

Ethnic Arts Sub-Committee
Arts and Recreation Committee
Greater London Manpower Board
Ethnic Minorities Committee

Report (10.2.83) by

Principal Race Relations Adviser

Item	AR 847 E/AR 29
ETHNIC ARTS AND TRAINING	

1 Introduction

This report deals with racial disadvantage within the Arts and identifies deficiencies which could, in part, be rectified through training programmes. The main suggestion at this stage is to contribute to the appointment of a Specialist Training Development Worker.

2 Background

Training and employment of black people in the arts professions were two of the major concerns expressed by the participants at the Ethnic Arts Conference organised by the GLC in May 1982. Both the main speakers and participating contributors saw provision for training facilities as a major priority leading to the achievement of equality in the arts.

3 Concern was also expressed at the absence of black people from the world of professional art. Black people are to be found in insignificant numbers in the more specialised and technical jobs such as lighting, sound, set designers and production managers as well as in jobs such as office staff, producers, directors, administrators and promoters. Access to the more technical jobs is due to racial disadvantage and discrimination and also to the closed nature of employment in the arts. The absence of black technical staff in the major arts institutions such as the Royal Festival Hall, National Theatre, National Film Theatre, Saddlers Wells etc., is a fact. This situation is replicated in the community based theatres and arts centres some of which are based in the heart of the black communities and yet fail to employ black people in any meaningful positions. One of the main deficiencies is the total lack of opportunities for specialised training facilities for ethnic minorities to acquire the necessary experience and skills to enhance their employment prospects in their professions.

4 Since the publication of Naseem Khan's report 'The Arts Britain Ignores', some five years ago, there has been no shortage of ethnic arts groups and organisations promoting and developing their art forms. Today there exists a great variety of folk dance groups from India, Bangladesh, Caribbean Africa, Latin-America. There is Indian classical dance music and a well established Pakastani tradition of mushiarias and ghazals. A number of Asian/Black theatre companies have emerged as well as painters, film makers, poets and writers. While there is no lack of creative talent and energy in the black communities there remains a severe lack of administrative and technical expertise amongst

these groups. This lack of expertise manifests itself in the constant turnover of ethnic arts groups and also in the lack of professionalism when it comes to dealing with funding agencies. The majority of ethnic arts groups and organisations survive from day to day, often depending on support from their immediate communities. Those organisations who compete in the wider society suffer disadvantage because they lack the basic skills in arts administration and management. Groups, organisations, theatre companies are often sustained and carried by one person who is an artist, director, fund raiser, organiser and administrator all rolled into one. As a consequence, potentially good productions are often not presented as professionally as they should. These organisations need assistance with the acquisition of basic administration skills of book-keeping, law, budgeting, publicity, marketing and funding.

5 Any training programme devised for ethnic minority arts must address itself to both the issue of employment of more black people to the specialist areas within the arts as well as dealing with the specific needs of ethnic arts groups and organisations operating at community level.

It would therefore be necessary for all existing training opportunities to be made more accessible to ethnic minority artists. In addition, the creation of special courses to meet the specific training needs of the ethnic arts groups and organisations is considered to be an essential requirement.

The remainder of this report identifies the known existing training schemes, describes their deficiencies with regards to ethnic minority artists and suggests initiatives on how to meet the special training needs of ethnic minority artists and organisations. It is proposed that these initiatives be developed in conjunction with Arts Council of Great Britain, Greater London Arts Association and City University who all recognise this as a priority area of work.

6 What exists

It is proving impossible to provide a comprehensive list of all of the courses available in the arts. The present situation is one of confusion with official and unofficial courses being offered by a number of bodies.

The City University, one of the official bodies offering courses in arts administration and management, have recognised this problem and have set up a one year research project to investigate the needs of Arts Administration in their In-Service Training. The research which is being funded by British Petroleum will pay particular attention to needs which can be met by short courses. It is hoped that the research will provide some guidance as to the types of arts administration courses needed generally and enable City University to respond accordingly. The research will also go towards providing a comprehensive picture of the range of courses and training schemes available in the arts.

Currently the Arts Council of Great Britain and City University offers training schemes especially relating to the arts.

(a) Arts Council of Great Britain (ACGB)

The Arts Council Training Section (under the policy guidance of the Training Committee) administers a variety of training scheme for professionals in the arts field. These include bursaries for theatre designers; director; performers group training schemes; technicians

and stage managers; advanced training for musicians; extension course in puppet theatre and a theatre technician course linked to the Association of British Theatre Technicians; the more general arts administration and In Service bursaries scheme for administration.

Individuals and groups are invited to apply for the limited bursaries offered under each scheme. The schemes are designed to enable those with skills to develop and improve existing skills. Conditions for application include at least up to three years experience of working with professional companies and qualifications from professional institutions. Very few, if any, artists from the ethnic minority communities are able to meet these conditions because without the jobs they cannot get the experience, without the experience they cannot qualify for the courses.

(b) City University

The City University offers a number of courses in general arts administration:

- (i) Diploma Course in Arts Administration: This is a one year full time course intended for those with some previous experience in arts administration and now aiming for middle and senior management posts. The major areas of study are in finance, marketing, law and the management of human and physical resources, as well as the ethics of administration of the arts. The first two terms are spent at the University and the final term on secondment.

A degree or similar formal qualification is normally required and the Arts Council is able to offer bursaries to some successful candidates.

- (ii) MA in Arts Administration: The MA (part-time in Arts Administration Studies) is a two year course designed for graduates with good working experience as arts administrators wishing to work for an academic degree in the subject. The course is designed to be taken while working. Students are asked to attend the University for one full day a week during term time for four terms, and then to spend the final two terms writing a long study.

- (iii) Full-time practical training scheme in Arts Administration: The course last approximately nine months and is predominantly secondment based with six weeks for study at the City University. Applicants are not required to have a degree or equivalent formal professional qualifications. Those accepted need to have some success as arts administrators over a period of two or three years. The course is designed to broaden the experience of the candidate. The ACGB is able to offer some bursaries to enable successful applicants to take the scheme.

- (iv) Short courses in Arts Administration: During the 1982/83 academic year the City University has been running four, one-week, daytime courses. They replace the former one month course. Each single week is independent of the others, and can be taken separately. The short courses are on basic financial matters, publicity and legal affairs, aimed predominantly at administrators working in small to medium scale subsidised organisations wishing to broaden and develop their knowledge of basic skills.

- (v) Others: A number of other colleges and polytechnics also offer courses in arts administration e.g. Polytechnic Central London, Middlesex Polytechnic and North London College all offer basic courses in administration and management.

7 Training needs of ethnic minority arts organisations and groups

Virtually all of the known existing training schemes fail to meet the needs of ethnic minority groups and organisations for a number of reasons including:-

- (a) criteria for qualifying for the existing long term training schemes both in general arts administration and the specialist skills are designed for either those with qualifications from professional institutions or up to three years experience with professional companies. The criteria by its very nature disqualifies ethnic minority artists from applying for the bursary schemes since very few practising artists have had the opportunity to acquire experience of working with professional theatre companies or have had access to professional arts institutions to gain the necessary qualifications. Yet, in many cases they are known to have ample practical experiences;
- (b) the existing courses are often not suited to the needs of ethnic minority artists because organisations are unable to release one or more persons from their groups to attend courses that last a considerable period of time in order to gain the administrative skills. Where the individual is able to secure time off to undertake such a scheme he/she is unable to afford the required fees to take advantage of the existing scheme;
- (c) many ethnic minority arts groups and organisations who would benefit from such training schemes are often not aware of the existence of these schemes.

8 What is needed?

Greater participation, representation and reflection of black people is needed in the arts not only as performers but also as workers in the specialised fields. Training initiatives must explore ways of ensuring equality of opportunity for black people in this area. Positive action to redress this imbalance by making the existing training schemes more accessible to black people as well as creating training schemes to meet the specific needs of ethnic arts groups especially in the area of administration and management is the recommended way of making progress.

Specifically positive action would be in the form of a variety of initiatives including creating bursary schemes; apprenticeship schemes linked to work experience both in mainstream arts and more community based arts activities grants; sponsorship; residencies and setting up short term courses aimed at assisting the ethnic minorities. Training programmes should recognise the actual training needs of ethnic arts groups and be linked to job prospects, providing individual organisations with skills thus enabling them to compete on equal terms with their European counterparts. New training schemes would require careful co-ordination and structuring within a framework of race equality objectives.

It should be noted that the Arts Council of Great Britain, in its recent monitoring survey of ethnic minority arts, identified training as a priority area for the development and stabilisation of ethnic arts organisations. However, what the monitoring exercise did not identify was the precise nature of the training needs. Similarly Greater London Arts Association agree that it is important to look at the long and short term training needs of ethnic arts organisations. In the past the Minority's Arts Advisory Service (MAAS) has organised the occasional weekend course on fund raising and applying for grants but, although useful, took place without a policy consideration for a co-ordinated positive action training programme responding to the identified needs of ethnic arts organisations.

Such a programme would have to be evolved from a thorough knowledge and understanding of the problems facing ethnic arts organisation operating at a grass-roots level, run on shoe-string budgets and relying on the energies and commitments of an individual. Such information and data would have to be collated by a person working at community level, establishing contacts with groups and organisations and through that identifying their specific and common needs. What is needed at this point in time is a worker whose sole task would be to develop training schemes for ethnic arts organisations. Such a worker would identify the precise training needs and devise the programmes/courses appropriate. The training development worker would also be responsible for:-

- (1) establishing links with ethnic minority arts organisation and groups to identify the training needs in both general arts administration as well as the more specific specialist skills;
- (2) setting up special courses, using tutors for ethnic minority communities and linking these with institutions such as City University as well as arts centres, theatre companies to gain the necessary practical experience;
- (3) dissemination of information about existing training schemes and encourage ethnic minority organisation to apply for bursaries and scholarships towards training core of arts administrators from ethnic minority communities;
- (4) liaising with all funding agencies, and institutions to ensure pooling of resources to develop most cost effective training programme;
- (5) making input into research looking at training needs of artists e.g. City University is presently conducting a year long survey on the short course training needs for Arts/Entertainment Managers. It is important that ethnic minority needs are also taken into consideration and the development worker with his/her practical experience would be able to make a valuable contribution;
- (6) initiate specific short courses in arts administration run on a weekend or evening class basis. Such courses could include finance, bookkeeping, marketing, publicity, basic law and filling out applications;
- (7) ensuring equality of opportunity to the specialised technical jobs in the arts for black people.

9 Location for the worker

The Ethnic Minority Unit is currently engaged in discussions with community representatives on proposals for a centrally-located agency designed to service the employment and training needs of ethnic minorities in London. The principal function of such a project is to provide a comprehensive advisory, placement negotiating, training, counselling and advocacy service for and on behalf of the employment needs of ethnic minority communities in London.

- (i) Negotiating apprenticeship opportunities with employers and training bodies;
- (ii) negotiating access to professional bodies for places on courses, particularly those known not to have many or any ethnic minorities. The Project would assist professional bodies in ensuring that their entry requirement was job related and has no discriminatory effects;
- (iii) negotiating with educational establishments for special foundation or pre-entry courses to assist unqualified or insufficiently qualified ethnic minorities to become qualified for entry into professional courses, apprenticeships etc.
- (iv) liaising with London employers to secure job openings, traineeships, sponsorship for placing ethnic minorities into all types of jobs, particularly where non-representation and under-representation is a noticeable feature.

Since the objectives of the Training Development Worker for the arts are similar to the objectives of the Open Access Project, it is suggested that the worker be based with the project. The training development worker would benefit from the skills involved in setting up training schemes in other areas where black people are equally under-represented.

However, in order to ensure that the training development worker does not become absorbed in the wider training programme initiated by the Open Access Project it is suggested that he/she has an independent advisory group. This group would be composed of representatives from the ACGB, GLAA, City University, GLC and community organisations. The group would provide advice, support and information to enable the worker to achieve the identified objectives.

10 Costs

	£
(1) Salary (including NI and LW)	10,000
(2) Administration -	
Postage/stationary	2,000
Telephone	1,500
Travel	1,000
Sundries	500
	<u>15,000</u>

11 Sources of Funding

The ACGB and GLAA both support the appointment of the Training Development Worker and have given a commitment in principle to contributing towards the appointment. The final report needs to be discussed further with both of the other funding bodies.

12 The GLC's contribution will be one third of the total cost set out in paragraph 10 and a future report will be submitted on the actual proposed financial arrangements.

RECOMMENDATIONS -

- (1) That the Committees agree in principle to the proposal set out in this report and that officers hold discussions with ACGB and GLAA on their contributions towards the appointment of the Training Development Worker.
- (2) That officers submit further report on the financial implications.

ILEA on advisory committee.

Ethnic Arts Sub-Committee
Arts & Recreation Committee
Greater London Manpower Board
Ethnic Minorities Committee

Concurrent report (15.2.83) by
Comptroller of Finance

Item	
	E/AR 29A
ETHNIC ARTS AND TRAINING	

- 1 The main report seeks approval in principle to support the appointment of a specialist training development worker to be based with the proposed Open Access project (a centrally-located agency designed to service the employment and training needs of ethnic minorities in London).
- 2 The objective of the specialist training development worker will be to develop training in administrative opportunities for ethnic arts organisations.
- 3 It is envisaged that the Arts Council of Great Britain (ACGB) and the Greater London Arts Association (GLAA) will each contribute one-third towards the costs (which are provisionally estimated at £15,000 in a full year).
- 4 The approval in principle now sought should be subject to confirmation of such financial support from ACGB and GLAA.
- 5 The estimated costs in the main body of the report are only provisional at this stage and will be subject to more detailed appraisal at the appropriate time.
- 6 Pending such a detailed appraisal, the cost to the Council in a full year is estimated at £5,000.
- 7 It is anticipated that the appointment, if approved, will be made during 1983/84. The costs will be met from within the grants provision for the year.

FN/C3/2258