

ETHNIC ARTS IN THE EAST MIDLANDS



rept. dwell on performance - promotion
of rather than about the whole
Est. venue should promote new art
but also exist which to give
assistance to est. themselves.

EMA clearly not achieve all objectives.
it must prioritise

Suggest priorities

3 yrs dev. budget

Est working party - Advisory Gr how many
to be used.

Bursars - Theatre
Music
Film

Appoint Librarian

Concern itself with Afro Caribbean &
Asian Art

Training

Training Network

Admin

Management

ETHNIC ARTS IN THE EAST MIDLANDS

A report

by the

Ethnic Minority Arts Working Party

Dear Parminder

Are you coming up to Leicester in the
very near future? Mr Mackie Norah
of a Radio Leicester Ethnic Arts Prog.
wants to do an interview with you.

Can you ring me straightaway and
let me know?

Thanks

Annette

**EAST
MIDLANDS
ARTS**

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Loughborough
Leicestershire LE11 3HU
Telephone
Loughborough (0509)
218292

With compliments

Membership of the Ethnic Minority Arts Working Party

The members of the working party were:

- | | |
|------------------------|--|
| (T) Trevor Hall | Dancer, musician and organiser of Matta Fancanta 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. |
| (S) Atul Patel | Musician, detached youth worker formerly based at the Self Help Neighbourhood Project, Belgrave, Leicester. |
| Parminder Vir | Regional Arts Officer, Commonwealth Institute; formerly regional officer for the South of England for MAAS, the Minority Arts Advisory Service. |
| (P) 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 in formulating the report.

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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.

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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 homogeneous 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" - 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; 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 of course, 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 - should he not be utilizing and extending that form of spoken language usage?"

- 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 and writing are just a few examples.

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 close 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.

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 co-ordinator 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;
- 2 information gathered by members of the working party relating to ethnic minority arts activities in their own areas;
- 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 CRC's and CRE's;
- 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 CRC's and CRE's 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 in 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.

Ethnic Minority Arts and Racism

Britain is a country which has provided a home for a number of ethnic minorities, and its culture owes its whole strength and diversity 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 then current 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 makes it important to plough resources into such seemingly exclusive 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 History of Funding of Ethnic Arts in the Region

The Association has been in existence for just over 11 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.

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 their 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 other 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 suggests that in any case this proportion is very small; it does raise further questions however, implying that 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, page 40,

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:

- No Grants - first 4 years JEMA*
- 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 interesting 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 picture does not, of course, tell the whole story about the resources devoted to ethnic minority arts. Clearly there has been some sort of service or 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 ethnic minority arts clients and relatively few approaches have been made for assistance. Once again, taking account of the possible errors in calculation and identification the figures on page 51, 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.

It is interesting to look at the financial commitment to ethnic arts by the Association during the financial year 1980-81, when financial problems caused by What We Have created a number of extra difficulties. Actual expenditure on arts activity was hit early in the financial year, and most of the reduction took place in the less firmly established areas of work, amongst which falls most ethnic minority arts activity.

What is apparent from the allocation of grants and guarantees for 1980-81 is:

- 1 that the number of successful applications fell by one third, though the amount in cash terms fell by less than this;
- 2 of the grants made, a third came from the Drama Panel, where actual allocation more than doubled;
- 3 other panel allocations fell, by and large, notably that of the Community Arts Panel, which fell by about a third.

Actual spending on ethnic arts clearly fell in cash terms and as a percentage of the Association's budget, and the inference which can be drawn is that ethnic arts, being developmental, is particularly vulnerable to financial problems and suffers disproportionately through its

apparent marginality. Spending through the Community Arts Panel reflects this. The main revenue clients suffered relatively little, while the development funds for smaller and newer projects vanished completely - so that the Community Arts Panel's contribution to Ethnic Minority Arts was drastically reduced.

The losses suffered by Ethnic Arts in 1980-81 have not been easily regained, moreover.

Apart from a substantial financial commitment to ethnic arts by one of the Association's major clients, funding for which was devolved from the Arts Council of Great Britain during the financial year 1981-82, the other spending on ethnic arts has recovered only to about the 1979-80 level.

The overall picture of funding for ethnic arts by the Association is one of little apparent activity until the last 3 years, with the tentative beginnings of 1979-80 proving to be vulnerable to outside financial factors, and real progress being very slow in spite of there being a growing awareness within the Association of the needs of ethnic minority groups.

What's Going on in the Region

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 is available separately on request. 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.

For a broad picture of what is going on, 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 yet having a great number of ethnic minority residents. There have been a number of performances in the city by artists from ethnic minorities.
- 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

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- 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 with a Scottish flavour.

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 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. In 1980, the Ghana Union linked up with the Teachers' Centre to run a successful Ghana week culminating in a workshop and performance by Aklowa.

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 Fancanta 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 Steel Band.

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 based at MFM. There have been a range of workshops and performances including a visit by Temba Theatre Co, and a dance and drumming workshop for groups from all parts of the Midlands. Additionally MFM was recently the organizational centre of a town wide ethnic arts festival. A considerable amount of support for ethnic minority arts activity has come from the Development Corporation's Arts Development Department - members of the Afro-Caribbean community in Northampton launched a magazine called 'New Ethnic', several issues of which were produced, but the magazine failed to establish itself due to the increased workload on volunteers.

Northampton's experiment with an umbrella organisation representative of all its ethnic minority arts groups was not 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 was a worthwhile exercise in communication.

3 Leicestershire

Leicester itself clearly dominates the ethnic minority arts picture in the county, 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 musicians' 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 Gurdwaras, 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 was 10th National Latvian Song Festival for Great Britain, held in July 1981. 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 1981 Festival concluded with a day of many cultures - a huge banquet event which took place in the covered market.

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 for example a group of Chinese Unicorn Dancers. 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 Bhangra dance group, and a Hindu girls dance group. There are also one or two individual artists - 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. A day-long festival for local and visiting bands took place in October 1981, with strong support from the County Council. 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 such as Makeba, an African dance group. 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 each has a growing programme of artistic events.

Any account of Nottingham should include mention of "Pigment Theatre" which was a STEP 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 amongst others. As a full-time project Pigment 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 more than two years.

and has made some notable progress, having recently taken on a co-ordinator under the CEP scheme. Chroma based at the International Community Centre, was largely responsible for the Nottingham contingent's successful participation in Celebrate, was instrumental in bringing the "Arts of Bhengal" exhibition to the Castle Museum, is currently involved with the Midland Group in organising an ethnic minority film programme, is involved in the planning of the 1982 Nottingham Festival and co-ordinated the local input to Concord, a celebration of many cultures which took place at Nottingham Playhouse with strong support from Nottinghamshire County Council. Chroma is currently looking at ways of broadening its membership.

5 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 now defunct 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 strong. There is clearly a great deal of potential, and initiatives seem to be happening, but few have

actually reached fruition, 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.

One 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 30 dancers and musicians, and each working faithfully to traditional style. Associated with Hoverla is a youth orchestra, named Verchovyna, with 20 musicians. This group is a professional trio of Cossack dancers, using the traditional repertoire as a basis for work in various settings including cabaret.

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 recent development has been the formation of a predominantly West Indian drama group.

More recently there has been an exciting development in the field of African Dance & Drumming, with a fortnight's workshop run by Ekome during August 1981.

The picture in Derby is one of yet-to-be-realised potential, and the need in 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

a) 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 single Eskimo in Corby benefit? - there is nevertheless a very strong case for a much closer relationship than there is at present.

legible to the committee

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 forms 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 the panels and officers of the Association from within panel allocations, and recommends that each panel commits itself to this target. Where it is clearly 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 shifts 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 arts 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

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 the 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 amongst 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 of the 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 no 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 they 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 and its objectives need careful consideration.

Some panel members see their roles as being much more than that of respondents, and see the panels' function as being concerned with initiating and developing activities. A great deal of the Association's resources are spent in 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 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.

e) 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 July 1981 there was 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 specialist 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 with 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, CREs and other related agencies to seek out and work with ethnic minority arts groups.

East Midlands Arts is more than simply a funding agency. It has a very obvious service and support role which can be adapted to meet some of 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 more effectively, and that the present system of having one officer to handle ethnic minority arts of whatever kind should be reviewed.

g) 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. For example, 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, funding goes to artists whose bread and butter comes from other employment, and "professional" means, by and large, formally art-school trained. In film, again, grants are made to people who do not draw any salary for their work - "amateurs", perhaps? Clearly alternative criteria are used in these and other cases.
- 5 The amateur/professional distinction has become particularly blurred anyway as enterprising groups from various communities have taken advantage of the variety of job-creation funds to establish themselves as full-time, if 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 scrapped 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 the 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", recalls:

"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 the 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 not 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 artists 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 programmes of 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 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 strong organizational 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 a way 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 network, the Association should take the initiative in setting up training opportunities for organisers of ethnic minority arts group. Such initiatives could be taken 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.

k) 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 seems to have been 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. Certainly these workshops led directly to the establishment of an African Dance project in Derby, as well as strong initiatives in Nottingham. 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.

1) 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 had some 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 residencies 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 Music Panel's moves towards initiating a residency for an Asian musician in Leicester, suggesting that musicians in residence may be particularly appropriate amongst 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 that 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 open-ended 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 of ill 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 the balance. The working party agreed that there are very strong grounds for emerging 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 and 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 exhibit. 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 communities.

contexts. A further benefit which almost goes without saying is that to the artists and craftspeople whose work is exhibited.

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 exhibition to developing appropriate exhibitions for touring smaller 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.

c) 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. There are, however, much broader fronts on which progress needs to be made, and where the building up of long-term cooperation will lead to more effective use of resources.

The Commission for Racial Equality is one likely partner in any

long-term plans. It has the authority to make funds available for different kinds of arts activity, normally in partnership with a local authority or an RAA. In this region for instance it has already part funded a training weekend, and funded a number of workshops for performers who took part in the "Celebrate" festival. The working party recommends that links with the CRE should be strengthened and that the executive considers co-opting a representative of the CRE.

Quite clearly the local authorities in the region play a crucial role in any funding of arts activities amongst ethnic minorities, and different local authorities have taken different approaches. This is an obvious area for close consultation and cooperation.

Local Community Relations Councils and Councils for Racial Equality are sometimes well in touch with arts and crafts activities in their areas, and the working party recommends that where appropriate links with such organisations should be strengthened; in cases where such bodies put a particular emphasis on creative activities every effort should be made to support them. Where appropriate, for example, panel members or other representatives of the Association could offer to become members of local CRC cultural committees, where such committees exist.

There are in the region a number of ethnic minority organisations and Federations which have an interest in the development of arts and crafts activities even when their main objective is social or political. Direct links with such organisations should also be encouraged.

A feature that emerged from the study of ethnic arts activity in the region has been that relatively few groups or individuals in the field seemed to have links with local arts councils. In

some cases this is because there is not a local arts council in the area concerned, in others it seems to be a mutual lack of knowledge. Some local arts councils have taken specific initiatives - Charnwood Arts for example, has a panel with a brief for ethnic arts, and has promoted events, while Mansfield and Derby have promoted multi-cultural events. 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 only one case has the scheme been 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 local arts council.

APPENDIX I

EAST MIDLANDS ARTS - SPENDING ON ARTS ACTIVITIES AMONGST ETHNIC MINORITIES

A

<u>Year</u>	<u>Total Turnover</u>	<u>Total Grant Aid</u>	<u>Total Ethnic Arts Grants</u>	<u>% of Total Grant Aid</u>
1970-71	22,782	6,981	nil	nil
1971-72	40,080	13,864	nil	nil
1972-73	57,986	21,342	nil	nil
1973-74	93,466	34,248	nil	nil
1974-75	115,847	40,167	40	0.01%
1975-76	190,243	55,600	nil	nil
1976-77	296,505	97,984	300	0.31%
1977-78	400,707	114,871	760	0.66%
1978-79	494,382	138,768	1,427	1.02%
1979-80	705,129	264,721	4,455	1.68%
1980-81	791,298	349,922	3,785	1.08%
1981-82	885,000	535,650	10,050	1.87%

* Figure for Arts Officers' salaries has been deducted from the overall promotion budget.

** Figures for Arts Officers' salaries & expenses have been deducted from the overall promotion budget.

1981-82 figures are provisional.

The Association's policy in 81-82 led to a considerable drop in the amount spent on direct promotions.

B

<u>Total Promotions</u>	<u>Total EMA Promotions</u>	<u>% of Total Promotions</u>
nil	nil	nil
8,718	nil	nil
19,442	nil	nil
27,261	nil	nil
35,666	nil	nil
69,533	230	0.33%
113,956*	500	0.44%
180,089**	nil	nil
238,486**	100	0.04%
295,373**	560	0.19%
319,557**	500	0.15%
46,350**	nil	nil

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