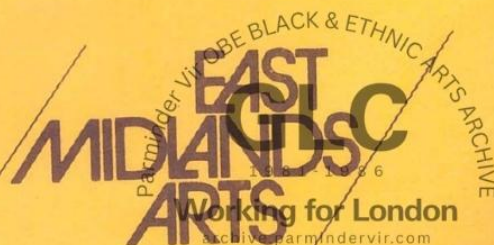


ETHNIC ARTS IN THE EAST MIDLANDS

A report by the
Ethnic Minority Arts
Working Party

February 1981



E A S T M I D L A N D S A R T S

ETHNIC MINORITY

ARTS

ETHNIC MINORITY ARTS

WORKING PARTY

REPORT

Membership of the Ethnic Minority Arts Working Party

The members of ~~the~~ working party were:

Trevor Hall

Dancer, musician and organiser of Mátan Fanoanta Movement, a self-help project for young black people in Northampton.

Cllr Nathan Harris

Member of Leicestershire County Council, past Chairman of East Midlands Arts, with a long standing interest in ethnic arts.

Bob Hescott

(resigned 1979) Founder of Sociable Theatre and Pigment Theatre in Nottingham.

Atul Patel

Musician, detached youth worker based at the Self Help Neighbourhood Project, Belgrave, Leicester.

Parminder Vir

Regional Arts Officer, Commonwealth Institute; formerly regional officer ofr the South of England for MAAS, the Minority Arts Advisory Service.

Charles Washington

Housing Officer, based at Nottingham CRC. Founder member of CHROMA, an umbrella organisation for ethnic minority artists and groups in Nottingham.

The members of the working party and the staff involved in producing the report would like to thank the many interested people who helped in the gathering of information, and whose ideas, observations, comments and criticisms have helped to formulate the report.

Contents

Summary of recommendations

Introduction

Method of operation

Ethnic Minority Arts & Racism

The History of Ethnic Minority Arts Funding by East Midlands Arts

What's going on in the East Midlands

- (1) Milton Keynes
- (2) Northamptonshire
- (3) Leicestershire
- (4) Nottinghamshire
- (5) Derbyshire

Recommendations

The place of ethnic minority arts within the Association

Learning about ethnic minority arts

Function of the Panels

Assessment

Officer Responsibility

The Professional-Amateur argument

Development of venues

The "one-off" v the Tour

Administration, fundraising and marketing

Training

Residencies

Equipment & costume

Visual Arts & Crafts

Other organisations

Bibliography

Appendix I - East Midlands Arts spending on ethnic minority arts 1970-1980

Appendix II - Questionnaire for artists and groups

Appendix III - Register of artists, arts groups and cultural organisations amongst the region's ethnic minorities and other useful addresses

SUMMARY OF RECOMMENDATIONS

The working party recommends that East Midlands Arts should:

- 1 adopt a clear policy of affirmative action over the next 3 financial years;
- 2 aim to devote 6% of its grant and promotional expenditure to development of ethnic minority arts for the next 3 years;
- 3 review this policy after 3 years;
- 4 develop ethnic minority arts work through the existing panel structure, without a separate ethnic minority arts panel;
- 5 monitor progress on a regular basis perhaps through the working party itself;
- 6 provide a range of opportunities for members of the Association and for staff to learn more about ethnic minority arts;
- 7 delegate one or two members of each panel to investigate detailed possibilities for development in specific areas of work;
- 8 seek specialist advice from outside the region in areas of work where assessment is difficult for panels and officers;
- 9 develop the support role of the Association, and review the present system under which one officer handles ethnic minority arts activities of whatever kind;
- 10 replace the criterion of "professionalism", as applied to ethnic minority arts, by assessment based on the quality of work in relation to its context;
- 11 encourage major clients to build up opportunities for performers and artists from ethnic minorities;
- 12 actively promote the development of a strong network of small venues for ethnic minority arts in the region;
- 13 review the policy of funding tours as against one-off events;
- 14 develop training opportunities in administration, fundraising and marketing for ethnic minority artists;
- 15 continue and extend the provision by the Association of performance training opportunities begun in 1979-80;
- 16 explore the possibility of residencies based in ethnic minority communities;
- 17 establish funds for grants for basic equipment for ethnic minority arts performing groups and artists;
- 18 undertake further research in the visual arts and crafts field, and the setting up of appropriate exhibitions for the proposed network of small venues;
- 19 co-operate with other statutory and voluntary bodies in the region which have a particular interest in ethnic minority arts;

Introduction

The ethnic minority arts working party was set up in 1979 with a brief to investigate the extent of and potential scope for arts activities among the ethnic minorities of the region, and to prepare policy proposals for the Association to consider in order to best assist the further consolidation and development of arts activities amongst ethnic minorities in the region.

The working party's brief has to be seen in the light of the emergence of "ethnic arts" as a growth area over the last few years, an "area for fashionable concern". This growth of concern has led to a great deal of woolly thinking about what the term "ethnic arts" means, and considerable confusion about how best to deal with it. What has become clear from the working party's research is that ethnic arts is an extremely complex area and by no means the homogenous whole it is frequently assumed to be. On reflection this is hardly surprising since the Western European cultural heritage is only a small component of world culture, and what we define as "ethnic minority arts" is the manifestation in this country of the rest of the world's culture. There are close parallels between some aspects of minority arts and aspects of European culture - there are identifiable "high arts" and equally identifiable "folk arts", for example, but there is a danger implicit in always trying to make exact analogies.

There are some areas of arts activities in some ethnic minorities which have no ready parallel in the Western cultural heritage - the concept of West Indian Carnival for example, which has something of the elements of village festival and celebration, but which has taken a direction of its own and has reached standards which are not attained in most indigenous festivals.

There are obviously a number of ways of analyzing and clarifying the broad area of concern referred to under the umbrella of "ethnic minority arts". One breakdown of the body of work which is going on might be:

- 1) Ethnic minority artists involved in traditional and "pure" arts activities which are indigenous to other countries than Britain - Indian classical music and folk dance might be two examples;
- 2) European ethnic minority groups participating in cultural activities which represent part of the "folk" tradition of the Western cultural heritage, the same heritage which has been quick to absorb "up-market" artists from the countries of origin of some of these same ethnic minorities;

- 3) Different agencies engaged in building-up audiences for arts activities from various ethnic minorities in the wider community;
- 4) Ethnic minority groups drawing on Western European media to express themselves, often in ways not related to their own ethnic tradition. "Indo-rock music adapted by Asian young people might be an example and some of the theatre work that is going on amongst West Indian and Asian communities draws much more on western styles than on any ethnic style; West Indian writing is not a long established tradition*;
- 5) Ethnic minority groups exploring traditional art and craft - West Indian groups involved in African dance and drumming, for example - in order to find for themselves a set of roots, or to strengthen existing roots;
- 6) Agencies involved in creative community development amongst ethnic minorities using a variety of media - photography, video, writing;

The picture is an extremely complex one, with some arts activities overlapping two or more of these rough and ready categories. What is most apparent on examination of the field of activity we put under the "ethnic arts" umbrella is that the initial picture of common interests and shared aspirations is not realistic. There are very real differences of need and contrasts in approach which demand a much more subtle response than at first seems relevant.

* Stuart Brown in his article "Erase the language - a survey of third world poetry" published in South East Arts Review - Summer 1980, makes some interesting observations about the development of writing amongst Afro-Caribbean communities.

"for most African languages existed only in oral terms until recently and the concept of 'the writer' as such, is one that is as recent as the introductions of English and the cultural world it drags in tow" and "should he (the West Indian poet) write in a version of patois that will to a large extent exclude the reader familiar only with standard English or he not be utilizing and extending that form of spoken language?"

Method of operation

The working party's report is based on 18 months work in the region by members of the working party and by Parminder Vir, formerly Southern coordinator of MAAS, together with the Association's officer and assistant responsible for ethnic minority arts. The working party has met infrequently, but its members are in close touch with one another and with East Midlands Arts.

The evidence on which the report and its proposals are based derives from:

- 1 questionnaires completed by a number of different ethnic minority artists and arts groups. (see Appendix II)
- 2 information gathered by members of the working party relating to ethnic minority arts activities in their own area.
- 3 information on cultural and arts activities supplied by the Community Relations Councils and Councils for Racial Equality in the region.
- 4 statistics on ethnic minorities in the region supplied again by CRCs and CREs.
- 5 meetings of members of the working party with East Midlands Arts panels - not including the Music Panel or the Community Arts Panel.
- 6 meetings with staff of East Midlands Arts.
- 7 meetings and discussions with ethnic minority artists and groups within the region.
- 8 consultation with officers of the CRE nationally, with officers of CRCs and CREs within the region, and with a range of professional workers concerned with ethnic minority culture.
- 9 a range of articles and publications some of which are listed in the bibliography

The working party did not consider at any depth the provision for ethnic minority arts within full-time education. Each of the education authorities in the region makes some provision of its own in this area.

Britain is a country which has provided a home for a number of ethnic minorities and its culture owes everything to the steady influx of immigrants from the Celts onwards. Some of the incoming groups have been large and have dominated the rest of the population, most have been small and have been largely absorbed over the course of time. Each has contributed something to the complex of British culture. The ethnic minorities which this report deals with are the most recent in a long line of immigrants, and there will certainly be more to follow, as long as the country is worth living in. Some of the minority groups have blended unnoticeably into British society. Others have kept themselves to themselves, while members of some communities react in varied ways depending on where they are, how old they are and how long they have been in Britain.

In present day British society, economic and social pressures are conspiring to destroy tolerance particularly of the more conspicuous minorities, the Afro-Caribbean and the Asian. Extending public knowledge of minority cultures can make a very positive contribution to reversing this process. The performing arts, crafts, visual arts and literature all offer endless opportunities for the whole of society to come to terms with the variety of ethnic minority cultures. Although ethnic minority arts should not be seen as, or used as, a palliative against racism - the potential is much more positive. One of the important reasons for supporting the development of ethnic minority arts is to deepen understanding within our troubled society.

However the value of ethnic arts in this field should not obscure the fact that for some minority communities it is important to develop a private culture - one that need not necessarily be accessible to the wider community. In some contexts, through exploration and development of their own culture, members of minority groups can find a strength, an identity and a self respect denied to them by society at large. A private culture is not necessarily a defensive or regressive one - it can have strongly positive and developmental aspects.

This seems to be particularly true of some parts of the Afro-Caribbean and Asian communities and is more likely to be true of the younger members of these groups, in a time of spiralling unemployment. The manifestations of this often seem exclusive, inward looking, difficult and hostile to the outside observer, and in the short-term this may in fact be the case - Rastafarianism, with its strongly associated interests in arts, crafts and culture on a broad front, is an obvious example.

In the longer term however, the opposite is more likely to be true, and this is important to plough resources into such situations, where there is a clear opportunity to do so.

Accessibility to a wider community should not necessarily be a concern for the Association. There is no reason why ethnic arts activity should be especially open for members of the wider community. Indeed when so much arts funding is already devoted to relatively inaccessible artistic activities for relatively exclusive sections of society, it would be truly ironic to fail to fund any ethnic minority arts on the grounds that it was inaccessible or exclusive. The languages of opera, performance art or film for example, are no more universally accessible than the language of Urdu poetry or the language of African dance.

Having said this, there need be no other reason for helping to strengthen ethnic minority arts than that in themselves as art forms they are valid and worthy of support. What are presently "minority arts" are part of the root stock of our culture in years to come and it would be shortsighted and negligent not to take the same care of them as we do of other aspects of contemporary culture.

The Association has been in existence for just over 10 years, and it is possible to make approximate calculations of the amount of subsidy made available to ethnic minority arts activities of various kinds. Such calculations can only be estimates, but it becomes apparent that comparatively little money has been spent on the field.

Accurate figures for the number of members of ethnic minorities in the region are, again, difficult to calculate, and not necessarily very helpful anyway, but it has been possible to arrive at an estimate of the figures thanks to help from the CRCs in the region. This is by no means precise and different CRCs and CREs use slightly different bases for their calculations. The estimate does, however, include all ethnic minorities, whether European, Asian, Afro-Caribbean or other, and the total for all these groups comes to about 200,000. The total population of the region covered by East Midlands Arts is, according to the mid 1979 estimate, made available by County Councils, 3,368,870. This suggests that 5.9% of the population of the region belongs to ethnic minorities.

Allowing for over-estimation and variations in definition of what is an ethnic minority - are the Irish an ethnic minority? - it is clear that a significant part of the population of the region belongs to one ethnic minority or another. In particular areas the proportions are much higher. In Leicester for example the CRC estimates that 19% of the City's population are from Asian and Afro-Caribbean ethnic minorities, and the Wellingborough CRC estimates that 12% of the town's population are from ethnic minorities.

If we use these approximate figures as background, a study of the Association's spending over its 10 year existence is most interesting. The breakdown of figures appears in Appendix I of the report.

The identification of funding for ethnic minority arts activities is not particularly straightforward; it is possible, for example, to isolate direct grants to arts organisations for ethnic minority arts activities, but it is not so easy to identify money spent on the area as part of a broader spectrum of activity. The larger festivals for example, have traditionally incorporated some ethnic minority arts activity though grants to these from East Midlands Arts have tended to be in support of professional activity, to the inevitable partial exclusion of the less professionalised ethnic minority arts.

Some local arts councils have taken account of the ethnic minorities in the areas of benefit, and a small proportion of grants to local arts councils over the years could be said to have been devoted to ethnic minority arts. There are some organisations whose work has particularly taken into account ethnic minorities - one or two of the arts centres and community arts projects for example. By and large however, it is probably true to say that such areas of spending on ethnic minority arts do not really add appreciably to the picture which the identifiable grants themselves give us.

This approach does not, of course, take into account that the main body of subsidized arts activity attracts some of its clientele from amongst the ethnic minorities. The working party felt that this was outside their brief to research, but suggest that in any case this proportion is very small; it does raise further questions however, in that the implication is ethnic minorities can benefit from subsidy to the arts as much as they like, as long as this takes the form of patronage of mainstream Western European cultural activity.

The figures on the table of expenditure, Appendix I, columns under "A", over the years are based on grants and guarantees offered for the promotion of ethnic arts activities of all kinds; there may be one or two omissions, and the reservations above need to be taken into consideration but by and large the figures give a reasonably accurate picture.

What emerges from the comparison is that the amount of grant money devoted to ethnic minority arts activity of any kind has been until 1979-80 virtually negligible. Within these broad figures a number of other things stand out

- 1 No funds were spent on ethnic minority arts at all in the first four years of the Association's existence.
- 2 The amounts actually spent in grants on ethnic minority arts bear little comparison with the parallel sets of figures for, for example, telephone bills or hospitality; the contrast with funding of other art forms obviously does not need underlining.
- 3 The support for ethnic minority arts activities has come predominantly from the Dance & Drama panels' work - together with, more recently the General Arts panel through its support of community arts and subsequently the Community Arts panel itself. The contributions made by other panels have been, by and large, quite small.
- 4 Although there has been an upturn in the amount of money spent on ethnic minority arts, the total amount is still very small in comparison with the total expenditure of the Association.

- 5 A look at the geography of grant giving in the region suggests that the bulk of assistance for mainstream arts activity goes to the major cities, where the highest concentration of ethnic minority population exists, yet almost none of this assistance takes account of those concentrations.

The grants pictured does not, of course, tell the whole story about the resources devoted to ethnic minority arts. Clearly there has been some sort of service on support ~~element~~ implied over the years, though this seems unlikely to have been very great. Certainly in the recollection of the longer serving members of staff it has not been particularly remarkable. Service and support have not apparently been offered on a scale which would tend to redress the balance at all.

The other major areas of the Association's spending has been on promotions. One of the defences frequently raised to counter criticism of low spending on ethnic minority arts activity has been that relatively few initiatives have been taken by potential clients and relatively few approached have been made for assistance. Once again, taking account of the possible errors in calculation and identification the figures in Appendix I, columns under B, show that very little has been spent on promotions of any aspect of ethnic minority arts, and promotional spending can be summarized thus:

- 1 the amount spent on ethnic arts promotions is in fact considerably less than that spent on grants to ethnic minority arts clients;
- 2 that amount expressed as a proportion of total promotional spending is even smaller than the equivalent proportion of grant expenditure. The picture is clouded by changes in definition of promotion and grant assistance over the years, but the financial facts remain the same. More money has been spent as a result of received initiatives from different ethnic minority artists than has been spent through developmental initiatives from within the Association - which tends to refute the argument that the fault lies with the potential client, and that there is simply a communication gap. Clearly in any case many grants in other areas of the arts are awarded as a result of development work by the Association's staff and members, and there is an obvious inference to be drawn from these figures - that the issue of funding for and development of ethnic minority arts has been avoided consistently, and that the Association has taken few significant initiatives in the field.

The Association is clearly under considerable financial pressure at present, and a number of reductions and rationalisations in spending have been made during the current financial year. Most of the reduction in spending has been in the less firmly established areas of work, and it is interesting to look at the way ethnic minority arts subsidy has fared. Final figures are not currently available for this financial year, although no further grants can be made, but what is

apparent from the allocation of grants and guarantees is:

- 1 that the number of successful applications fell by one third, though amount in cash terms fell only by £500 from the figure for 1979-80;
- 2 of the grants made, a third came from the Drama Panel, whose actual allocation more than doubled;
- 3 other panel allocations fell, by and large, notably that of the Community Arts panel, which fell by about one third;

What can be seen from these figures is that actual spending did fall in cash terms, and the inference to be drawn is perhaps that along with other developmental areas of black ethnic minority arts suffered disproportionately. It is certainly true of spending through the community arts panel, whose development funds were largely wiped away by circumstances. A number of projects which might have expected finance were lost. Money spent by the community arts on relevant promotions was also reduced to a single contribution towards a series of training courses run jointly with West Midlands Arts.

The overall picture of funding for ethnic minority arts then is apparently of very little activity indeed until the last two years, with a substantial increase in 1979-80, but with an apparent actual drop in 1980-81. These figures are, perhaps, surprisingly low. It certainly seems easy to overestimate the actual level of funding for this area of work. It also seems clear that, despite positive progress seems to have been made in 1979-80, economic problems have reversed this progress.

What's Going On in the East Midlands

The working party's brief included making a survey of what ethnic minority arts work is going on in the region. What emerged was a picture of considerable richness. There is a vast range of cultural activity of all kinds amongst ethnic minorities in the region, some of it long-established and some of it only recently emergent.

A full register of groups and individuals known to be working in the region appears in the appendix. This register was compiled through the assistance of the CRCs and CREs in the region, as well as by questionnaire and personal contact on the part of members of the working party. There may be gaps in the register which will in any case need updating as time goes by.

To flesh out this skeleton, it is useful to look at the major areas of ethnic minority communities individually, county by county and from South to North.

- 1 Milton Keynes - there is not at present, as far as the working party knows, a great deal of ethnic minority arts activity in Milton Keynes, the city not having a great number of ethnic minority residents. There have been a number of ethnic minority arts performances in the city.
- 2 Northamptonshire - the major areas of ethnic arts activity in the County are apparently Northampton itself and Wellingborough. The working party is not aware of organised ethnic arts activity or of individual artists in Kettering. Corby has a range of ethnic minority groups within its population, with a very substantial proportion of the population being of Scottish extraction - hence the number of recreational and cultural activities of a Scottish nature.

Wellingborough has recently seen the opening of the Victoria Centre, a multi-racial community centre created from a range of church buildings. A very imaginative project, the Victoria Centre has since its opening in late 1979, undertaken a range of artistic activities, including multi-cultural evenings, films and talent shows. The centre recently hosted a training weekend, jointly organised by East Midlands Arts & West Midlands Arts, for leaders and key members of African Dance & Drumming groups.

Northampton has a range of activities going on. There are three European dance groups - Irish, Polish and Ukrainian. The Hindu Association has a Music and Dance group. There are various Asian and Afro-Caribbean organisations which have undertaken artistic and cultural activities, separately and jointly. Recently, for example, the Ghana Union linked up with the Teachers' Centre to run a successful Ghana week culminating in a workshop and performance by Akkoma.

There is a steel band based at the Trinity School, and a strong focus of creative and artistic activity for younger black people is the Matta Fancan Movement, a former Salvation Army Hall in the middle of Northampton. MFM has organised and hosted a number of activities including its own dance and drumming group which participated together with the Trinity School Steelband in the "Celebrate" Festival at the Commonwealth Institute in March 1980, and which is reaching a high standard. A reggae band, the Fari Band, is also active at MFM. There have been a range of workshops and performances including a recent visit by Temba Theatre Co.

A considerable amount of support for ethnic minority arts activity has come from the Development Corporation's Arts Development Department, which is the base from which members of the Afro-Caribbean community publish "New Ethnic" a regular cultural magazine.

Northampton's experiment with an umbrella organisation representative of all ethnic minority arts groups has not hitherto been really successful. The Ethnic Minority Arts Co-operative, or EMAC as it was known, did not fulfil the early hopes pinned on it, perhaps because the apparently common interests of the different groups involved were not so common after all, although it has been a worthwhile exercise in communication.

3 Leicestershire

Leicester itself clearly dominates the ethnic minority arts picture in the region though there are other communities with substantial ethnic minority activity going on - notably, perhaps, Loughborough.

In Leicester there is a very wide range of arts and cultural activities going on amongst the ethnic minorities. Amongst the Asian community there are several dance groups working in Raas, Garba or Bhangra styles. The Raas and

Garba groups run the Navaratri dance festival for a fortnight annually. This has grown into a very large undertaking indeed, with performances taking place throughout the period in a Big Top, marquees and various public buildings.

There are a number of musician's groups and singing groups working in different styles, and there is an established private circuit for musical recitals. In addition to these there are a number of temples and community centres where tuition is available for Asian musical instruments.

Writing and poetry is another significant area amongst the Asian community. Recently there has been a poetry symposium at one of the Sikh Guradwara, and sung poetry in the form of choral recitals is also common.

Leicester has two Asian drama groups and a film society, with two cinemas which specialize in Asian films but which are also used for occasional musical and variety events. There are a number of individual visual artists and crafts-people and another aspect of Asian culture which has recently been revitalised is Rangoli, doorstep decoration.

Leicester has its share of other ethnic minority groups. The Central European nationalities are well represented, and amongst the resulting activities for example is the forthcoming 10th National Latvian Song Festival for Great Britain. The Chinese community is also substantial, and has its own dance group.

The Afro-Caribbean community has a number of performing artists and groups, as well as a film-maker. Amongst these are Groundation, a reggae band, Shades a dance group and the excellent Contrasts steelband.

Leicester Festival has included a wide range of ethnic arts activity and in 1980, LUCA, the Leicester United Caribbean Association, ran its own Afro-Caribbean festival in parallel with the City.

The City Council, through its Community Arts Department is currently exploring and initiating activities in the field, particularly amongst young people. Both City and County Council have stimulated ethnic arts activity through their neighbourhood and community centres.

Loughborough, the county's other main centre of ethnic minority communities,

has an interesting range of arts activities. Charnwood Arts Council does take account of these in that it has an ethnic arts panel, and has promoted some relevant activities. There are currently 16 key ethnic minority organisations in the town, several of which are cultural groups. There are two Asian performing arts groups - Mayur Arts and Naurang Arts. The Italian community in Loughborough organises its own cultural events and recently ran an Italian day. Loughborough's Polish community was the subject of an exhibition of the work of photographer Jan Siegieda which toured the region not without its attendant controversy.

4 Nottinghamshire

Nottingham has the main concentrations of ethnic minority population in the county. There is a large Afro-Caribbean community, as well as substantial Indian and Pakistani communities, and smaller Polish, Italian and Chinese communities and there is a considerable amount of creative and artistic activity going on amongst these communities. The very small Ukrainian community has its own folk dance group.

Amongst the Asian groups there is not the same range as is to be found in Leicester - the communities are very much smaller, but there is a Bharatanatyam dance group, and a Hindu girls dance group. There are also one or two individual artists - a classical dancer and a nationally-known sitar player for example.

Amongst the Afro-Caribbean community there is an often changing picture of activity. There are a number of steelbands in Nottingham from the fully professional to the schools' bands. Tennyson Hall and Queens Walk Community Centre each has a band, and the former participated in Celebrate. There have been as many as 5 reggae bands of good standard in Nottingham over the last couple of years. Dance groups seem to present a varying picture as well. Black Velvet and Iced Diamond performed at Celebrate but other combinations and styles are emerging. The Gospel Singing Group, One Accord, has a high reputation. In terms of Drama, the Black Theatre of Nottingham is still strong. There are a number of individual artists and writers, and another area of work which seems to be developing strongly is a music and poetry group based at Tennyson Hall.

Tennyson Hall, a County Leisure Services youth centre, is one of several foci for arts activity. It has a steelband, a dance group and a black resources library amongst other things and has an interesting track record for innovation. A second Centre which has done a great deal of ethnic minority arts work is the City Council's International Community Centre, which runs a programme of one-off performances. ACNA, the Afro-Caribbean National Artistic Centre, has run a number of events, and has recently re-organised its cultural committee to strengthen its arts programme. The Indian Centre and the Pakistani Friends League Centre have opened more recently.

Any account of Nottingham should include mention of "Pigment Theatre" which was a SEEP funded multi-racial drama company touring schools and community venues. Pigment arose from the work of Sociable Theatre and drew largely on the older members of the Black Theatre of Nottingham, together with some Chilean exiles and an Asian dancer. There are plans for Pigment to undertake short term tours at regular intervals, but as a full-time project it has now finished.

Nottingham ethnic minority arts groups, largely on the foundations of work by a Matlock College student, got themselves together to form an umbrella organisation now known as "Chroma" - or "Chronicle of Minority Arts" - reflecting the organisation's role as a collector and disseminator of information about ethnic minority arts. Chroma has been operating for almost two years and has made some notable progress. Chroma was largely responsible for the Nottingham contingent's successful participation in Celebrate, has been instrumental in bringing the "Arts of Bhengal" exhibition to the Castle Museum, and is currently involved with the Midland Group in organising an ethnic minority film programme. Chroma is currently looking at ways of broadening its membership.

Derbyshire

Derby is the main centre of ethnic minority settlement in the county, with more than thirty different ethnic communities represented. Chesterfield has a substantial ethnic minority amongst its population, but not sufficiently substantial apparently to sustain long term organised arts activity.

Derby is an interesting situation. Unlike Leicester or Nottingham it has not really developed a strong core of ethnic arts activity. Different agencies in Derby have promoted ethnic arts events - the recently dissolved Derby & District Arts Association promoted an ethnic arts evening in the Summer of 1980,

for example, and professional touring events have taken place in different venues, but in terms of grass roots ethnic arts activity the city is not s
There is clearly a great deal of potential, and initiatives seem to be happening, but few have actually reached fruition.

The chief exception is the Central European minority - particularly the Ukrainians. There are four very well established Ukrainian performing groups and Naseem Khan's report "The Arts Britain Ignores" goes into considerable detail about them. The groups seem to have grown stronger over the intervening period, and interestingly are mainly composed of younger people. There are two major folk dance groups, Czuprynka and Hoverla, each of more than 20 dancers and musicians, and each working faithfully to traditional style. Associated with Hoverla is a youth orchestra, named Verchovyna, with 20 musicians. This group has made a number of records. The fourth group is a professional trio of Cossack dancers, using the traditional repertoire as a basis for work in various settings including cabaret.

Apart from these four groups, there is comparatively little developed activity although Derby has an ethnic minority population approaching 35,000. This figure does not include, incidentally, an Irish community of about 15,000 which does have an active folk dance group.

Amongst the Asian communities there is arts and crafts activity, focussing on religious and social meeting places, and there is an Asian cinema, but there certainly seems not to be the range of dance and music groups in which Leicester is so rich.

Amongst the West Indian community there is not a strongly developed pattern of arts activity either. There have been a number of initiatives, of which the main legacy is a school based steel band, which has plans for expansion and for which E.M.A. funded a series of workshops with that in mind. A more recent development has been the formation of a predominantly West Indian drama group which is currently working on its first show. There are plans for the setting up of an African dance and drumming group in the city.

The picture in Derby is one of yet-to-be-realised potential, and the need for the city seems to be different from that in Leicester or Nottingham. Certainly it appears that initiatives such as the Derby Community Arts Projects craft workshops, organised jointly with the C.R.E. specifically for Asian women could begin to spark off a great deal of development in the city.

RECOMMENDATIONS

The working party through its research of artistic activities amongst ethnic minorities in the region has prepared a set of recommendations covering different aspects of the work. Many of these are specific and refer to details of the Association's policy, others are more general. Underlying all the recommendations is the conviction that an element of affirmative action is vital if a really strong body of ethnic arts activity is to be built up in the region.

Financial Commitment

The section of the report dealing with the Association's record of funding in the field of ethnic minority arts suggests that there has been a considerable imbalance in the allocation of resources. The present picture is one of disproportionate spending on traditional middle-class, white-oriented cultural activity, while the resources devoted to these activities are drawn from the whole population. If this represented anything like the whole picture of artistic and creative activity in the region, then the imbalance would be much more acceptable. The facts are that it quite clearly does not, and that ethnic minority arts form a small but very important part of the wide spectrum of creative and artistic activities falling outside the heavily subsidized area on which the Association now concentrates.

While the working party would not argue that arts spending should relate directly to the ethnic composition of the region - how would the Eskimo in Corby benefit? - there is nevertheless a very strong case for a much closer relationship than there is at present.

The working party feels that over the 10 years of the Association's existence, creative and artistic activity amongst ethnic minorities has been consistently underfunded, for reasons stemming largely from a lack of knowledge, but also from a reluctance to treat this kind of activity seriously. This underfunding amounts to a policy of negative discrimination, and in order to put ethnic minority arts and artists on an equal footing with other arts activity in the region, the Association could and should adopt a clear policy of positive action over the three financial years 1981-82, 1982-83 and 1983-84.

The working party recommends that over a three year period the Association should aim to devote 6% of its grant and promotion funds to the development of

ethnic minority arts. At the end of the three years, the Association should review the results, and modify its policy accordingly. The working party anticipates that during this period artistic activity amongst ethnic minorities will have established itself alongside the traditional subsidized art form and will have assumed its rightful place in the pattern of arts subsidy.

The working party sees the allocation of this money as being the role of panels and officers of the Association from within panel allocations, and recommends that each panel commits itself to this target. Where it is impractical for a panel to meet such a target, the working party recommends that the appropriate resources be transferred to other panels where the target is practicable.

The working party appreciates that in many cases this will mean reducing resources available to other arts activity, but feels, if the Association regards ethnic minority arts as a genuine area for concern, that such sacrifices in resources must be made.

The working party has proposed a specific figure for one very important reason. It is comparatively simple to adopt a cosmetic approach to ethnic minority arts funding. Token gestures are easily and cheaply made, and considerable public relations mileage can be squeezed from very small amounts of real financial support. The working party wishes to see real progress made, and such progress can only be made by the application of substantial resources. Such resources, employed in some of the cost-effective ways suggested in the following detailed recommendations, would lead to very considerable strides being made in an exciting and vital area of the cultural life of the region.

b) The Place of Ethnic Minority Arts within the Association

The working party feels that the question of development and support of activities amongst the ethnic minorities in the region is something which ought to be the concern of all the panels and committees of the Association. It feels that there is no place for a special "Ethnic Arts Panel" with separate resources. Such an arrangement would only serve to compound the marginal position of ethnic minority arts. Instead all panels should take

the responsibility for appropriate areas of work amongst the ethnic minorities, and should ensure that panel resources are deployed fairly. It has been useful that there is an officer specifically designated to work with ethnic minority clients, but the working party feels that this should be reviewed as suggested in the paragraphs on officer responsibility and that other officers should try to broaden their own expertise in their particular specialist areas to encompass parallel aspects of ethnic arts.

The working party recommends that an appropriate body, perhaps the working party itself, should meet regularly to monitor applications and to review generally the development and support of arts activity amongst the region's ethnic minorities over at least the next three years.

c) Learning About Ethnic Minority Arts

The working party feels that members of the executive, panel members and officers of the Association might welcome opportunities to learn more about the field of ethnic arts, and recommends that opportunities be made available for this to happen as part of the Association's training programme. It proposes that as a first step a future executive meeting be followed by an "introduction to ethnic arts" event. It further proposes that members of the executive who find themselves interested in this field, together with panel members and members of the Association's staff should be given the opportunity to participate in a longer term programme aimed at learning more about the field of ethnic minority arts, and understanding some of the pitfalls that abound.

There is a case too for particular panels to seek out for themselves ways of learning more about specific aspects of ethnic arts which fall within their remit - Indian drama and literature for example are areas where specialists could throw a great deal of light on confused and difficult areas of the arts.

The working party recommends that a programme be set up for members and staff of the Association, along the lines suggested above.

d) Function of the Panels - Initiators or respondents?

Over the period of the research members of the working party met all panels except the Music panel, and the newly formed Community Arts panel.

The purpose of meeting the panels was seen by the working party primarily as a means of starting a dialogue between East Midlands Arts and people interested in, involved in, or practising arts or crafts activities among the ethnic minorities in the region. It was further seen as an essential part of the process of making those people who within the Association are responsible for putting into practice its detailed policy, aware of some reasons for the comparatively limited development of ethnic arts in the region. In addition it was seen as an opportunity for the working party to pick up new ideas from panel members and to learn something of the workings of the Association.

The meetings with panels were largely quite fruitful, though success depended on how far each panel regarded itself as simply a committee dealing with applications placed before it, and how much it felt it had a more positive role to play.

One school of thought which emerged through some members of panels, was that the Association's function is largely to respond to initiatives from outside to applications for grant assistance or other support. If the function is more than this, then initiatives will be slow to arrive; many of those that do arrive will be primarily from individuals who know their way around the system, or from long-established and traditional groups. In addition initiatives may well arrive in forms which are inappropriate, asking for assistance which is not available.

There is a need for a particularly sensitive approach from panels when considering ethnic minority arts applications - the context of each application and its objectives need careful consideration.

Some panel members see their roles as being much more than that of responding and see the panels' function as being concerned with initiating and developing activities. A great deal of the Association's resources are spent in the form of promotions of various kinds, and the earlier analysis of promotional

spending suggests that minimal amounts of promotional funding has gone into arts amongst ethnic minorities. The working party feels that panels should examine ways of taking positive initiatives through promotions in order to build up different areas of ethnic arts work, in the same way as has happened in a number of other specialist areas of arts activity, some of which have been peculiarly narrow in the past.

The working party recommends that over the next financial year 1981-82 each panel should delegate one or two members who, together with the officer and or assistant could investigate further ethnic arts activities as they relate to individual panels' work, and assist the preparation of appropriate applications as they arise. This would be a valuable contribution to increasing the range of information available and in assisting the catching up process which needs to be undertaken.

Assessment

Clearly one of the problems facing panel members is that of how to assess activities which fall outside their main body of experience. While the recommendations made elsewhere for assisting those concerned to reach a greater understanding of ethnic minority arts will go some way to helping with assessment, there is no way that the panel system and the officers serving that system can offer an all-encompassing range of assessment. There will inevitably be blank areas, and it is these which may need filling up from time to time - for example. in 1981 there is to be in Leicester a Latvian Song Festival. The previous one was in 1975, and hence there is not a constantly recurring need for advice in this field. Advice on isolated activities of this nature is perhaps best sought from outside the Association, and while the panels should look to cover at least the major aspects of ethnic arts in the region, officers should be encouraged to look elsewhere for specialist advice wherever necessary.

f) Officer Responsibility

Because of the extremely diverse nature of ethnic arts activities, to have one designated officer to handle all "ethnic minority" enquiries is perhaps not the "most appropriate solution. More constructive might be to split the responsibility between 3 people, each of whom could develop some specialised knowledge about one of the three main areas of work - Afro-Caribbean, Asian and Central European. This proposal could also be related to future appointments within the Association.

The long term development of ethnic arts in the region would undoubtedly benefit from the setting up of a post for a development worker of some kind, preferably working closely with but not necessarily employed by East Midlands Arts, perhaps following the example set by MAAS (North-West) and North West Arts. Posts of this nature have sparked off and consolidated considerable growth in arts activity in different parts of the country.

The picture in the immediate short-term is not promising, however, and at present it would be more valuable to put funds directly into arts activities in order to ensure strength and maturity at a grass roots level. An inadequately funded development worker is worse than no worker at all, and in order to meet the need for administrative and developmental support the Association's staff should work very closely with all colleagues in CRCs and other related agencies to seek out and work with ethnic minority art groups.

East Midlands Arts is more than simply a funding agency. It has a very service and support role which can be adapted to meet the needs of ethnic minority groups. Many of the jobs that a development worker would do could be done by the RAA for the time being - help with communications, fundraising, administration and so on.

The working party recommends that this support role should be developed effectively, and that the present system of having one officer to handle ethnic minority arts of whatever kind should be reviewed.

The Professional - Amateur argument

One of the arguments that seems to have been used often by RAAs in defence of their non-funding of ethnic minority arts activity is that the role of the Association is to fund professional artistic activity. The argument goes on to suggest that most ethnic minority arts activity is essentially amateur, and that it is not therefore eligible for funding.

A number of points arise from this. In the early days much of East Midlands Arts' resources went to assisting what were basically amateur groups, and the restriction to professional activity is the product of an internal change in thinking which has more to do with the feeling that "professional" always equals "good" and "important", while "amateur" automatically means "bad" and "trivial". The working party would argue that the important distinction is not this one at all, but is that between what is "good of its kind, and with potential", and what is "bad of its kind and lacking in potential". There is no point in supporting professional activity which does not fall into the first of these categories any more than there is in supporting amateur activity which clearly falls into the latter. Equally important is the question of cost-effectiveness. There clearly comes a point in terms of value for money where simply supporting "professional" activity becomes absurd. There are a number of observations which the working party would like to make on the subject of professionalism:

1. As mentioned elsewhere in the report the suggestion is made that there are relatively fewer opportunities for performers from ethnic minorities than for indigenous performers to work as professionals in different media.

2. The "market" for performers and artists particularly amongst the smaller ethnic minorities is almost certain to be too small to support fully professional activity within specific communities.

3. Within some communities the distinction between "artist" and "non-artist" does not exist - the concept of the professional artist as someone removed from the rest of society is part of the "Western-Hellenic" tradition, and is not universally shared. John Newman in "A Long Way to Travel" cites the Hindu community as one in which the western convention is not accepted.

The Professional - Amateur argument

One of the arguments that seems to have been used often by RAAs in defence of their non-funding of ethnic minority arts activity is that the role of the Association is to fund professional artistic activity. The argument goes on to suggest that most ethnic minority arts activity is essentially amateur, and that it is not therefore eligible for funding.

A number of points arise from this. In the early days much of East Midlands Arts' resources went to assisting what were basically amateur groups, and the restriction to professional activity is the product of an internal change in thinking which has more to do with the feeling that "professional" always equals "good" and "important", while "amateur" automatically means "bad" and "trivial". The working party would argue that the important distinction is not this one at all, but is that between what is "good of its kind, and with potential", and what is "bad of its kind and lacking in potential". There is no point in supporting professional activity which does not fall into the first of these categories any more than there is in supporting amateur activity which clearly falls into the latter. Equally important is the question of cost-effectiveness. There clearly comes a point in terms of value for money where simply supporting "professional" activity becomes absurd. There are a number of observations which the working party would like to make on the subject of professionalism:

1 As mentioned elsewhere in the report the suggestion is made that there are relatively fewer opportunities for performers from ethnic minorities than for indigenous performers to work as professionals in different media.

2 The "market" for performers and artists particularly amongst the smaller ethnic minorities is almost certain to be too small to support fully professional activity within specific communities.

3 Within some communities the distinction between "artist" and "non-artist" does not exist - the concept of the professional artist as someone removed from the rest of society is part of the "Western-Hellenic" tradition, and is not universally shared. John Newman in "A Long Way to Travel" cites the Hindu community as one in which the western convention is not accepted.

The Professional - Amateur argument

One of the arguments that seems to have been used often by RAAs in defence of their non-funding of ethnic minority arts activity is that the role of the Association is to fund professional artistic activity. The argument goes on to suggest that most ethnic minority arts activity is essentially amateur, and that it is not therefore eligible for funding.

A number of points arise from this. In the early days much of East Midlands Arts' resources went to assisting what were basically amateur groups, and the restriction to professional activity is the product of an internal change in thinking which has more to do with the feeling that "professional" always equals "good" and "important", while "amateur" automatically means "bad" and "trivial". The working party would argue that the important distinction is not this one at all, but is that between what is "good of its kind, and with potential", and what is "bad of its kind and lacking in potential". There is no point in supporting professional activity which does not fall into the first of these categories any more than there is in supporting amateur activity which clearly falls into the latter. Equally important is the question of cost-effectiveness. There clearly comes a point in terms of value for money where simply supporting "professional" activity becomes absurd. There are a number of observations which the working party would like to make on the subject of professionalism:

- 1 As mentioned elsewhere in the report the suggestion is made that there are relatively fewer opportunities for performers from ethnic minorities than for indigenous performers to work as professionals in different media.
- 2 The "market" for performers and artists particularly amongst the smaller ethnic minorities is almost certain to be too small to support fully professional activity within specific communities.
- 3 Within some communities the distinction between "artist" and "non-artist" does not exist - the concept of the professional artist as someone removed from the rest of society is part of the "Western-Hellenic" tradition, and is not universally shared. John Newman in "A Long Way to Travel" cites the Hindu community as one in which the western convention is not accepted.

- 4 In some areas of the Association's work the distinction between professional and amateur is not very clear anyway. In visual arts, for example, it goes to artists whose bread and butter comes from other employment, and "professional" means, by and large, formally art-school trained. In music again, grants are made to people who do not draw any salary for their work as "amateurs", perhaps? Clearly alternative criteria are used in these and other cases.
- 5 The amateur/professional distinction has become particularly blurred as enterprising groups from various communities have taken advantage of a variety of job-creation funds to establish themselves as full-time, or sometimes short-term, performance groups. Pigment Theatre Company, now not operating, was one such group in the East Midlands.

The working party recommends that the criterion of professionalism be set as far as ethnic minority arts activity is concerned, and that it be replaced by assessment based on the quality of work in relation to its context.

h) Development of Venues

The working party feels that one of the problems facing ethnic minority performing artists is that of the opportunity to perform regularly, and to establish a market for their work. This is true both of fully professional ethnic minority performers and of entirely amateur groups, as well as of ones in between. There is something of a feeling that it is now harder for black actors to get professional work than it used to be - for example the well-known black West Indian actress Nadia Cattouse, quoted in "Echo" recently: "On the whole there was integrated casting in the 1950's. For example I played a Russian aristocrat in a BBC TV play. Plays were cast willy-nilly then, with people from all over the world....Nowadays there's more integration in the canteens and kitchens of the BBC and National Theatre than in their actual studios and theatres".

There seems, certainly, to be less opportunity for performers from ethnic minorities to establish themselves.

The working party feels that, in terms of the larger performing arts venues in the region it has little to say, except to urge that, where there is a commitment to recognising the arts of ethnic minorities implicit in the programme of these centres the Association should do its best to encourage such a commitment. It recommends that major clients should be encouraged, where appropriate, to build up professional opportunities for performers and groups from ethnic minorities.

The working party is also aware that in general the larger venues are not likely to attract large ethnic minority audiences, for a number of reasons, without a great deal of long-term work. This is not to suggest that there is not a great deal of value in ethnic minority arts activities attracting much the same kind of audience as that which patronizes mainstream theatre, dance and music. What is clear though is that there are much wider audiences to be reached, and the working party feels that the Association's attention would be better devoted to this difficult but rewarding task.

The key to this is seen as the development of a network of smaller venues based on the different ethnic minority community centres and similar establishments in the region. The working party feels that the Association should take positive steps in bringing together representatives of the organisations running such centres, making them aware of the extent to which resources are available, and assisting in the promotion of small scale arts programmes, including both performing arts and visual arts.

The working party envisages this assistance as being a pump-priming exercise spread over three years, in order to establish the viability of such arts programmes, and to establish a measure of local subsidy. Thereafter the organisations concerned would be eligible for subsidy in the normal way.

The working party sees this development of a network of venues as having two main elements:

- 1 Training - in order to maximise the chances of each venue establishing a viable programme, the Association should promote a training course in administration and marketing of arts activities specifically for representatives of centres interested in the network. Additional funding for this course would be sought from other sources. Organisations interested in the network idea would be strongly recommended to delegate members to participate in the course.
- 2 Funding -- the working party feels that the Association should make available over a 3 year period grants from the Arts Centres budget to assist in funding programmes appropriate to each venue. The working party feels that a dozen seeding grants of £500 - £1000 per year would enable strong small scale programmes of activity to be developed, particularly if each venue was encouraged to seek out the other resources available to it through the Association's other schemes, and through other funding bodies.

The working party feels that the development of a strong network of small venues would be of great benefit both in providing a far wider range of opportunities for ethnic minority artists to perform or to exhibit, and in developing wider audiences for creative activities.

i) The "One-off" v the tour

There are areas of the Association's work where there is a policy of not normally funding one-off events, but of concentrating instead on funding tours and sequences of events. Clearly in most cases there are sound economic reasons for adopting this approach, but there are cases in which it may not be appropriate for ethnic minorities. Examples might be centres trying to set up programme activity from scratch, isolated communities with few links with others in the region - for instance the Italian community in Loughborough and single visits by performing groups which are not geared for touring, such as Lancel, to centres in the region.

There are strong links between some ethnic minority communities in the West Midlands and those in the East Midlands, and the working party is strongly in favour of the established principle of jointly sponsored tours such as that of Temba during 1980.

j) Administration, fundraising and marketing

Elsewhere in this report the working party's proposals on the development of a network of venues may be found. Apart from this clearly defined area of work, however, there are other ways in which ethnic minority arts could benefit from training initiatives in fundraising, marketing and administration. While many of the ethnic minority cultural groups in the region have a very strong organisational base, have no need for additional marketing skills and are more than adequate at fund-raising, there are some weaker spots - groups and individuals, notably performers, with clear and worthy objectives but without the information to achieve these objectives. One of the reasons that indigenous amateur groups often do better in terms of public subsidy of different kinds and from different sources is that they have had years to develop organisational expertise in this area, that ethnic groups of more recent arrival in particular have not. The working party recommends that, just as with the training programme for the venues, the Association should take the initiative in setting up training opportunities for organisers of ethnic minority arts groups. Such initiatives could be undertaken jointly with other agencies - the CRE for example, and might include:

- 1 earmarking of bursary funds to enable administrators to attend existing arts administration courses.

- 2 promotion of short-term training courses, perhaps in the first instance together with that for organisers of venues.
- 3 improvement of the means of disseminating information about fundraising and marketing.

Training

Clearly one of the functions of a Regional Arts Association is to try to raise standards of artistic achievement. How best to do this amongst ethnic minority artists is a broad question, however, and an increase in opportunity to see work of different kinds from outside the region, and an opportunity to display work within the region are only two elements of the answer. A third and most important one is the provision of training opportunities, whether through residencies, exchange schemes as operated by the community arts panel, or bursaries for training opportunities elsewhere. The working party recommends that all those possibilities should be pursued.

Much of the training need, however, seems to be emerging from the performing groups of different kinds which are forming throughout the region. The working party feels that the course run jointly with West Midlands Arts and the Sports Council in March 1980 offers worthwhile lessons for training. The follow-up series of courses in African Dance & Drumming seem to be equally successful, and there is evidence to suggest that the idea of working intensively in this way with leaders and key members of groups leads to improved standards in the groups themselves. The working party feels that this is a highly cost-effective way of raising standards and generating a consciousness of shared objectives, and recommends that the idea be tried out in other areas of ethnic arts work.

Residencies

One area of the Association's work which has been developed over the last few years has been the setting up of different kinds of residency - Writers' residencies in Northampton and Mansfield for example, and a craftsman's residency in Loughborough. Each of these has been a success, and there are a number of ways in which such residencies could be set up to operate within ethnic minority communities. Many residencies are based within relatively small "communities" - such as schools and colleges; there is evidence to suggest that a clearly defined area of operation is preferable to a wide open brief. Where there is genuine interest and potential support, residencies within different ethnic minority communities could offer a great deal both in terms of those communities and in terms of the opportunity for emergent ethnic minority artists to establish themselves.

The working party feels that ways and means should be sought for such resources to be developed, and that a series of specific proposals should be explored in order to come up with suitable projects. The working party commends the Panel's moves towards initiating a residency for an Asian musician in London, suggesting that Musicians in residence may be particularly appropriate in some Asian and Afro-Caribbean communities, where music often occupies a central place.

m) Equipment and Costume

The working party considered the question of financial assistance with instruments, equipment and costume for ethnic artists and arts groups. It was felt that the present general rule - that no grants were made for such items - was inflexible and counter-productive. The working party felt there was no essential difference between, for example, the provision of pianos in the region and the provision of steel pans. However, it was agreed that an unrestricted acceptance of such applications was not satisfactory either, in that it could result in a flood of demands which could not be met and a backlash or feeling from amateur and professional groups of all kinds and ethnic backgrounds.

What is clear is that access for developing musicians to instruments traditionally associated with western culture is relatively easier than access to instruments associated with other cultures, and that ways should be sought to redress this imbalance. The working party agreed that there are very strong grounds for ethnic minority arts groups to receive seeding grants, and that the Association could adopt one of two positive options:

- 1 to earmark a sum of money each year, for 3 years in the first instance to be granted specifically for equipment.
- or 2 to set up, with the cooperation of the CRE and other interested bodies particularly the major charitable trusts, an independent trust fund to meet this particular need.

n) Visual Arts & Crafts

The working party feels that the area of arts and crafts is one that needs particularly careful research. There are a number of artists and craftspeople of different standards in the region, and it would be useful to build up a register of these, with a view to increasing opportunities to work and develop.

The range of arts and crafts activities among different ethnic groups is wide, and different from the indigenous tradition. The role of crafts in different communities needs exploring in much more detail.

Visual arts and crafts could play a crucial role in development of a strong web of ethnic arts activities. The display of high quality works in different ethnic traditions is in itself valuable; in the usual gallery context however it does little more than add variety to a programme which caters mainly for a restricted clientele without a great deal of ethnic minority representation. What is needed is the provision of small scale touring exhibitions for community venues, mounted in appropriate ways. This style of provision is much more likely to reach appreciative ethnic minority audiences than a traditional gallery style programme, and the investment of resources in the equipment to run a programme of exhibitions would have many longer term spin offs, in terms of other exhibitions in other community contexts. A further benefit which almost goes without saying is that to the artists and craftspeople whose work is exhibited.

Recent experience in the region with the Nottingham Castle/Chroma joint venture in mounting the Whitechapel Gallery's touring exhibition "The Arts of Bhengal" seems to suggest that, while the exhibition attracted increased numbers of visitors some of whom were of Asian origin, the tendency was for the gallery's usual clientele to visit in slightly greater numbers, rather than for the experiment to have brought in a large new audience.

The working party recommends that the Association should try to put together over the next three years a series of exhibitions appropriate to small, non-gallery venues. It suggests that the Arts Council of Great Britain should devote some of the resources spent on its lower security risk touring exhibitions to developing appropriate exhibitions for touring in ethnic venues. Finally it recommends that the Association, in consultation with the Crafts Council and other RAAs looks for ways in which to highlight contemporary craftwork from the ethnic minority communities.

Other Organisations

For East Midlands Arts, very much a key to the future development of ethnic minority arts is cooperation with other funding bodies and promoting bodies. Elsewhere in the recommendations the working party has touched on the need to assist individual groups and artists with the process of fundraising.

By and large, however, the picture ~~seems to be one of non-participation~~ in local arts councils. In some areas local arts councils obviously have a very important influence on the pattern of arts development, and where this is so it is clearly important that ethnic minority arts groups should be involved alongside the other participating members. In two cases there have been initiatives taken by ethnic minority artists to set up umbrella organisations for themselves - both are described briefly elsewhere in the report - but in neither case has the scheme been wholly successful. The working party feels that groups and artists should be encouraged to cooperate with one another in order to strengthen their position vis a vis funding and resources; the pattern of this cooperation would differ according to the areas' needs, and in some cases should involve active participation in a local arts council.

Bibliography

<u>Title</u>	<u>Author</u>	<u>Publisher</u>
A Long Way To Travel	John Newman	SVA and SEWAA
Annual Report 1978/79	Leicester Council for Community Relations	
Annual Report 1979/80	Nottingham Community Relations Council	
The Arts Britain Ignores	Naseem Khan	Gulbenkian Foundation, ACGB and CRE
The Arts in African Society and their Parallel in the Arts of the Black Community in Britain	John Mapondera (paper for CORAA Conference 1980)	
The Arts of Ethnic Minorities - A Basis for the CRE		CRE
The Arts of Ethnic Minorities		Southern Arts
Community Art		National Association of Asian Youth (Unpublished)
gala		MAAS
Ethnic Minorities in Britain - Statistical Background		CRE
South East Arts Review (Summer 1980)		SEA
Britains New Arts		CRE

APPENDIX 1

EAST LONDON ARTS - SPENDING ON ARTS ACTIVITIES AMONGST ETHNIC MINORITIES

	A				B		
	Total Turnover	Total Grant Aid	Total Ethnic Minority Arts Grants	% of total grant aid	Total Promotions	Total EMA Promotions	% of total Promotions
1970-71	22,782	6,961	nil	nil	nil	nil	nil
1971-72	40,080	13,864	nil	nil	8,718	nil	nil
1972-73	57,986	21,342	nil	nil	19,442	nil	nil
1973-74	93,466	34,248	nil	nil	27,261	nil	nil
1974-75	115,847	40,167	40	0.01%	35,666	nil	nil
1975-76	190,243	55,600	nil	nil	69,533	230	0.33%
1976-77	296,505	98	300	0.31%	113,956*	500	0.44%
1977-78	400,707	114,871	760	0.66%	180,089**	nil	nil
1978-79	494,382	138,768	1,427	1.02%	238,486**	100	0.14%
1979-80	705,129	264,721	4,455	1.68%	295,373**	560	0.09%

The basis of the promotions varies slightly from year to year, but note:

* the figure included for Arts Officers' salaries has been deducted from the overall promotion budget

** the figures for Arts Officers' salaries and expenses have been deducted from the overall promotion budget

APPENDIX II

Dear

East Midlands Arts Association together with Minority Arts Advisory Service (MAAS) are compiling a directory of ethnic minority artists/groups in the East Midlands Region. It would be gratefully appreciated if you could fill in and return the form below.

.....
DIRECTORY OF ETHNIC MINORITY ARTISTS/GROUPS IN THE EAST MIDLANDS REGION

(Please complete this form in BLOCK capitals)

NAME OF GROUP.....

NAME OF CONTACT.....

ADDRESS.....

..... TEL NO.....

NO IN GROUP.....

TYPE OF WORK:

EXAMPLES OF WORK THAT CAN BE OFFERED TO VENUES ETC.:

EVENTS IN THE NEAR FUTURE:

ANY OTHER INFORMATION:

PLEASE RETURN THIS FORM TO:

Parminster Vir or Huw Champion
East Midlands Arts
Mountfields House
Forest Rd
Loughborough
Leics. LE11 3HU (Tel:0509 - 21892)

APPENDIX III

DERBYSHIRE

Groups

Ukrainians, Mr Martin Nazaruk, 32
Magpies Avenue, Littleover, Derby
Tel: (0332) 769891

Ukrainina dance ensemble. Approx. 30
dancers and musicians in the group performing
traditional Ukrainian folk dance.

Ukrainians, Jo Kupranek, 112 Sinfon
Avenue, Shelton Lock, Derby.
Tel: (0332) 701862

Ukrainian Dance Ensemble. 30 dancers and
musicians.

Ukrainians, Jo Kupranek, 112 Sinfon
Avenue, Shelton Lock, Derby
Tel: (0332) 701862

Ukrainian Youth Orchestra. 20 musicians play
ing mandolins, accordians, piano and drums.
Ukrainian folk music and dances.

Ukrainians, Mr Martin Nazaruk, 32
Magpies Avenue, Littleover, Derby
Tel: (0332) 769891

A Cossack group of professional artists
performing traditional Ukrainian dances.

Religious Organisations

Indian Welfare Association
7 Trafalgar Rd
Long Eaton Derbys.
Tel: Long Eaton 66257

Contact: Mr H S Johal

Indian Arjan Sikh Temple, 65 Stonehill
St Derby.

Contact: Mr Sucha S Atwal

Indian Youth Association
27 St Giles Rd, Derby
Tel: (0332) 769409

Contact: Mr Harjinder S Bains

Indian Cultural Society
4 Helen Street, Derby

Contact: Mr Basi

Islamic Centre,
28 Mansfield Street, Derby
Tel: (0332) 365229

Contact: Mr M Sharief

Islamic Association
25 Wharfedale Avenue, Derby
Tel: (0332) 49413

Contact: Mr Fazal Ellahi

Islamic Cultural Society
27 Littleover Lane, Derby
Tel: (0332) 26973

Contact: Dr K Latif

Derby Committee for Inter-Racial
Solidarity, 12 Mansfield Av
Longhill, Derby

Dr Saros Kavina

Derby Orthodox Community
10 Express Rd, Derby
Tel: (0332) 46438

East African Asians
28 Mostyn Av, Littleover
Derby

Contact: Mr M Modi

Federation of Poles
92 Osmaston Rd
Derby

Contact: Mr J Guze

Derby Hebrew Organisations
78 Chain Lane, Derby

Contact: Mrs E Grosswald

West Indian Association
25 Crewe St
Derby

Contact: Mr C C McBean

Useful Contacts

Derby Commission for Racial Equality
231 Normanton Rd
Derby
Tel: (0332) 372428

Contact: Anita Lewis

Alfreton & District Arts Assoc
4 Addison Dr
Alfreton Derbys.

Contact: A Sutcliffe

Derby & District Arts Assoc.
17 Jackson Ave, Nicleover
Derby.

Contact: Mr B Harper

Derby City Council
The Council House
Corporation Street, Derby
Tel: (0332) 31111

Derby County Council
County Offices
Matlock, Derbyshire
Tel: Matlock 3411

East Midlands Arts
Mountfields House
Forest Rd
Loughborough, Leics.
Tel: (0509) 218292

Derby Community Arts Project
St Augustine's Centre
Almond Street
Derby
Tel: (0332) 765519

Contact: John Bennett

MEMBERSHIPS

Individuals and Contacts for Groups

Mr Dardhan Singh Aulakh, 30 Marlow Rd.,
Leics. Tel: (0533) 823801

Dramatist

Mr Gurjit Singh, 62-64 Nottingham Road
Loughborough Tel: (0509) 68386

Punjabi singer

Mr Santosh Bhatia, Loughborough
Tel: (0509) 214663

Mr Olive Chand, 13 Glendon Street,
Leics. Tel: (0533) 666674

Singer - kalayan arts

Mr Contractor, Leicester
Tel: (0533) 738095

Indian Christian Hymns Singer

Mr I B Bivana, 52 Melbourne Street
Leics. Tel: (0533) 738095

Punjabi Singer

Mr Faruk Mohammed, 45 Hart Rd.
Leics.

Tabla player

Miss Susan Cosain, 83 Mount Castle Rd.
Leics. Tel: (0533) 825893

Punjabi singer

Mr Vinod Gandhi, 92 Canon St.
Leics. Tel: (0533) 666983

Indian films songs singer

Mr & Mrs Pravin Ibadulla, 49 Baldwin Rd
Leics. Tel: (0533) 883093

Poet & poetess (Urdu)

Mr Gajrajit Singh Kang, 97 Evesham Rd.
Leics. Tel: (0533) 825535

Punjabi poet

Mr Mohammed Mussa, 5 Morely St, Leics.

Singer (Urdu)

Mr Ganga Singh, 107 Greenhill Rd. Leics.
Tel: (0533) 706971

Artist

Mr Arshar Singh Saddiq, Leics.
Tel: (0533) 765258

Punjabi Poet

Ms Rajinder Kaur Sarpal, 20 Osmaston
St., Leics. Tel: (0533) 785382

Punjabi singer

Mr Ramjit Waru, 14 Rothley Street, Leics.
Tel: (0533) 667020

Hindu/Gujarati singer

Mr Mohammed Raza, 65 Mornington Street,
Leics.

Singer (Urdu)

Contacts

C V Galloria Asian Music Group
10 Mercury Close
St Peter's Estate
Leics. Tel: (0533) 537737

Satish Patel
99 Cooper Street
Leicester Tel: (0533) 668705

Vinod Ghandi, 92 Cannon St
Leicester Tel: (0533) 666938

Mr V Patel, 19 Lockerbie Ave.
Rushey Mead, Leics.
Tel: (0533) 63993

Rangeen Kala, Mr N Kotecha
31 Purley Rd., Leics. Tel: (0533)
62635

Shailesh Raja, 182 Green Lane Rd.
Leics. Tel: (0533)

Ashok Parmar, 40 Bishopdale Rd.
Beaumont Leys, Leics.

Ramnik Varu, 14 Rothley St
Leicester Tel: (0533) 667020

Nash Meghji, 4 Westcotes Dr
Leics. Tel: (0533) 544490

Groups

Baby Bhangra Dancers, Mr Satch- Youth team of Bhangra Dancers
ideo, Uplands Junior Shhool, 5
Melton Rd. Leics. Tel: (0533)
25280

Bhangra Dancers, Mr Avdar Sadiq,
Community Relations Council, 58
Earl Howe St, Leics.
Tel: (0533) 545100

Chinese Dance Group, Rushey mead
Language Centre, Rushey mead School,
Melton Rd Leics. Tel: (0533)
63730

The Disciples, Atul Patel, Belgrave Gospel Group
Neighbourhood Centre, Melton Rd.,
Leics. Tel: (0533) 668331

West Indian Drama Group, Mr Eric
Hudson c/o St Saviour Neighbourhood
Centre, Winchat Rd, Leics.
Tel: (0533) 538189

Drama, Dance, Songs, Poems from
Also plays and workshops on all
Indian art forms.

Contrasts Steel Band,
Highfields Community Centre
96 Melbourne Rd, Leics.
Tel: (0533) 51053

The band has 18 members ranging from 12 to 18 years of age, playing approx. 30 instruments. They have performed throughout the country and also abroad. Their work ranges from Trad. Caribbean melodies to contemporary work.

Shades, Cynthia Bunten, 12 Lobbs
Wood Close, Humberstone, Leics.
Tel: (0533) 768058

Dancers - Calypso and disco.

Diwana Arts, Highfield Community
Centre Sunday Club, 96 Melbourne
Rd, Leics. Tel: (0533) 51053

Milan Arts, 10 Mercury Close
St. Peters, Leics. Tel: (0533)
537737

Hindi singers

Mr Ajmer Singh Matharu, 147
Cannon St, Leics. Tel: (0533)
666440

Punjabi singers group

Pardesi Group, 52 Morington St
Leicester

Punjabi singers group

Mr Gurvant Pandya, 13 Leire St,
Leics. Tel: (0533) 667330

Hindi/Gujarati singers

Mr Ashok Parmar, 8 Halkin St
Leics. Tel: (0533) 668395

Hindi/Gujarati singers

Mr Navin R Patel, 41 Moira St.
Leics. Tel: (0533) 660200

Hindi/Gujarati singers

Mr Jaswant Soni, Myur Arts, 11
Judges St, Loughborough, Leics.
Tel: (0509) 63097

Hindi/Gujarati singers

Mr Pravin Vyas Tel: (0533)
767816

Gujarati/Hindi singers

Arvind Patel & Party, 37 Faldo
Close, Leicester

Music group - Raas & Garba, Gujarati Folk
songs, semi-classical songs.

Belgrave Drama Society, Mr Vinay
Kavi, 17 Law Street, Leicester

Gujarati drama

Navyug, c/o Salish Patel, 99 Coopers
Street, Leicester.

Indian Popular Music

Zankar, c/o Rita Naik, 15
Moorgate Street, Leicester

Dance Group - Raas & Garba (Gujarati folk
dances)

Bangla Film Society, Mr Ahmed,
11 Avon Street, Leicester.

Bhengali Films

Umbrella Organisations

Anglo Caribbean Association
53 Havencrest Drive
Scraptoft Lane
Leicester
Tel: 765303

Contact: Mrs P M Cunningham
Contact: Mrs P Cunningham

Arts of India Society
Flat No 3
174 Loughborough Road
Leics. LE4 5LF

Contact: Mr R Davda

Association of Jewish Ex-
Servicemen & Women
24 Stoughton Drive North
Leicester
Tel: 738736

Contact: Mr B Besbrode

Association of Teachers of Ethnic
Minorities
11 Trecino Drive
Leicester
Tel: 666931

Contact: Mr P Raman

Association of Ukrainians in GB Ltd
174 Anstey Lane
Leicester
Tel: 56244

Contact: Mr M Scuplak

Bangladesh Association
23 Melbourne Rd
Leicester
Tel: 540554

Contact: Mr Peroz Khan

Gujarat Hindu Association
8 Upperton Rd
Leicester
Tel: 553075

Contact: Mr Ratilal V Ganatra

Guru Teg Bahadur Gurdwara
(Sikh Temple)
69 Clumber Rd
Leicester

Contact: Mr R Singh

Highfields Community Association
St Peters Shopping Centre
96 Melbourne Rd
Leics. LE2 0DS
Tel: 51053

Indian Overseas Congress
5 Waldron Drive
Oadby, Leics.

Contact: Mr K S Dhillon

Indian Sports Assoc.
178 Holmefield Rd
Sileby, Leics.

Contact: Mr T R Puri

umbrella organisations cont.

Indian Workers Association GB
29 Barbara Rd
Leicester
Tel: 821098

Contact: Mr K Singh Lehal

International Sikh Brotherhood
33 Windrush Drive
Gedby, Leics.
Tel: 716065

Contact: Mr B S Sahi

Islamic Centre
77 Melbourne Rd
Leicester

Contact: Mr K M Shirazi

Italian Community
2 Woodstock Drive
Leicester
Tel: 54444

Contact: Mr S Champai

Italian Federation of Im-
migrant Workers and Families
107 Aylestone Drive
Leicester
Tel: 832352

Contact: Mr F D Marci

Jain Samaj
69 Rowley Field Avenue
Leicester
Tel: 739639

Contact: Dr N K Shah

Jamaican Community Group
3 Evington Dr
Leicester
Tel: 737232 or 538189

Contact: Mr E Hudson

Jane Mosque Welfare Centre
50 Vulcan Rd
Leicester

Contact: Mr R A Gihwala

Leicester Asian Ladies Circle
76 Peobles Way
Bushey Mead
Leicester
Tel: 666634

Contact Ms Saroj Seth

Leicester Muslim Society
35 Berners Street
Leicester
Tel: 58688

Contact: Mr E M Bayat

Leicester United Caribbean
Association
72 Rutland Street
Leicester
Tel: 22062

Contact: Irene Paul

umbrella organisations cont.

Leicestershire Brahma Samaj
72 Peebles Way
Leicester

Contact: Mr B S Lakhani

Midland Vanik Association
20 Romway Rd
Leicester

Contact: Mr P G Mehta

National Association for
Multi-racial education
c/o Leics Polytechnic
Scraptoft Campus
Scraptoft, Leics.

Contact Ms A W Lkins

Pakistan Association
17 Seabreeze Rd
Leicester

Contact: Mr Mohammed Ashraf Sheikh

Progressive Writers Association
13 Woodgreen Walk
Willow Park Estate
Leicester
Tel: 765258

Contact: Mr Avter Singh Sadiq

Rangarhia Board
40 Gaul St
Leicester
Tel: 547134

Contact: Mr J S Panesar

Saint Nirankari Mandal
Universal Brotherhood
35 Sandringham Av
Leicester
Tel: 760073

Contact: Mr M S Bhumbra

Self Help Neighbourhood Project
65 Melton Rd
Leicester
Tel: 668331

Contact: Ms J Pitts

Shree Lohana Mahajan
13 Northumberland Av
Leicester

Contact: Mr N K Adatia

Shromani Akali Dal (UK)
19 Gwendolan Rd
Leicester
Tel: 736500

Contact: Mr Pritan S Takhar

Sikh Education Council
34 Somerville Rd
Leicester

Contact: Mr B S Basra

Sikh Education Council
58 Oak Drive
Lodge Farm Estate
Stston, Leics.
Tel: 609429

Mr K S Sandhu

Sikh Welfare & Cultural Society
10 Edward Av
Leicester
Tel: 896858

Contact: Mr Sukhwant Singh Dhillon

Standing Conference o Asian
Organisations
2 Middleton Drive
Leicester

Contact: Dr A F A Sayeed

Vishva Hindu Parishad
5 Gypsy Lane
Leicester
Tel: 868433

Contact: Mr P J Shukla

201 St James St

Leicester Council for Community Relations
Relations
58 Earl Haig Street, Leics.
Tel: (0533) 545100

Charnwood Community Relations
Council
'The Garden'
43 Churchgate
Loughborough, Leics.
Tel: (0509) 44651

Contact: Wendy Blair

Commission for Racial Equality
4th Floor, Haymarket House, Hay-
market, Leics.
Tel: (0533) 57852

Belgrave Youth Project, 65
Melton Rd, Leicester
Tel: (0533) 668331

Contact: Atul Patel

The Gallery, 9 St Martin
Leicester Tel: (0533) 549922 Ext.
2345

Contact: Frances Mangan

Charnwood Arts Council
c/o Rawlins Community College
Quorn, Loughborough, Leics.
Tel: (0509) 42406

Contact: Mr Jim Dutton

Hinckley Arts Council
Drama Workshop
John Cleveland College
Butt Lane, Hinckley,
Leics. Tel: (0455) 32183

Contact: Ken Byron

Leicester Arts Association
Recreational & Cultural Services
Dept.
Midland House
52/54 Charles Street
Leics. Tel: (0533) 25732

Contact: M Parr

useful contacts cont.

N W Leicestershire Arts Council
Further Education Office
Coalville Technical College
Bridge Rd
Coalville, Leics.
Tel: Coalville 36136

Contact: Martin Barsley

Arts Council of Rutland
27 Stoke Road
Kilvington
Cambridgeshire
Peterborough
Tel: Peterborough 3530

Contact: Mrs S Morgan Jones

East Midlands Arts
Northfields House
Forest Road
Loughborough, Leics. LE11 3HU
Tel: (0509) 213292

Leicester City Council
New Talk Centre, Welford Place
Leicester
Tel: (0592) 549922

Leicester County Council
County Hall, Glenfield,
Leicester
Tel: (0592) 871313

NORTHAMPTONSHIRE

Individuals and Contacts for Groups

Mr Sharma, Teachers Centre, Barry
Road, Northampton Tel: (0604) 22547

Wide knowledge of Asian culture -
literature and music;
Experienced broadcaster with local radio
in Leicester;
Storyteller;

Mrs Meenakshi Yvas, Victoria Infants
School, Victoria Rd, Wellingborough

Teacher - skilled in Indian dance.

Mrs John Morris, Education Dept.
Northampton House, Northampton

English teacher of Indian dance. Also
peripetetic teacher.

Mrs. Smith, 5, Widdencastle,
Northampton Tel: Weston Favell 4228

Music teacher and artist.

Mr. Pooch P. Shah, 12 Pell Court,
Lambertville, Northampton Tel: (0604)
40648 or 7117

Coordinator, Music and Dance groups
organised under the supices of the
Vishura Hindu Parishad.

Mr Trevor Hall, 20 Midfield Court,
Thurplands, Northampton Tel: (0604)
491729

Organiser, Matta Fancanta Dancers (West
Indian dance), Organiser, The Fari Band,
Reggae Band based at Matta Fancanta.

Mrs Morcea Walker, 3 Pelham Court
Northampton Tel: (0604) 404353

Helps organise and train MFM dancers

Mrs Danielle Hall, Trinity School
Northampton Tel:(0604) 713022

Organiser, Trinity School Steel band.

Mr R C Strong, 139 Stimpson Avenue,
Northampton Tel:(0604) 30272

Organiser, Irish traditional dance group.

Mrs RACA, 21 Abington Park Cres.
Northampton Tel:(0604) 32435

Organiser, Polish traditional dance group.

Mr Warcaba, 12 East Park Parade,
Northampton Tel:(0604) 34306

Organiser, Ukrainian traditional dance group

Mr B Roberts, 5 Oakwood Road,
Northampton Tel:(0604) 711978

Contact for Welsh artists including harpists

Mr McIntyre, 8 Cotswold Avenue,
Duston Northampton

Contact for Scottish dance group.

Mr E K Ashiagbor, 107 Stanley Rd,
St James, Northampton

Contact for Ghana Union

Mrs R Dickie, 2 Western View, Black
Lion Hill, Northampton Tel:(0604)
22188

Contact for Chilean community - various
artists, musicians craftsmen etc.

Groups

Matta Fancanta Dancers, c/o Trevor Hall, 20 Midfield Court, Thorplands Northampton Tel:(0604) 491729

Rastafarian community group started Traditional and Reggae dance. Groups of drummers and 8 dancers. Message 'Come guard yourself against self-destruction'.

The Fari Band, c/o Trevor Hall (address as above)

Reggae Band, based at the Matta Fancanta Movement at Sheep Street, Northampton

Wellingborough School Steel Band,
Wellingborough School, Northampton
Tel:(0604) 322111

Irish Traditional Dance Group,
c/o P C Stewart, 149 Stinson Av, Northampton Tel:(0604) 30272

Polish Traditional Dance Group,
c/o Mrs R. K. W.ington Park Cres.
Northampton Tel:(0604) 32435

Ukrainian Traditional Dance Group
c/o Mr Warcaba 12 East Park Parade
Northampton Tel:(0604) 34306

Scottish Dance Group
c/o Mr McIntyre, 8 Cotswold Avenue
Duston, Northampton

Umbrella Organisations

Northamptonshire Asian Advisory Panel Contact: Mr M M Faruqui
7 Oakley Drive, Wellingborough

Siri Guru Singh Sabha Contact: Mr J S Bains
'White Lodge', 9 The Avenue,
Dallington, Northampton Tel:
(0604) 51373

Al Jamat Ul Muslimin Contact: Mr A M Choudry
73 Hunter Street, Northampton
Tel:(0604) 29358

West Indian Parents Association Contact: Mr I S Bryan
15 St Francis Av., Northampton
Tel:(0604) 53826

Caribbean Peoples' Association Contact: Mr A Sinclair
209 Obelisk Rise, Northampton

Matta Fancanta Youth Movement Contact: Mr A Bryan
67 Palmerston Rd, Northampton

United Social Club
99 Cedar Rd Northampton
Tel:(0604) 718231

Contact: Mr J H Arthur

Umbrella organisations cont.

Al Jamat Ul Muslemin
73 Hunter St, Northampton
Tel: 29358

Contact: Mr A M Choudhury

Asian Youth Group
12 Pett Court
Lumbertubs, Northampton

Contact: Mr R Shah

Caribbean Peoples Association
c/o 46 Spenfield Court
Lings Estate, Northampton

Contact: Mr R Arthur

Church of God of Prophecy
27 Clee Rice
Hopping Hill, Northampton
Tel: (0604) 57673

Contact: Mr D Wright

Ismaili Community
12 Nicholls Court, Thorplands
Northampton

Contact: Mr N Makhani

West Indian Parents Association
15 St Francis Avenue
Northampton

Contact: Mr I S Bryan

Useful Contacts

Northampton Community Relations
Council, 1 Ladies Lane, Northampton
Tel: (0604) 30722

Contact: Rick Davies

The Victoria Centre
Palk Rd
Wellingborough, Northants.
Tel: (0933) 77400/78000

Contact: Gnaon Matumasango

Arts Development Office
Cliftonville House
Bedford Road, Northampton
Tel: (0604) 27158

Contact: Clare Higney

Corby Arts Council
Mrs Dora Copeland
15 Stanion Lane, Corby,
Northants. Tel: Corby 3875

East Midlands Arts
Mountfields House
Forest Road
Loughborough
Leics. LE11 3HU
Tel (0509) 218292

Corby Community Arts
Lincoln Square
Corby, Northants
Tel: (0536) 743731

Contact: Bryan Bluner

Northamptonshire County Council
Northampton House
Northampton
Tel: (0604) 34833

NOTTINGHAMSHIRE

Groups

Amarjit Rai, 518 Arnold Rd, Bestwood
Estate, Nottingham Tel:(0602) 262635

Dance and Drama group

Bhangra Group, Mr Narinder Singh
130 Gregory Boulevard, Hyson Green
Nottingham Tel:(0602) 787015 or
605482

All-male dance group of youths mainly
14 years of age.

Black Theatre Group, Mr Junior
Forbes c/o International Community
Centre, 61b Mansfield Rd, Nottingham
Tel: (0602) 56211

Large group of young people, trained
primary age to teenage. Have performed
outside the region with their own plays.

Black Velvet Dancers, Mr. Osleyn
Letford, c/o International Community
Centre

Dance group consisting of 4 male and
female dancers. The group has been
for 2 years and do their own choreography
and costumes.

Hindu Temple, Mrs Mohindra, 58
Beedale Rd, Sherwood, Nottingham
Tel:(0602) 56111 Ext. 2347

Dance group of young girls.

Iced Diamond, Mr Neville Cook
Leisure Services Dept, Smithy Row
Nottingham Tel:(0602) 48511 Ext 225

Reggae Dance Group

One Accord Group, Mrs H Davey, 131
Windmill Lane, Sneinton, Notts.
Tel: Miss Wheeler (0602) 782854

Gospel Group

Tennyson Hall Steel Band, Randolph
Richardson, 24 Jersey Gardens, St.
Annes, Nottingham Tel: (0602) 57340
or International Community Centre.

Formed in 1978. A multi-racial steel
band playing Classical music, calypso and popular.

Michael Stone Richards c/o Charles
Washington, Nottingham CRC Tel:(0602)
49861

Poet

Pigment Theatre c/o Bob Hescott
57 Grange Rd, Woodthorpe, Nottm.
Tel(0602) 625293

Multi-racial Theatre specialise in
children and in schools.

Umbrella Organisations

Chrona, c/o International Community
Centre, 61b Mansfield Rd, Nottingham
Tel: (0602) 49842

Asian Welfare Association
102 Granville Av
Long Eaton, Nottingham

Contact: Mr C L Shaunt

Afro-Caribbean Development Soc.
34 Addison St
Nottingham

Afrp-Caribbean Nationals Artistic
Centre
Hungerhill Rd
St Anns
Nottingham
Tel: (0602) 608924

Black People's Freedom Movement.
12 Derby Rd
Nottingham
Tel: (0602) 202151/2732

Contact: Mr G Powe

Camell St Mosque
Robin Hood St
Nottingham

Caribbean Families Assoc
3 Thistlemere Close
Thorneywood Mount
Mapperley, Nottingham

Contact: Miss Lees

East England Chinese Assoc
c/o 32 Greyfriargate
Nottingham

Ghana Union
11 Alberta Terrace
Sherwood, Nottingham

Contact: Mr Asante

Hindu Centre
22 Claremont Av
Bramcote, Nottingham
Tel: (0602) 257352

Contact: Dr Bhatia

Indian Association
48 Wiverton Rd
Sherwood Rise
Nottingham
Tel: (0602) 623507

Contact: Mr S K Sayal

Indo-Pakistan Cultural Assoc.
16 Burns St
Nottingham
Tel: (0602) 72093

Contact: Mr J S Gill

Indian People's Assoc.
25 Radford Boulevard
Nottingham
Tel: (0602) 700802

Contact: Mr A S Atwal

Indian Community Centre Assoc.
22 Claremont Av
Bramcote
Nottingham
Tel: (0602) 257352

Contact: Dr G Bhatia

Indian Cultural Society
1 Welby Dr
Lenton, Nottingham
Tel: (0602) 44458

Contact: Mr A S Sanghera

Indian Womens Assoc.
98 Walsingham Rd
Woodthorpe, Nottingham

Indian Writers Association
8 Kirkdale Rd
Long Eaton, Nottm.
Tel: Long Eaton 66188

Contact: Mr Dhaliwal

Islamic Youth Movement
69 Wiverton Rd
Forest Fields
Nottingham

Contact: Mr A Sharif

Italian Patrongge for the Workers
2 Vivian Av
Nottingham
Tel:(0602) 609580

Kashmir Organisation
6 Burns Av
Wilford, Nottm.

Contact: Mr Khan

Lithuanian Marian Fathers
16 Hound Road
W Bridgford
Nottingham
Tel:(0602) 765738

Father Mitunis

Muslim Womens Assoc
85 Colwick Rd
Sneinton
Nottingham

Contact: Mrs T S Sheikh

New Harmony Organisation
137 Rolleston Drive
Lenton Sands, Nottm.

Contact: Mr Kebbie

Pakistan Association
124 Downs
Silverdale
Nottingham
Tel: Nottingham 865054

Contact: Mr A Tabassum

Pakistan Friends League
The Centre
163 Woodborough Rd
Nottingham
Tel: (0602) 51217

Contact: Mr M Riasat

Polish R C Community Club
Windmill Lane, Mansfield, Notts.
Tel: Mansfield 26120/24410

Rangarhia Association
21 Lenton Boulevard
Nottingham
Tel: (0602) 751460

Contact: Mr S Singh

St Kitts & Anguilla Statehood
Association
155 Wilkinson St
Whitemoor Estate, Nottingham

Contact: Mr O Harvey

Sierra Leone Students Union
Flat 52
Broadgate Flats
Beeston, Nottingham

Contact Mr Wright

Supreme Council of Sikhs
35 Austin Avenue
Forest Fields
Nottingham
Tel: (0602) 75058

Contact: Mr Nijram

Ukrainian Assoc. of GB
30 Bentinck Rd
Nottingham
Tel: (0602) 789420

West Indian Families Assoc.
4 Goldwong Terrace
Granby Street
Nottingham

Contact: Mr Gayle

Useful Contacts

Nottingham Community Relations
Council
37 Mansfield Rd
Nottingham
Tel: (0602) 49861

Contact: Pushpinder Myrrpurey

Charles Washington, Chrona,
c/o Nottingham CRC Tel: (0602) 49861

Nottingham Community Arts & Crafts
Centre, Gregory Boulevard, Hyson
Green, Nottingham Tel: (0602) 782463

Contact: Dave Blatchford

International Community Centre
61b Mansfield Rd, Nottingham
Tel: (0602) 49842

Broxtowe Arts Council
Gardeners Cottage, Coventry Lane,
Beeston, Nottingham

Mr G Boylin

useful contacts cont.

Gedling Borough Arts Assoc.
2 Overstrand Close
Woodthorpe View
Arnold, Notts.
Tel: (0602) 263838

Contact: Mrs Pearce

Long Eaton Arts Council
41 Abbey Rd
Bingham Notts.
Tel: Bingham 37774

Contact: Ms Christine Silk

Mansfield & District Arts Assoc
14 Clipstone Av
Mansfield, Notts.
Tel: Mansfield 22242

Contact: Mr A Steele

East Midlands Arts
Mountfields House
Forest Rd
Loughborough
Leics.
Tel: (0509) 218292

Nottingham County Council
County Hall
West Bridgford
Nottingham
Tel: (0602) 866555

Nottingham City Council
Arts Dept.
51 Castlegate
Nottingham
Tel: (0602) 411881