the Arts Panels and this combined with robust artist briefs will lessen the risk of impact on those groups to whom symbolism in art is important.

Art Content

26.2.1 The criteria for selecting works are clearly set out in paragraph 25.2.1.

26.2.2 Comments from consultees regarding art content are set out in Appendix 4. Consultation comments regarding criteria suggest that, in themselves the criteria do not appear to adversely impact on any Section 75 group.

26.2.3 As stated in paragraph 19, symbolism in art is of importance to particular groups and consultees commented that having a robust

artist brief and community input, where appropriate, will lessen the risk of impact on these particular groups.

Artist Selection Process

26.3.1 As stated in paragraph 25.3.1, there are a number of options available for selecting artists.

26.3.2 Comments from consultees regarding art content are set out in Appendix 4. From the comments received during the consultation event the general consensus was that the artist selection process appears rigorous and not unfair.

25.3.3 The number of artists responding to each competition varies:
29 responses (Dividers – Clarendon Dock)
2 responses (Homage to the Lagan – Governors Bridge)
The average is approximately 7.

Arts Advisory/Selection Panels

26.4.1 Current memberships of the Art Panels are set in paragraphs 25.4.2 and 25.4.6.

26.4.2 Comments from consultees regarding the advisory/selection panels are set out in Appendix 4. Whilst there was some comment around the age of Panel members, in general the consultees thought that the makeup of the Panels should be reviewed from time to time as best practice. It was not suggested that the membership of the panels should comprise a representative from each Section 75 category.

Consultation feedback

26.5.1 A group of senior staff carefully considered each consultation comment.

26.5.2 Comment received during the EQIA consultation period covered a range of views, which were not always specific to Laganside's policy, e.g., from concern expressed generally around gathering equality monitoring on artists, to one consultee commenting that art organisations cannot always stretch a project to 'fit' everything. However, it was concluded that the overall policy is good.

27. In terms of monitoring the policy Laganside Corporation will:

Community Involvement

27.1.1 Monitor community involvement

27.1.2 Consider how best to capture information, e.g., using the Awareness and Attitude survey.

Art Content

27.2.1 Keep under review the criteria for the selection of artworks

Artist Selection Process

27.3.1 Keep under review the criteria and process for selecting artists.

27.3.2 Await the outcome of the voluntary monitoring system put in place by the Arts Council.

Arts Advisory/Selection Panels

27.4.1 Keep under review the roles of the Panels

28. In addition to the actions above, Laganside Corporation will also:

- Review the outputs of the Public Art Strategy

- Monitor any equality of opportunity complaints which may result from the implementation of this policy
 - Review the 'Arts Trail' leaflet
29. Laganside Corporation will publish monitoring results as set out in the Equality Scheme.
30. If the monitoring and evaluation show that the policy results in greater adverse impact than predicted, or if opportunities arise which would allow for greater equality of opportunity to be promoted, Laganside Corporation will ensure that the policy is revised.
31. Should any new evidence/data become available, Laganside Corporation will take it into consideration, e.g., Laganside has been advised that the Arts Council has produced a monitoring form which covers all Section 75 categories which is completed on a voluntary basis. Laganside await the results with interest.
32. Laganside Corporation has put in place arrangements which will enable a copy of the EQIA report to be available in Braille, large print, and audiocassette and minority languages for those who are not fluent in English. These formats will be produced on request within a reasonable timescale.
33. To obtain a copy in any of these formats please contact:
- Concepta McGibbon – Equality Officer
Laganside Corporation
Clarendon Building
15 Clarendon Road
Belfast BT1 3BG
Tel: 028 9032 8507
Fax: 028 9033 2141
Text phone (Minicom): 028 9024 8609
Email: concepta@laganside.com

34. This EQIA report will also be available on our internet site at
<http://www.laganside.com>



Appendix 2
Public Art in Laganside

Location	Commissioned by LC	Assisted by LC	Community Selection	Community Design	LC Procurement (key below)
Clarendon Dock					
Flying Angel by Maurice Harron		x			
Voyage of St Brendan by Kinney Design		x			
Dividers by Vivien Burnside (U/C)	x			x	OC
New project for Cross Harbour Bridges brief (U/C)	x			x	OC
Cathedral Quarter (U/C)					
Positive Communication by Paddy McCann	x		x		OC
Street Features by Peter Rooney	x		x		OC
Commercial Court/Exchange Place Archways (Performance spaces) by Brian Connolly	x		x		OC
Donegall Quay					
BigFish by John Kindness	x			x	OC

Location	Commissioned by LC	Assisted by LC	Community Selection	Community Design	LC Procurement (key below)
<i>Hanover Quay</i> Ceramic Map by Marion Tucker (National Cycle Network) Ceramic Panel by Clare McComish (U/C)		x x			
<i>Gregg's Quay</i> Trawl by Michael Baker Starboard by Rachel Joynt	x x		x		LC OC
<i>Lanyon Place</i> Lagan Symphony by Susan Crowther, designs matter and Willis Engineering Millennium Milepost by David Dudgeon The Ulster Brewer by Ross Wilson Sheep on the Road by Deborah Brown Shoal by Rita Duffy The Big Red by Catherine Harper Thanksgiving Sculpture by Andy Scott (TBC)	x x	 x x			OC PEW

Location	Commissioned by LC	Assisted by LC	Community Selection	Community Design	LC Procurement (key below)
<i>Cromac Springs</i> Weights by Mike Hogg and the Markets Development Association Millennium Milepost by David Dudgeon	x	x		x	LC
<i>Ravenhill Reach</i> Porthole by Jo-anne Hatty and the Bridge Community Youth Group	x			x	LC
<i>Gasworks Link</i> Bottle Top by Mike Hogg and the Mornington Enterprises NI Ltd	x			x	LC
<i>Gasworks</i> Bronze Disc by Mike Hogg Sculpted Brick Columns 1998 by Eleanor Wheeler Stone Columns 1995 by Claire Sampson Railings by Susan Crowther, Willis Engineering		x x x x			
<i>Hauler's Way, Ormeau Bridge</i> Hauler's Way by Susan F Hunter and Lorag. Associates Millennium Garden by Alan Dawson	x	x		x	LC
<i>Governors Bridge</i> Travelling Landscape by Aisling O'Beirn Homage to the Lagan by Ned Jackson Smyth	x	x			OC

Key

OC	Open Competition
LC	Limited Competition
PEW	Purchase Existing Works
TBC	To Be Confirmed
U/C	Under Construction

Appendix 3 Consultation List

The following organisations were sent a copy of the consultation document for comment:

Age Concern
Alliance Party
Arts Council of Northern Ireland
Baha'i Office for Northern Ireland
Belfast City Council
Belfast Harbour Commissioners
Belfast Hebrew Congregation
Belfast Islamic Centre
Belfast L.G.B.T Pride Committee
Carers National Association
Catholic Church
Chinese Welfare Association
Church of Ireland
Community Relations Council
CoSO – Coalition on Sexual Orientation
Democratic Unionist Party
Department for Social Development
Disability Action
Downtown Women's Group
East Belfast Partnership Board
Equality Commission for Northern Ireland
Equality Coalition
Greater Shankill Partnership Board
Help the Aged
Indian Community Centre
Mencap
Methodist Church in Ireland
Multi Cultural Resource Centre
NICEM – NI Council for Ethnic Minorities
NIC-ICTU – Northern Ireland Committee, Irish Congress of Trade Unions
NICVA
NIVT
North Belfast Partnership Board
Northern Ireland Hindu Cultural Centre
Northern Ireland Public Service Alliance
Northern Ireland Youth Forum
NUS/USI Northern Ireland Student Centre
Parents Advice Centre NI
Presbyterian Church
RNIB
RNID
SDLP
Sinn Fein
South Belfast Partnership Board
Sustrans
The Arts and Disability Forum
Ulster Unionist Party
UNISON

West Belfast Partnership Board
Youth Council for Northern Ireland

The following individuals/organisations were specifically advised that the consultation document was available should they wish to receive a copy and comment.

Aisling O'Beirn, Artist/Art Consultant
Alan Dawson Associates
Amanda Croft, QUB
Angela George, Artist
Artist Association of Ireland
Arts & Business
Arts Council Lottery Department
Arts for All
Artworking
Belfast Community Arts Initiative
Belfast Exposed
Bob Sloan, Artist
Brian Connolly, Artist
Brian McAvera, Artist
Catalyst Arts
Cathedral Quarter Forum*
Cathedral Quarter Trust
CIRCA
Chris Wilson, Artist
Claire Kinney, Artist
Claire Sampson, Artist
Clare McComish, Artist
Community Arts Forum
Crescent Arts Centre
D3 Art & Design
Dan Devanny, Artist
David Dudgeon, Artist
Deborah Brown, Artist
designs matter
Eillis O'Baoill, Artist
Eleanor Wheeler, Artist
Elizabeth McLaughlin, Artist
Farhad Nargol-O'Neill, Artist
Flaxart Studios
Helena & Depek Kaushal, Artists
Helen Sharkey, Artist
John Kindness, Artist
Maurice Harron, Artist
Missions to Seafarers
Michael Baker, Artist
Michael Hogg, Artist
Ned Jackson Smyth, Artist
Northern Ireland Visual Arts Forum
Old Museum Arts Centre
Ormeau Baths Gallery
Padraig McCann, Artist
Peter Rooney, Artist
Queen Street Studios

Rita Duffy, Artist
Royal Society of Ulster Architects
Ryan McMullan, Student
Sara Jane Jo-anne Hatty, Artist
Sculpture Society of Ireland
St John Vianney Youth Club
Stella Maris
Susan Hunter
Ulster Garden Villages
Vivien Burnside, Artist
Waterfront Hall
Wheelworks

* The Cathedral Quarter Forum consists of approx. 100 individuals/organisations

Introduction

This document sets out the comments received during the consultation period for the equality impact assessment of Laganside Corporation's *The Public Art Policy* and Laganside's response to the comments.

Comments were received via letter (2), e-mail (1) and during two consultation meetings held 6th March 2002 in the Royal Avenue Managed Workspace building.

The purpose and context of the consultation was the equality impact assessment on Laganside's *Public Arts* policy. Comments relating to matters outside this brief were however noted and referred to below.

Laganside has fulfilled its commitment to circulate a note of comments made during the consultation meetings to those present.

Assessing the comments

The comments have been divided into 8 headings:

Specific to the consultation document

- Policy – general comments
- Art Content - criteria for selection of works
- Artist Selection Process – criteria for selecting artists
- Monitoring - equality information for artists applying for selection
- Panel – membership of Panels
- Section 75 groups – specifically named S75 groups
- Community – community involvement

Not specific to the consultation document:

- Miscellaneous – all other comments

A group including senior staff of the Corporation carefully considered each comment.

The comments and corresponding responses (in italics) are set out below.

Policy

It is not always possible to legislate for all individual tastes with regards to artistic preference, and the nature of the specific piece may, in itself, preclude certain groups from partaking in its production, however, the policy has attempted to ensure wherever reasonably practicable that no possibility of prejudice has been allowed to single out or preclude any given group. *Noted*

Overall policy is good. *Noted*

Art Content

A number of comments were made regarding art content: consultees commented on the artist briefs; some consultees suggested that it was always the same ideas for briefs and they would prefer to have a 'free-hand' whilst others thought the briefs were open and general to produce a wide range of work. On a similar theme some consultees thought that certain things can't be done, as they don't fit, while others suggested differentiating between what is or is not artistic content, i.e. causing controversy. It was commented that Laganside art briefs tend to be neutral and that if the brief is robust and kept neutral then submissions will relate. *At the outset it was interesting to note the differing views consultees held regarding artist briefs. Laganside see art as a vehicle for improving the quality of the built environment creating dynamic and memorable areas. All artworks commissioned by Laganside are considered site specific and thus the artist brief is tailored to incorporate the particular space and theme to be developed.*

A remark was made regarding having an art professional comment on the quality of art in the selection of work process. Others thought the quality and site are important; one consultee referred to a particular situation where Laganside decided not to go ahead as demonstrating Laganside's commitment to quality of work. Another thought that maintenance of works, whether permanent or short-lived, should be included in the art content criteria. *Laganside are advised by an Art Advisory Panel which includes members from the arts profession, hence an art professional opinion on the quality of art is inherent in the current selection process. The artist brief would set out whether the artwork is permanent or temporary and would take account of whether the artwork is low maintenance and vandal-proof.*

One consultee thought that the policy should include 'innovative' in the art content criteria. Others thought that Laganside should think about art content and cultural tourism in terms of Belfast's bid to become European City of Culture in 2008. *It would be the artist's prerogative to submit an 'innovative' art design which met the guidance given in a Laganside art brief. However, as it would not always be appropriate to include 'innovative' in every Laganside art brief, it would not be one appropriate to have it as a main criterion for selecting artwork. Whilst Laganside supports Belfast's bid to become the European City of Culture in 2008, it is not within Laganside's remit to target its art strategy solely towards the bid being successful.*

It was suggested that locations of art (Arts Trail) should be included in monitoring the policy. *Laganside has stated in the equality impact assessment report that the Arts Trail leaflet will be reviewed as an integral element of monitoring the policy and to that end Laganside are currently updating the Art Trail leaflet and have sought advice from a number of bodies including Disability Action. The locations of the art pieces have, in the main, been determined by the development sites in the Laganside area. However, Laganside understands the concern expressed by some consultees and whilst Laganside would promote the 'neutrality' of the Laganside area, it will monitor the locations of art.*

Selection should be on basis of artwork – how it is appropriate to the location, imaginative, achievable, sensitive to the opportunity etc. *Noted, Laganside have endeavoured to set criteria for the selection of artwork which concentrates on best fit with the artist brief whilst taking account of the capability of the artist to deliver the artwork.*

Artist Selection Process

The general consensus among the consultees was that the artist selection process appears rigorous and not unfair. Laganside's approach to selection of artwork/artists was

considered to be a best practice model which was rigorous and fair. Process handled openly and fair *Noted. Laganside do not intend to become complacent in the administration of the artist selection process and would endeavour to be 'best-practice'.*

Comment was made that Laganside should be able to purchase works directly. Laganside does reserve the option to purchase works directly, however this would rarely be used and Laganside would reverse the option where appropriate.

Commissioning and design of pieces was distributed with due thought and consideration, taking into account the different needs and requirements of the groups named under Section 75 of the Northern Ireland Act and the actual locations of the works. *Noted.*

Monitoring

The general consensus suggested that the consultees were not in favour of monitoring artists in terms of Section 75 and that monitoring information should not be used in selecting an artist. *Noted, however see response below.*

Consultees raised a number of concerns and questions around this topic, ie monitoring artist' equality information, e.g., is this imposed on the artist; in terms of monitoring to satisfy all criteria is it requested globally or individually; would there be positive action? Some consultees recognised a danger in Section 75 paperwork/monitoring taking precedent over art. Others thought that not everyone would fill in S75 monitoring details on a form. Serious reservations about how many personal details should be under consideration by a selection panel and whether prior knowledge of such details might not feed prejudices rather than nurture equality of opportunity. Comment was made that art work should be kept in mind whoever produces it. *Noted, see response below.*

It was commented that Laganside should request the monitoring information it requires. One consultee advised that the Arts Council has produced a monitoring form which covers all Section 75 groups which is completed on a voluntary basis. It was suggested that Laganside look at general statistics. It was also suggested that Laganside should undertake a questionnaire/survey. It was suggested that a process of careful review is necessary, but it would be important not to over-react or over-compensate. *As this is a very complex area and there are a number of issues to consider including the robustness of statistics based on a sometimes small and varied response to the limited number of art briefs which Laganside would release and a lack of clear accessible guidance on monitoring, Laganside will need to seek advice on S75 monitoring particular to this area. In the meantime, Laganside will await the results of the monitoring system put in place by the Arts Council. It is imperative that artists are confident that if, having taking appropriate guidance Laganside collate S75 monitoring information, that providing or not providing such information will form no part of the selection process.*

Panel

Comments were noted ranging from the makeup of the panels, e.g., whether any art panel members are under 40 years and there should be more community representation on the Arts Panel, to the Arts Panel shouldn't have too big a say. *Panel members are nominated by their respective organisations and Laganside do not specify any particular characteristics, e.g., age. The Arts Panel operates in an advisory capacity.*

Consultees commented that there is a need to review the make up of the panels from time to time. It was stated that Art selection panel make recommendations only. It was suggested that the NI Visual Arts Forum should be an Arts Panel member. *Laganside does review the makeup of the panels and constituent members are changed from time to time as appropriate.*

Section 75 Groups

One consultee thought that age (young people) was left out of the EQIA and that equality information on artists is easier to obtain for ethnic minorities, e.g. the Chinese community. Another stated that there is inequality in the arts regarding marital status and sexual orientation. It was suggested that age would be impacted. *Laganside was unable to establish specific evidence to substantiate these comments pertaining to the Laganside Public Arts policy from the consultees. However as an integral part of the equality impact assessment process is to consider each S75 category, Laganside has reported in its EQIA report the findings on the Public Art policy.*

Community

One consultee saw art, as politics with a small 'p', promoting cross community relations by explaining that groups from different backgrounds may be working separately on the same art project then come together to finish. *Noted*

A couple of consultees questioned involvement of 'community' as tokenism, and thought that there should be full community involvement with the artist overseeing the project. Community access to artwork was discussed and community involvement should mean no barrier to groups. One consultee commented that the community should not always be involved; it depends on the location of the artwork. Others commented that community involvement depends on where the artwork will be sited. One consultee cautioned that community involvement does not always mean representation of the community. A very large selection of different local organisations were involved at all levels commented one consultee. *Laganside noted with interest the range of comments made regarding community involvement. Laganside is keen to encourage community involvement through consultation, discussion and creation and celebration of artworks and will take into account the comments made.*

It was commented that community impact should be measured using general statistics. It was commented that the Awareness and Attitude survey should ask more specific questions. *Laganside is currently looking at how to best capture such information.*

Miscellaneous

A number of comments were made that did not 'fit' into the other headings including: art organisations cannot always stretch a project to fit everything (e.g., disability access/ethnic minority needs), and equality does not necessarily 'fit'. 'Neutral' with regards to art is not conducive to art policy, end up with 'indifferent' art that is not challenging. *Noted.*

One consultee felt that Laganside should do more to encourage 'young artists' through for example, competitions, summer schemes etc. Another suggested Laganside should encourage schemes similar to Chicago and the 'cows'. One consultee suggested that Laganside should promote skateboarding on Lanyon Place. *This would not come under Laganside's remit per se – there are other organisations who would be better placed to encourage.*

One consultee asked if internal processes are linked in Laganside, e.g., community and art? *Yes, as Laganside is a small organisation with approx. 25 staff, internal processes are linked.*

One consultee commented on the general principles which should be considered when commissioning artworks. These comments were not targeted specifically at Laganside in terms of equality, but rather took a holistic approach and made suggestions about: the role of the artist, timescale, artists at design inception as part of a creative team, forms of inclusiveness and integrated artworks. *Noted*