ARTS AND ETHNIC MINORITIES

IN CLEVELAND AND TYNE AND WEAR

A Research Report,

1984

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CLEVELAND AND TYNE AND WEAR

A RESEARCH REPORT

BY

PETER ROBERTS AND ASHFAQ AHMED

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PREFACE

This report was commissioned by Northern Arts, and is the result of a series of meetings and discussions held during the early months of 1984. The research was funded with an Arts Council development grant of £2,000.

The brief for the research was to undertake a study of arts activities involving the ethnic minorities in Cleveland and Tyne and Wear, and make recommendations which would enable appropriate developments to take place. The recommendations are not aimed solely at Northern Arts, but make reference to a number of authorities and agencies; we hope that they will take note of our findings and arguments, and look at ways to implement our recommendations.

The research was undertaken with a tight rein on time and budget - both of us fitted the work in with our full-time jobs. We have not therefore been able to talk to all the people we would have liked to meet, or been able to follow up a number of avenues that presented themselves. But we have defined our task as one of building an overall picture of the state of the arts in relation to the ethnic minorities in the region, and identifying relevant issues as a basis for making proposals. We present our report as a first step in drawing attention to ethnic minority arts, and in developing an ongoing commitment to their development. Exhaustive research, building on the foundations of our report, should be part of that ongoing commitment.

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Northern Arts is one of twelve Regional Arts Associations in England, responsible for developing, advising, funding, and otherwise supporting all the arts throughout the counties of Cumbria, Northumberland, Tyne and Wear, Durham, and Cleveland.

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CONTENTS

		Page
1.	INTRODUCTION	1
	Procedure	1
	Ethnic Minorities and the Arts	3
	The Ethnic Minority Populations	7
	I Cleveland	8
	II Tyne and Wear	10
	Cultural Considerations	12
2.	ETHNIC MINORITY ARTS NOW	15
	General Points	15
	Cleveland	16
	Tyne and Wear	19
3.	SUPPORT FOR ETHNIC MINORITY ARTS	25
	Existing Financial Support	25
	Northern Arts	26
	Local Authorities	28
	Cleveland Arts	31
	Other Arts Organisations	31
	Community Relations Councils	32
	Other Agencies	34
4.	RECOMMENDATIONS	36
	Conclusions and Principles	36
	Recommendations	37
5.	APPENDIX	45
	Acknowledgements	45

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1. INTRODUCTION

PROCEDURE

1.1 Our programme of meetings started at Cleveland and Tyne and Wear Community Relation Councils, which were able to give us contacts with the various ethnic minority organisations in their areas; we were also able to discuss with the Community Relations Officers (Akram Rajah in Cleveland, and Hari Shukla in Tyne and Wear) the views of their organisations on the role and development of ethnic minority arts.

1.2 Our list of contacts was supplemented by Cleveland County Council's Research and Intelligence Unit, and by Shaheen Orsborn, a Newcastle teacher who is also a Northern Arts adviser on Ethnic Minority Arts.

1.3 We wrote to appropriate organisations and individuals explaining the nature of the research and asking for a meeting. We met with representatives of over thirty organisations, and a number of individuals.

1.4 Our discussion focussed on the functions and status of the organisations; the number, geographical spread and cultural characteristics of the people it represents; arts activities pursued or supported by the organisation or by individuals within it; and what developments they think should take place in the arts, in respect of ethnic minorities.

1.5 We also contacted and held discussions with several organisations outside the region which have long experience of working in the arts from an ethnic minority standpoint. These discussions in general focussed on the rationale for developing minority arts, and reinforced the conclusions we were drawing from our meetings within the region.

1.6 We wrote to a number of arts organisations and venues, in the two counties, asking for information on any aspects of their work which was of relevance

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to ethnic minorities, the priority they attach to supporting ethnic minority arts, and how appropriate developments might be initiated. We received a limited response to this process, but were able to meet with a small number of arts "providers" for more detailed discussion.

1.7 During the later stages of the research we had discussions with local authority representatives, both officers and councillors, mainly from the education, recreation and social services sectors. These discussions focussed on the network of local authority policies and provisions relating to ethnic minorities and the opportunities for building support for ethnic minority arts within local authorities. By this stage specific recommendations were taking shape, and we were able to look at ways in which they might be implemented through existing organisations. These discussions included Cleveland Arts, the county-wide arts development agency.

1.8 Finally, before preparing this report, meetings were organised in both Cleveland and Tyne and Wear, of people already working with ethnic minorities, to test out our findings and draft recommendations before committing them to paper.

1.9 Details of all the groups and individuals we met with are to be found in the Acknowledgements in Appendix A.

1.10 We have already referred in the preface to the limited time scale for carrying out this research. This was the main reason for deciding at the outset to confine our programme to the ethnic minorities rooted in the New Commonwealth (West Indies, Africa, and Indian Sub-Continent), Pakistan and China. This definition includes the vast majority of people of ethnic minority origin living in Cleveland and Tyne and Wear, but

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excludes significant European groups, and in particular the Polish and Jewish Communities. We feel anyway that the issues we are concerned with are most acute for those ethnic minorities whose cultural traditions are non-European in origin.

ETHNIC MINORITIES AND THE ARTS

1.11 The arts are not practised in a social vacuum, but in some degree of relation to society. It is important to examine the social context in which there are, increasingly, calls to recognise and support the "ethnic arts", and to come to an understanding of the arts in relation to ethnic minorities.

1.12 Britain, and the Northern Region, is a multi-racial society. The complex of British culture is the product of many centuries of immigration and conquest, from the Celts onwards, and the absorption of a range of cultural influences, from Viking place names to American movies. The ethnic minorities with which this report deals are the latest in a long line of immigrants, but their presence results from a period in history when Britain, and Europe, dominated the world politically, and when a European culture, representing fixed and seemingly universal values, was carried to colonies in every continent. That culture, embodied in the "high" arts of painting, theatre, classical music, dance, has been little changed from contact with the cultures of the Punjab, or Kenya, or Maori New Zealand.

1.13 Whilst significant ethnic minorities from outside Europe have settled in Britain since the war, they continue to have an insignificant stake in artistic practice, and to have little artistic representation. It is hardly surprising, given the tenuous position which most Asians and Afro-Caribbeans have in society - on the economic fringes, only thinly tolerated by large

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sections of the host community - that few have the confidence and energy to assert themselves within the arts. And yet it is vital that cultural life is truly representative. The arts have a role to play in helping to alleviate frustration and alienation, (the results of which were recently experienced in Toxteth and Brixton), and in some contexts, through exploration of their own culture, members of ethnic minorities can find a strength, an identity, and a self-respect denied to them by society at large.

1.14 It would be easy to see "ethnic arts" as a single art form alongside theatre, dance, photography, and so on, and promote it through existing arts structures. But this would be superficial, and would miss vital opportunities. To consider art in relation to ethnic minorities requires a shift of emphasis away from arts "provision" to a process of making and promoting art which is in direct relation to people and which is sensitive and responsive. To provide "ethnic art" would imply a narrowing of perception, focussing inevitably on traditional heritage arts; the vital element of responsiveness to local communities and local needs would be weakened. Ethnic arts cannot be assimilated in any convenient compartmentalised way; their forms are many, both traditional and contemporary, and they embrace a diverse range of many cultures, often at odds with one another.

1.15 The arts can also play a role in extending understanding and tolerance between ethnic minorities and society as a whole. In a period when economic and social pressures are conspiring to increase intolerance, particularly of the Afro-Caribbean and Asian minorities, extending public knowledge of minority cultures can be a positive contribution to reversing this process. Combatting racism should not be seen as the prime motive in supporting ethnic minority arts, so much as a result of enabling people to develop and express their own cultures.

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1.16 In a society where art is removed from everyday life, and considered a side issue to "reality", people can be enriched by contact with cultures in which art is part of daily life. What are now considered minority arts should in years to come be an integral and vital part of our cultural weave.

1.17 How do these ideas measure up when seen in the context of Cleveland and Tyne and Wear. We have been able to draw some generalised conclusions in the course of doing the research about the position of the counties' ethnic minorities in relation to the wider community, and in relation to the arts.

1.18 Many people are surprised to find that there are such substantial numbers of people of ethnic origin living in the two counties. The major groupings are composed of people originating from rural, peasant areas in Kashmir and the Punjab, and they have developed almost closed, inward-looking communities in particular working class districts of Newcastle, Middlesbrough and Stockton; similarly, the Yemeni community has established itself in South Shields. These communities are strongly organised and socially and economically self-contained. There is only limited interaction between these communities and the white working class communities around them, and the atmosphere seems to be one of suspicion and only limited tolerance, whilst in the wider community there is rarely any indication that those ethnic minority communities exist at all.

1.19 There are worrying signs that, in a period of general economic and social decline in the region, this situation is deteriorating rather than improving. Community workers on Tyneside report an increase in incidence of racial attacks and abuses, whilst Moving Parts Theatre Company, during a tour of schools and youth clubs in Middlesbrough, found racist attitudes on the part of young white people more extreme than

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they had experienced anywhere else in the country.

1.20 This must in part be due to the isolation of the ethnic minorities in the two counties; the understandable tendency is that, as signs of stress and intolerance increase, those communities turn in on themselves to an increasing degree, and become even less open to contact between themselves and the host community. Arts activities have a vital role to play in reversing this trend.

1.21 There are also in the two counties large numbers of people of ethnic origin who don't live within such geographical communities, but nevertheless identify themselves by association on national, regional or religious grounds. Many of these people are middle-class, often professionals,and are generally more integrated into the dominant culture.

1.22 The organisers and promoters of those existing ethnic arts activities which reach a wider audience tend to be from such a background. These activities are worthwhile initiatives, organised with limited resources and support, but they have materialised as isolated events within the pattern of mainstream activity, and often make little or no reference to the ethnic communities. Within those communities we found a rich diversity of ideas, aspirations and talents, frustrated by a lack of resources, and a lack of contact, support and understanding from the agencies which can help them materialise.

1.23 Examination of the social context points to the need for developing a flourishing cultural life within, and emanating from, the ethnic minorities within the two counties. To begin to establish this, the central problem which needs to be addressed, and which lies at the heart of our recommendations, is one of bridging the gap between the ethnic minorities, and the processes by which the arts are developed and supported in the

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wider community. Local Authorities, supported by the Community Relations Councils, are taking appropriate initiatives in other spheres, particularly Edcuation, Social Services, and Community leisure, but the arts remain to be explored and developed.

THE ETHNIC MINORITY POPULATIONS

1.24 We are reluctant to put too much emphasis on statistical data as a basis for this kind of research. In considering issues of cultural identity and representation, the size of a minority population is no guide to the significance of the issue; there is lack of awareness and understanding, and there is racism, whatever the number of people in a particular community.

1.25 However, it is important that this report is informative about the character of the ethnic minority communities in the two counties.

1.26 The 1981 Census provides a conservative measure of the size and make-up of the ethnic minority populations. The census heavily underestimates the ethnic constituency because it records only people who were born overseas, or who live in households where the head of household was born overseas; households composed entirely of people born in England, but who nevertheless are of ethnic origin, cannot be isolated in census information.

1.27 Census figures can be compared to the estimates of the CRC's and of community organisations. Some of these figures seem exaggerated, and it is certainly difficult to find a cohesive pattern to the various sets of figures. They provide a useful guide nevertheless.

1.28 The CRC's provided valuable information on the make-up of the communities within their respective areas, and

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a sketch of their cultural characteristics.

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1.29 Census information, 1981

Total Population	565,845
Total of persons born in:	
Africa	781
Caribbean	194
India	1,324
Bangladesh	128
Far East	847
Pakistan	2,071
Other Countries of New Commonwealth	151
Other Countries outside Europe	1,737
	7,233
Total of persons born in UK, living in households where head was born in New Commonwealth or Pakistan ..	2,178
TOTAL	9,411

1.30 Cleveland County Council's own Asian Survey found that the county's Asian population is 8,150, with 3,570 Asian people in central Middlesbrough. They estimate that there is a minimum of 8,700 people originating from the New Commonwealth and Pakistan living in Cleveland, with a probable figure of 11,000. Added to this are an estimated 1,000 people of Chinese origin in the county.

1.31 Cleveland CRC estimates a total ethnic minority population of 16,000, of whom over 10,000 are of Asian origin.

1.32 If we accept 12,000 population as a reliable estimate it suggests that just over 2% of the total county population is of ethnic origin.

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1.33 In considering ethnic minority culture, religious divisions are as important, if not more so, than national ones. Cleveland County provided a break-down on religious lines of the ethnic minorities from the Indian Sub-continent.

People born in:-

Pakistan		India	
97.6%	Muslim	51.6%	Muslim
1.5%	Sikh	31.3%	Sikh
0.9%	Christian	17.2%	Hindu

Of those people surveyed who were born in the U.K., 34.8% are Muslim, 17% are Sikh and 47.8% are Christian.

1.34 Clearly the Muslim population forms the largest defined group within the Cleveland ethnic minorities, and cultural life is shaped by the precepts of Islam. Nearly all the Pakistani Muslims originate from a small geographical area of Azad Kashmir ("Free" Kashmir) whilst the majority of Indian Muslims are from the neighbouring State of Punjab. Whilst this area has a complex political history, the common factors are most important - the Islamic faith, and the rural, peasant cultures from which most of the Muslim population originate. The result is a strongly organised, cohesive community in the Abindon area of central Middlesbrough, with smaller groups in central Stockton and Thornaby. Extended family ties are strong, and the mosques in Waterloo Road, Middlesbrough, and in Stockton and Thornaby, are at the heart of social and cultural life. Mother-tongue usage - Punjabi dialect - is high within the community.

1.35 There are a number of other groupings from the Indian Sub-continent: a number of Sikh people live mainly in inner Middlesbrough, and the Sikh Gurdwara, or temple, is in Southfield Road; Hindu Indians live throughout the county, although there is no Hindu temple, Indians from the eastern State of Bengal have identified themselves separately through the formation of the Teesside

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Bengali Institute; and there are also a number of Muslim Bangladeshis, many living in South Bank.

1.36 The third largest group, after the Pakistanis and Indians, are Chinese. Chinese people live throughout the county. In Britain generally, the Chinese are recognised as amongst the most isolated of ethnic minorities, with serious language barriers, and people scattered throughout the country in the restaurant and catering trade. This seems to be true of the Northern Region, and the main representative organisation is a regional one. Nevertheless groups of Chinese are active in celebrating important festival days.

1.37 The smaller ethnic groups in Cleveland include Yemenis in central Middlesbrough and North Ormesby, Somalians, a Vietnamese refugee community, and Afro-Caribbeans. Teesside Polytechnic accommodates a large number of ethnic minority students. Whilst the presence of individual students in Cleveland is transient, their associations provide continuity and are important organisers of arts events. The major groupings are Pakistani, Sikh, and Indian, and the formal associations are based on such divisions, although informally they don't appear to be so important.

II TYNE AND WEAR

1.38 Census data, 1981

Total Population	1,126,109
Total of persons born in:	
East Africa	332
Caribbean	185
India	2,262
Bangladesh	527
Remainder of New Commonwealth ..	2,200
Pakistan	1,182
	6,688

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Persons born in U.K.
where head of household born in:

East Africa	188
Caribbean	242
India	1,868
Bangladesh	148
Remainder of New Commonwealth ..	1,283
Pakistan	950
	4,679
TOTAL of persons born in U.K. and in country of origin	11,367

1.39 These figures are an underestimate, because, as well as the limitations mentioned in the introduction to the Section, the Tyne and Wear figures do not include details of the Far East, or for significant groups such as Arabs. These are all aggregated together, along with groups not within the scope of this report, as "Rest of World".

1.40 Tyne and Wear CRC have population figures, provided by community leaders, as follows.

Pakistan	6,000
India	6,000
Chinese	3,000
Bangladesh	2,000
Arab Countries	1,000
Africa	1,000
Other Asian Countries ..	400
West Indies	400
	19,800

1.41 These figures are estimates for people born both in U.K., and in country of origin. We have used these figures as reliable estimates, so that as in Cleveland, the ethnic minority population (within our definition of the term) constitutes roughly 2% of the total county population. Whilst it is that comparison - between ethnic minorities and total county population - that

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will interest local authorities and other county agencies, Northern Arts is a regional association and the two county ethnic minority populations constitute approximately 1% of the regional population of 3 million. Of course, this does not take account of the smaller ethnic groups which no doubt live in towns like Workington, Carlisle and Barrow-in-Furness. We know, for example, that census information shows that Darlington has an ethnic minority population of about 2,500.

1.42 The make-up and distribution of the ethnic minority population in Tyne and Wear bears comparison with Cleveland. Well over half the county population lives in Newcastle, and it is here that the largest geographically centred communities are found, in the Moorside/ Elswick area; and in Heaton. These "centred" communities are predominantly Pakistani Muslim, although the Hindu Mandir (temple) and Sikh Gurdwara are also located in the Westgate Road area. The other four districts in the county host more or less equal numbers of the ethnic minorities, although there is a notable concentration of Yemeni people in South Shields. As in Cleveland, Newcastle Polytechnic, and also the University, host large numbers of students from the ethnic minorities who are active and enthusiastic in organising cultural events.

CULTURAL CONSIDERATIONS

1.43 There are a large number of reports and publications which describe, more completely than we are able to here, the cultural roots and artistic traditions of the ethnic minorities in Britain. Perhaps pre-eminant among these is 'The Arts Britain Ignores' (Naseem Khan, Commission for Racial Equality, 1976) which is required reading for anyone interested in this area.

1.44 It is impossible to provide easy definitions, but a series of guidelines, relevant to the ethnic minorities in the two counties, are perhaps appropriate.

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1.45 The Muslim communities in the North East are orthodox; for them religion is not identified separately from daily life. Islam is culture, a force underlying all aspects of life. Representational art - painting of people or animals - is unacceptable; music and singing are treated cautiously, and are usually only acceptable in a religious context. It is also required that women do not dance or perform in public. But many shades of opinion were expressed to us on these matters by Imams (priests) and community leaders, and all we can add is that each situation that arises should be treated appropriately. Poetry - especially the devotional Quwalis and the participatory Mushaira - are important artforms, as is religious calligraphy. Whilst daily language is Punjabi dialect, the classical languages of Urdu and Arabic are used in these activities.

1.46 Sikh culture again centres around religious precepts, particularly in music and song. But there are also rich folk song and dance traditions. Mushaira poetry is again popular. Sikh women, too, are often required to refrain from public dancing and performance.

1.47 Hindu culture is rich and diverse in the visual and performance arts. Song and dance are important in religious, classical and folk forms. Rangoli, the arrangement of coloured flours in symbolic patterns, and Mendhi, decorating the hands and feet with henna, are traditional visual forms.

1.48 Bengali culture finds expressions in plays drawn from folklore; in music; and in classical and folk dance.

1.49 In trying to summarise cultural characteristics so briefly, we must return to the point that art is not generally isolated from daily life in the western way. The aim is to participate in a process which enhances living, and in this respect aspects such as food and clothing are of significance.

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1.50 Religion is generally the foundation from which arts activities arise, and the various religious festivals mark important times for artistic endeavour.Chinese activity centres on celebration of the New Year, falling on the first day of the first month of the lunar calendar; Yuan Tan is marked by the flamboyant Lion dances. For Muslims the most important celebratory festivals are Eid-Ul-Fitr, the festival of fast breaking; Eid-Ul-Adha, the great festival at the end of the pilgrimage to Mecca; and Meelad, the birthday of the Prophet Muhammad, but there are many other festival and holy days. The Sikhs celebrate the birthdays of the Gurus, Guru Nanak, Guru Ram Das and Guru Gobind Singh, as well as the martyrdom of Guru Tegh Bahadur. For Hindus there are many festivals, perhaps the most widely celebrated being Diwali, the New Year festival of lights, and Durga Puja, in honour of the Goddess Kali.

1.51 However, a culture is not fixed and unchanging. Whilst these cultural roots and influences are of paramount significance to the ethnic minority communities in the two counties, there are people, perhaps born in this country, for whom it is important to utilise the arts to express something of contemporary black experience in Britain. Western influences are important and one of the roles of art for the ethnic minorities is to bring together two ways of life and two cultures. In this respect policy makers must avoid easy definitions and racial stereotypes, and remain open to what is effectively the emergence of a new culture.

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2. ETHNIC MINORITY ARTS NOW

2.1 It is worth restating a point made in the preface - given the short time in which the research was carried out, we don't claim to be exhaustive in identifying every artistic activity happening within the ethnic minority communities, or in having talked to every person interested in ethnic minority arts. We regret any omission or misplaced emphasis. But what we set out to do was examine the important initiatives, sample the range of activities and opinions, and identify the potential for development and the barriers to development, on which to base recommendations

2.2 More often than not,in talking to representatives of ethnic minority communities, we heard of what people would like to do if ....., the kind of events they would like to see promoted if ....., if there was funding, if there was a building, if there was a teacher, and so on. We did find a number of local initiatives, many of them struggling for a variety of reasons, few of them with any form of tangible support outside the group or the local community. These initiatives cover a wide range of activities and styles.

2.3 Other initiatives have come from arts organisations, local education authorities and council recreation departments;these are detailed alongside the community-initiated activities.

2.4 One notable impression was the isolation in which many projects had come to life and struggled to survive. For the most part, individuals and groups have little or no contact with the wider arts world, and are unaware that expertise and funds could be available to support their work. On the other hand, the wider arts world seems slow to recognise, and ill-

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equipped to deal with, the artistic potential within the ethnic minority communities in the two counties.

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2.5 Most ethnic arts activities take place within functions of various kinds, be they formally organised evenings of entertainments, or celebrations such as weddings.

The various Polytechnic Student Societies are active in organising regular evening functions, and these tend to take on a multi-cultural approach, with acts drawn from the local community and from further afield. The Pakistani Students Society, Indian Students Association, and Sikh Society are all active in this respect.

2.6 We met with a group of students representing all the Asian societies at the Polytechnic, and they drew attention to a number of problems in relation to ethnic arts in Cleveland. These included the need for mother-tongue language classes, the lack of professional instruction in areas like music and dance, and more support for promoting arts events within the Polytechnic. They felt the Community Relations Council had a role to play in supporting arts work, and that there would be enthusiastic support for drama and dance groups. The proposed multi-cultural community centre in Southfield Road could provide an appropriate focus for such activities.

2.7 The Cleveland Society of Indian Doctors have organised two evenings of classical Indian music and dance. The last one, in May this year, was a great success, with a capacity attendance in the Middlesbrough Town Hall Crypt. Howver, this support came mainly from the host community rather than from the ethnic minorities. The Society will be organising more events and hope for greater support from the various agencies - although Middlesbrough Borough Council has done much to help them.

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2.8 It was the Chinese community in Cleveland which pioneered the introduction of the Lion dance and New Year celebrations into Britain in the mid '70s. Now there is a Unicorn dance, with 15 members, practising regularly at the Education Authority's Multi-Cultural Centre in Victoria Road. The Unicorn will be performing on public holidays and at weddings in the future. The community of about a thousand people hold regular social events at the Dragonara Hotel.

2.9 The Schools Multi-Cultural Centre has made efforts to introduce arts events into school-life. An evening of Urdu and English poetry was organised at Breckon Hill School, with poets reading in Urdu alongside well-known English-speaking poets. Sessions of folk-dancing have also been introduced into school activities. The centre organises a programme of English-as-a-second-language courses, as well as Urdu classes for English speakers, and is making appropriate musical instruments available for general use. The centre is encouraging the practice of Chinese calligraphy, painting and dancing.

2.10 The Teesside Bengali Institute holds weekly meetings in the Clive Road United Reform Church, at which cultural activities and teaching play an important role. A Bengali dance group has been organised by Mrs. Sengupta, and Bengali music and drama are also preserved by the Institute. Functions have been organised, and a library of books on Bengal is maintained.

2.11 A group of young Pakistani men have recently been working on a play, with the support of Community Arts Middlesbrough, expressing ideas about cultural conflicts for young Asians born in this country, but living within an orthodox Muslim community. A scene from the play was performed at a recent Pakistani Student Society event at the Polytechnic.

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2.12 The Community Relations Council has a Social and Cultural Sub-Committee, and has been active in organising functions. The Council favours the "multi-cultural" approach, promoting events with elements from all the ethnic minorities being incorporated. Whilst this is in accordance with the Council's overall aims, the multi-cultural approach is only one way, and perhaps not the most satisfactory, of presenting arts events to an audience. The Council has also had a multi-cultural stand at the Cleveland County Show.

2.13 In addition to these overt activities, it is clear that the arts take their place in a social context within the minority communities. When people gather together, singing, poetry and dancing are common entertainments. It was repeatedly pointed out to us that there is much local talent of quality in these areas, which should be encouraged and supported. We can mention one or two examples: Mr Sabharwal, from Stockton,is a renowned Sithar player, trained in Rawalpindi. He wants to teach the instrument and perform to more audiences, but has been frustrated in the past by lack of funding, instruments, and co-operation from support agencies. Pipel Singh is a Sikh musician who plays the Dholak, a type of drum. Anisa Sinharoy practices Indian classical dance, and we also heard of a Chinese poet, and a singer of Urdu devotional songs, amongst other talented local artists.

2.14 We met representatives of a number of other organisations - the Indian Association, the Islamic Society, the Bangladeshi Society and the Thornaby Muslim Association. Whilst they had little to add about existing activities, they had opinions, in common with the people and organisations already mentioned, about the need to encourage and develop appropriate activities. Obviously there are differences between different groups about the activities they consider

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appropriate - from arts purely within a devotional context, to new fusions of eastern and western influences which preserve the essentials of eastern culture - but they were uniform in attaching great significance to such activities. There must be a sensitive recognition of the differences between generations, as people living in ethnic communities but who were born in this country reach adulthood; developing ethnic minority arts is seen as particularly important for young people. Lack of resources is crucial, but more important is the lack of anyone able to take initiatives to develop the arts. Whilst agencies like Northern Arts need to recognise in tangible ways the needs and potential of the minority communities, the communities have a responsibility to be more vociferous and to educate those agencies about their needs and about their cultures.
Another common demand was that ethnic artists of national and international standing should be brought to the area more often, and that the ethnic minorities should be better represented in the arts of the host community.

II TYNE AND WEAR

2.15 There are seven major ethnic minority organisations in Tyne and Wear - Indian, Sikh, Bangladeshi, Chinese, Pakistani, African, and the Northern Friends Circle. All of them have positive attitudes towards the development of appropriate arts activities, and some have organised events. However, the problems referred to in the Cleveland Section are also experienced by these organisations.

2.16 There are also a number of specifically arts groups. The Halchal music group perform Pakistani and Indian popular songs; their material is drawn mainly from the folk music of the Punjab and from films, and is performed at public functions and private parties. The group has 8 members who play Tabla and Nal [illegible] drum

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similar to a dholak) and Harmonium; two of the members are English, and play Northumbrian pipes and violin. The group meets and practices in a private house, and have sufferred from a lack of local teachers - they have paid for a teacher to come from Leicester.

2.17 The Sheer Punjabi Bhangra Dance Group has been established for over 6 years and has 15 members. It meets and practices in the premises of the Declali Manufacturing Company in Waterloo Street, Newcastle, and regularly performs at functions, parties, and in Bhangra competitions. Punjabi Bhangra dance, and its Gujerati counterparts, the Raas and Garba, are worlds away from the Indian classical dancing best known to the West. They are communal dances for groups of both men and women, linked to festivals such as the Besakhia, or harvest. The Newcastle group also performs the Gidda, a traditional dance performed by women, but one of the group's biggest problems is in encouraging women to come forward and participate in public. Other problems are the lack of a competent harmonium player, transport difficulties, proper accommodation for practice, and funds for costumes, most of which are brought from India.

2.18 The Chinese community has developed a number of activities; a community centre is being set up by the Chinese Association in Stowell Street; it will be the base for the community's youth club, within which a folk song group has just been established. There is already a well-established Unicorn dance group which will meet at the centre. There is also a long established Lion Dance group, but this is not directly linked to the Chinese Association; it is part of a Kung Fu Club which meets at 94 West Grove, Newcastle.

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2.19 The Northern Friends Circle is based in Newcastle, but has a membership - mostly of professional Bengali Indians - which ranges throughout the North East, as far south as Leeds. The maintenance of cultural traditions is a major objective of the Circle. It organises two or three functions annually. It has had financial support from Northern Arts, but it remains a largely self-financing organisation. The two regular functions coincide with celebration of the Sarstai Pooja festival in January/February, and the Durga Pooja in September; they consist of music and dance performed by local people. A Sithar concert was also organised recently.

2.20 The multi-cultural Girls Group meets regularly at Moorside School, and includes arts activities in its programme. The members recently organised a Bhangra dance event involving performers from within and outside the group.

2.21 The Standing Conference of African Nations represents people of African origin living in the Newcastle area. Its major concern at present is to set up an African Community Centre, but anticipates that such a centre will be a focus for artistic activity. It organises regular dances in the Cruddas Park area. It would like to focus on traditional weaving, carving and drumming. Its membership includes two Guyanan bands, and a number of people interested in African dance.

2.22 As in Cleveland, the Asian Societies of the Polytechnic and the College of Arts, are active in organising arts events. Their membership includes a number of people interested in music and dance, and in the case of the Polytechnic, a Bhangra dance group.

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2.23 The Newcastle Ethnic Arts Project, organised by Marjorie Graham and supported financially by Northern Arts Community Arts Panel, is based on Moorside and Todd Lane Schools. It draws together women from a number of social and cultural backgrounds, but predominantly from the Asian communities of West Newcastle. The project utilises traditional craft skills as a vehicle for meeting and exchange between people of different cultural background. Asian women do very creative embroidery work, and a number of impressive pieces have been produced. Group members working together have produced a hanging called the "Tree of Life", a traditional symbolic theme, which as this report is published, is on display at the Northern Arts offices.

2.24 Newcastle Media Workshop has recently approached ethnic minority organisations, offering them facilities and support for developing photography and video projects with groups of people in their communities. The response has been enthusiastic, and the workshop is now discussing, with community representatives how to develop the idea. It is worth noting that an initiative coming from an arts organisation outside the ethnic communities and outside the scope of traditional "ethnic arts" has been so widely received; it warns against adopting narrow definitions of ethnic minority arts, as well as the assumption that the ethnic minorities have a fixed view of the arts that is unresponsive to new ideas.

2.25 The Community Relations Council is active in organising arts events and functions, through a concern for the host community to be more aware and understanding of the ethnic minorities. The CRC favours a multi-cultural approach to such events, and is keen to preserve and encourage respect for ethnic cultures, whilst strengthening participation by members of both host and ethnic

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minority communities in each others' cultural activities.

2.26 As in Cleveland, there is much local talent among individual artists. The Ghura Brothers play Harmonium and Tabla in the Sikh Gurdwara, off Westgate Road. They were sent to India to be trained in their music, and also play at functions and parties. Mr Qureshi is a noted Urdu poet; he works in the Ghazal style, a traditional lyrical form. Mrs Constance Okoi is a practised African dancer who gives performances at functions and parties. Mrs. Kusam Vadhara plays musical instruments at the Hindu Temple, and at secular functions.

2.27 The City Council has taken steps to support ethnic minority arts. For example, the Concorde event was included in the 1983 Newcastle Festival. This multi-cultural show was organised by Cy Grant, and brought to Newcastle by the City Recreation Department. Unfortunately, the show did not get the support it deserved from the ethnic minorities; this may be due to it taking place within the context of a mainstream arts festival.

2.28 We also met with representatives of the Hindu Temple, the Yemeni Union of South Shields, the Pakistan Muslim Association, and the Muslim Women's Association. The Hindu Temple is the largest in the country, and incorporates a community centre which is at present being renovated. Arts activities would be encouraged once the centre is ready for use. A group of people is being formed to specialise in singing of Hindu religious songs, and Yoga and drama teachers are available through the temple.

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2.29 The South Shields Yemeni Union organises a school for young members in language and religious song and drawing. In common with other Muslim organisations, the Union favours arts activities provided they recognise Islamic precepts and contribute to the retention of a Muslim way of life. Along with the Pakistani Muslim Association more poetry events in the devotional Quwali and participatory Mushaira forms would be welcomed. A community centre is being built alongside the West End mosque, and this will provide a focus for appropriate activities. The Muslim Association is concerned at the lack of activity, and that younger Pakistanis are losing touch with traditional art and culture. The Muslim Women's Association, which is linked to the Heaton mosque, concurred generally with these views.

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3. SUPPORT FOR ETHNIC MINORITY ARTS

3.1 This section of the report is concerned with attitudes towards ethnic minority arts on the part of statutory authorities and other agencies, and the networks of provision within which developments could take place. First, though, we look at the money spent at present on ethnic minority arts.

EXISTING FUNDING OF ETHNIC MINORITY ARTS

3.2 Identifying funding for minority arts is not particularly straightforward. Direct grants on the part of Northern Arts for ethnic minority arts activities can be isolated, but it is not possible where money is spent as part of a broader spectrum of activity, whether by Northern Arts, the education authorities, or other agencies. One or two of the arts centres and community arts projects have spent money out of larger budgets on work which comes under the ethnic arts umbrella, and these, too, are not readily identifiable.

3.3 It could also be said that spending on mainstream arts provision attracts people from the ethnic minorities; in our opinion this proportion is very small, and the argument does imply that ethnic minorities can benefit from subsidy to the arts, as long as this takes the form of patronage of Western/European cultural activity. So, although the information is limited to direct grants made by Northern Arts, it gives an indication of the level of attention that minority arts is receiving; it is unlikely that other areas of spending on minority arts appreciably alter the picture that this information gives us.

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3.4 In the financial year 1983/4, Northern Arts total grant expenditure was £2,185,525. It funded 5 events or projects relevant to the ethnic minorities and to the scope of this report. These included subsidy of events organised by the Northern Friends Circle, the North East Doctors Association, two Newcastle Indian Association events, and the Newcastle Ethnic Arts Project. Total expenditure in the year on these projects was £4,436. This represents 0.2% of grant expenditure. There is limited value in "playing the numbers game", but nevertheless that percentage compares unfavourably with the population statistic, which indicates that over 1% of the regional population, and 2% of the population in Cleveland/Tyne and Wear, are of ethnic minority origin.

NORTHERN ARTS

3.5 We met with all the art form officers of Northern Arts, apart from the Literature and Marketing Officers. None of the officers think there is anything in the policies adopted by their art form panels which militates against the support of ethnic minority arts. Generally, though, they do not feel that they or their panels are properly equipped to deal with ethnic minority arts work, and that there is little they can do if initiatives are not forthcoming for them to respond to. The officers have little or no knowledge of the ethnic minorities in the region, or of their art forms, and are geared to an administrative system which is responsive to initiative, and which operates through artistic criteria rooted in European traditions.

3.6 The view was expressed that the Association had to work very hard to establish and maintain mainstream arts activity in the region, and ethnic arts represented a luxury in that context.

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In our opinion this is not the case; commitment to the ethnic minorities should not overload the Association and its officers because a programme of "provision" by Northern Arts would not be an appropriate approach. Indeed, the opportunity to take a fresh look at the cultural needs of one sector of the regional community can perhaps throw a little light on the problems of arts administration; we have the chance to take steps which will enable a dialogue to be established between local groups and arts administrators as a basis for developing appropriate arts activities.

3.7 Clearly one area that will need attention is that of assessment criteria. Whilst the maintenance of artistic excellence must remain a prime consideration, existing standards of excellence may be totally inappropriate. We will take poetry as an illustrative example; the Mushaira is a participatory form of poetry reading in which the audience tries to anticipate the poet's next words. Indian poetry maintains a strong formal element, akin to the Elizabethan Sonnet, with the number of lines, the rhyme scheme, the rhyme, and even the theme, prescribed. The poem uses a number of cliches - in the original meaning of the word, without the denigratory connotation it now carries - and the poet's skill is judged in the response from the audience. Much of the style of Indian poetry is lost in translation, and this closes down the artform to the majority of the population. This is not a difficulty with music or dance, so poetry is one of the most difficult and challenging of the minority arts. Assessment criteria based on contemporary western literary values are obviously not going to handle this artform very adequately.

3.8 It was also said that Northern Arts sets out to be responsive to regional needs, and there is a need for positive discrimination in a number o

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areas, none more so than ethnic minority arts. The staff of the Association want to support ethnic minority arts, but what they and their panels need is access to information, advice, and expertise that will help them to act appropriately.

LOCAL AUTHORITIES

3.9 The local authorities in both counties do not have any specific policy towards ethnic minority arts development. They are however developing policies and provision in relation to ethnic minorities within which arts activities would find support and be well received. We spoke to a number of local authority officers, and elected members in the fields of education, planning, recreation and social services, who are supportive of this research and of the contribution their administration can make to developing ethnic minority arts.

3.10 Cleveland County has recently adopted an equal opportunities policy, with an administering sub-committee, to inform the authority on the employment of staff and on the formulation of policy; Middlesbrough Borough Council is joining with the County in implementation of the equal opportunities policy within its own functions. The County has recently appointed an Equal Opportunities Officer to advise and inform the Sub-Committee on relevant issues. The Newcastle City Council is in the process of formulating a similar policy and has set up a Racism Awareness Sub-Committee. We anticipate that these policies will have positive effects in recreation and arts provision.

3.11 Both counties have sufficiently large ethnic minority populations to call on funds under Section II of the 1966 Local Government Act. Both Cleveland County and Newcastle City Councils have utilised such funds to employ staff to work in close contact with the ethnic minorities in the social services

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and education functions.

3.12 We have already examined some of the work of the Cleveland Multi-Cultural Centre. The Centre exists to provide an ethnic minority orientated input and support into the Education Service, to attempt to ensure that the Service is appropriate to the needs of a multi-cultural community, and to attempt to ensure that educational disadvantage amongst ethnic minorities is eliminated. The Centre provides particularly strong support in language teaching. The education authority is examining a Racism Awareness code to be adopted in schools, and is looking at ways to introduce ethnic minority cultural activities into schools. There is clearly scope for developments in ethnic minority arts to have welcome repercussions within the education service in Cleveland, if ways can be found of introducing specialist support which could be utilised by arts advisors and teachers, according to their needs.

3.13 The same appears to be true in Newcastle - we have not had direct contact with the education services in the other Tyne and Wear districts - although provision and policy is at present isolated and underdeveloped. The authority employs teachers using Section II funds, but they don't appear to work from a specific brief relating to ethnic minorities. The education authority also established a Racial Harmony Study Group, but this has now been disbanded - perhaps prematurely. There are a number of individuals, such as the Educational Librarian and arts advisors, who are keen to introduce multi-cultural and anti-racist elements into schools, and formulation of policies in these areas is being examined.

3.14 Moorside School is a valuable development in strengthening ties and participation between school and community in an area with a high ethnic minority population. Through the concern and enthusiasm

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3.15 of the staff, the school has become a focus for community activity, and several projects have been initiated using the school as a base, including the multi-cultural girls group and the Ethnic Arts Project. Staff and local authority officers are now discussing ways of developing ambitious ethnic and multi-cultural arts projects, including a mural. If those discussions lead, amongst other developments, towards the appointment of an arts worker(s), they could form the basis for the proposals contained in this report. Notwithstanding that possibility, the work going on at Moorside clearly provides a platform for further ongoing arts development work with the communities of West Newcastle.

3.16 The Newcastle Education Authority's establishment includes an Educational Advisor employed using Section 11 monies, and the authority provides In-Service Training for its teachers in multi-cultural education.

3.17 The staff of the Library service in Newcastle are keen to respond to the needs of ethnic minorities. The libraries stock a number of books in asian languages, and in May of 1984, a 'Multi-Cultual Book Bonanza' was held at Moorside School.

3.18 Cleveland County Social Services Department has appointed a Neighbourhood Worker for Central Middlesbrough who will be working within the ethnic minority communities. She is keen to utilise resources like video and tape/slide to provide appropriate information and advice material, and is supportive of the wider development of arts and media projects.

3.19 Middlesbrough Borough Council's Abingdon Road Community Leisure Centre provides a focus for community activities; These include an asian youth club and a girls class. The Central Middlesbrough Support Project meets regularly at the centre; it is composed of professionals from

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various fields providing a developmental, support, and advice service for the ethnic minorities.

3.20 The borough council is also in the process of developing a Multi-Cultural Community Centre in the old territorial drill hall on Southfield Road. The centre will be run on similar lines to the council's community leisure centres, and will provide a valuable focus for arts events and celebrations.

3.21 Newcastle City Council Recreation Department's Special Projects team is focussing on the development of play projects and facilities within areas with high ethnic minority populations; the staff expressed support for other initiatives to develop appropriate recreation and arts schemes.

CLEVELAND ARTS

3.22 Cleveland Arts is the county-wide arts development agency for Cleveland. Its two officers have a wide brief, to develop and promote all the arts; they are responsible for visual arts and performing arts respectively. Whilst the agency includes support for ethnic arts as one of its responsibilities, it does not have the resources, in terms of specialist knowledge and availiable officer time, to tackle the task of ethnic arts development that we are outlining in this report. Nevertheless, the developmental role of the agency in relation to the arts is appropriate to that task, as is its support for ethnic arts development. The agency therefore could play a significant role in the implementation of our proposals.

OTHER ARTS ORGANISATIONS

3.23 Arts centres, theatre companies, and other arts bodies have promoted work which they felt would be of interest to the ethnic minorities in their areas. But they have found that the audience response has been limited.

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particularly from the ethnic minorities. The Dovecot Arts Centre, for example, has staged music workshops and performances, but without the response which would encourage the staff to develop a programme of events. In our view, the process of arts promotion through arts venues is not one which equips staff to be responsive to minority needs. Their concerns are to maintain high artistic standards in the work they present, whilst at the same time getting as many people through the doors as possible. They can provide what they consider to be suitable events, but provision alone will not encourage minority audiences to come into what may be a very alien environment.

3.24 The developmental approach outlined in our proposals would enable arts organisations to be part of a flexible response to ethnic minorities. The Dovecot staff would be keen to support a development worker, in terms of space, expertise, and material resources.

COMMUNITY RELATIONS COUNCILS

3.25 The CRC's in the two counties are supportive of proposals to develop appropriate arts activities. In terms of their own functions, events which take on a multi-cultural style and lead to increased understanding between communities are most appropriate, but the community relations officers would be pleased to see other forms of cultural and artistic development. At present the CRC's play a major role in organising and presenting minority cultural and multi-cultural events; we do not believe that they should be expected to take a leading role in implementing our proposals, or that they are the best equipped bodies to do so - that lead should come from arts organisations. But they are able and willing to support such a lead, with their contacts, knowledge, and expertise.

3.26 Cleveland CRC will be moving in the next year to a new

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office base in the old North Ormesby Public Library. Their facility will then incorporate meeting rooms, a library, and other resources which will be availiable to groups.

OTHER ORGANISATIONS

3.27 We looked at the support coming from organisations outside the region for ethnic minority arts. Three are referred to here:

3.28 I MAAS: the Minority Arts Advisory Service maintains a national register and information service on ethnic minority artists; it publishes 'Artrage', a quarterly review of ethnic arts. At present, MAAS's future is under question, but the functions which it performs could be of value in supporting developments within the region.

3.29 II CALOUSTE GULBENKIAN FOUNDATION: the Foundation's current grants policy favours supporting "projects which make the arts more accessible to a wide public.....especially multi-cultural or ethnic minority projects". The policy also favours work with young people, and "arrangements which draw the education world and the community together". The scope of the policy seems favourable to the findings and proposals in this report, and the foundation could be an important source for funding their implementation.

3.30 III ARTS COUNCIL OF GREAT BRITAIN: the council's development strategy, 'The Glory of the Garden', identifies ethnic minority arts as an important area of activity for funding and development. At the heart of the strategy lies the proposal to devolve increased grant aid over the next three years to the Regional Arts Associations.

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The commitments made in the strategy suggest that Northern Arts could request funding from the Arts Council to promote ethnic minority arts work. This, too, could be an important source of funding for our proposals.

3.31 Whilst we have identified these three specific sources of support, there are numerous others, particularly in terms of experience of ethnic arts development. Regional Arts Associations, local authorities, and independant arts organisations have taken valuable initiatives over the last few years, and much should be learned from their experiences.

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4. RECOMMENDATIONS

CONCLUSIONS AND PRINCIPLES

4.1 From the information made available to us during our research, certain conclusive points emerged:

4.1.1 There is a wide range of artistic activity and artistic talent existing within the ethnic minority communities.

4.1.2 There is a lack of awareness of that activity and talent within the host community, and a lack of awareness of the wider arts/cultural system amongst the ethnic minority communities.

4.1.3 The isolation of activity is reflected in the lack of support, in terms of money and other resources, from outside the communities.

4.1.4 Existing activity generally constitutes a tenacious hold on certain elements of traditional culture, whilst cultural identity is threatened.

4.1.5 Many people want a positive approach to developing appropriate and contemporary ethnic minority arts.

4.1.6 There is a wide diversity of ethnic minority cultures, and attitudes to the arts, present in the two counties.

4.1.7 There is much goodwill and potential support from a number of bodies for developing ethnic minority arts.

4.1.8 Positive initiative must be taken to utilise that potential.

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4.2 From these conclusions, we have identified a number of objectives or principles which the recommendations should be designed to achieve. They should:

4.2.1 Establish stronger links between the ethnic minority communities and arts organisations.

4.2.2 Enable affirmative action to develop arts activities with ethnic minorities.

4.2.3 Enable members of the host community, including arts administrators, artists, educators and local authority officers, to develop an understanding and awareness of, and respect for, the arts of the ethnic minorities in the two counties.

4.2.4 Enable the ethnic minorities to develop arts activities on their own terms, rather than in the context of preconceived notions of the ethnic arts, or of false or inappropriate artistic criteria.

4.2.5 Enable ethnic minority arts to reach wider audiences, in arts venues and in school curricula.

4.2.6 Ensure sufficient resources are made available to support and develop ethnic minority arts.

RECOMMENDATIONS

4.3 Our recommendations are aimed at a number of organisations, and constitue a complimentary package for joint action. In our view, support for the development of ethnic minority arts must come from a number of agencies working together, and is not the responsibility of any single body. Central to the recommendations

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is the proposal to employ development workers.

DEVELOPMENT WORKERS

4.4 Ethnic Arts Development Workers should be employed in the two counties. They will maintain close contact with ethnic minority groups, with other field workers in areas with high ethnic minority populations, and act as a point of contact between the ethnic minorities, Northern Arts, and other arts organisations. Their responsibilities will include seeding and supporting local arts initiatives; informing and training arts administrators, teachers, and other professionals and decision-makers, about the culture and arts activities of ethnic minorities in their areas; organising and promoting - in conjunction with Northern Arts, CRC's arts venues, and local communities - appropriate performances of ethnic minority arts, both from inside and outside the region; organising training in arts skills and practices for ethnic minority groups; assisting such groups in making demands on available resources, whether financial, material or human, to further local arts initiatives; generally acting as a catalyst for arts development between minority groups and arts administrators, professional artists, local authorities, and CRC's.

4.5 We recommend that initially one worker should be appointed in each county. They should have free rein to work with groups throughout each county, but should not be constrained by being expected to devote equal amounts of time to all communities in their areas; they will inevitably concentrate on specific geographical areas - depending on the organisational context in which the posts are created - and initially on those groups with the greatest potential

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for development. There should also be a reasonably generous time commitment to these posts. Whilst it is unrealistic to see such posts as permanent, given the nature of available funding, they should be given at least three years to enable worthwhile results to be achieved.

4.6 The posts should be set up in an organisational context which gives maximum possible support to the workers, in terms of management, close proximity to ethnic minority communities, and strong working links with other professional field workers. Employment directly by Northern Arts would not be appropriate in this respect, whilst independant ethnic arts agencies would leave the workers isolated. The workers would operate best in situations where they were attached to existing organisations, and where there was a balance of community development and arts interests and input.

4.7 It might be advantageous to phase the appointments, setting up a post in one county and using it as a pilot scheme for the second post. If this is the case, it appears to us that opportunities are more immediate and clear-cut in Cleveland at the present time.

4.8 The question of managing the workers was to be considered; whilst overall management, and administrative support, should be available within the organisation(s) which take up the challenge of appointing a worker, it is unlikely that the specialist knowledge and skills appropriate to the work will be available within that management system. Therefore sub-committees or support groups composed of ethnic minority representatives, arts workers and community development workers should be established.

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4.9 The people appointed will need a range of skills and qualities; these may include appropriate linquistic skills, appropriate ethnic cultural background, and appropriate artistic skills. We may only find such a combination of skills outside the region, and the posts should be advertised nationally.

4.10 We have attempted to cost these posts; whilst costings can only be approximate - wages, for example, will be dependant on the pay levels in the sponsoring organisation(s) - they nevertheless give a useful indication of the scale of funding required.

	£
Salary	8,250.00
Employers Nat. Insurance	850.00
Travelling Expenses ..	800.00
Rent, Rates, Heating, Lighting	1,000.00
Postage, Stationery, Telephone	500.00
Employers Liability Insurance	150.00
Staff Training	250.00
Secretarial Support Costs	1,500.00
Recruitment Costs ..	800.00
Development Budget ..	3,000.00
TOTAL	17,100.00

4.11 These are the major items; we have assumed that items like telephones, employers liability insurance, and administration and secretarial support, would come from existing budgets within sponsoring organisations -they are included here for clarity.

4.12 Appropriate sources of funding may be: Arts Council monies channelled through Northern Arts; Inner Area Programme (Middlesbrough) and Inner City Partnership (Newcastle); Section

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11 monies (Section 11, 1966 Local Government Act); and independant sources such as the Gulbenkian Foundation. Joint funding from two or more of these sources would be an appropriate approach; funding should incorporate an arts input, and a locally based community development input.

4.13 In Cleveland, we invite Northern Arts, Cleveland Arts, Cleveland County, Middlesbrough Borough, and the Community Relations Councils, to explore together the opportunities for establishing such a post.

In Tyne and Wear, we extend the same invitation to Northern Arts, Newcastle City Council, and Tyne and Wear Community Relations Council.

2 OTHER RECOMMENDATIONS

4.14 The main thrust of our recommendations is a development strategy focussed on the appointment of the development workers. Other recommendations reinforce this strategy. Whilst some of them can be implemented immediately, they should be treated with some sensitivity and with a long-term commitment. Increasing funds available for ethnic arts work, for example, will not produce an immediate uptake without the developmental element, and without reference to the needs of ethnic minorities in the two counties.

NORTHERN ARTS

4.15 The officers and panels of Northern Arts should maintain close contact with, and should respond to, the proposed development workers.

4.16 We invite the Management Committee of Northern Arts to consider requesting the art form panels to earmark a specific proportion of their budgets

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for the support of ethnic minority arts work. The level of earmarking should be reviewed annually against the demands being made on budgets, and revised accordingly. It is important, if arts representing the ethnic minorities are to achieve a status comparable with wider arts activities, that all the artform panels take appropriate responsibilty towards them; They should not be constrained in their development by being seen as another form of community arts.

4.17 The Association should encourage revenue clients like arts centres, galleries and community arts projects, to become aware of, and responsive to, the needs of the ethnic minorities in their areas.

4.18 Panels should seek advice and training from the development workers, community workers and CRC's on the culture and arts of ethnic minorities in the region; they should formulate appropriate assessment criteria for ethnic arts work; and ideally they should include ethnic minority representation in their membership.

4.19 The Association should co-operate with local authorities in supporting the development of local community-based venues for ethnic minority arts, through training in administration, and in financial support.

4.20 The Association should support opportunities for training in ethnic minority arts, in co-operation with local authorities, education authorities, and CRC's, through courses, workshops, and artists' residency schemes

4.21 The Association in co-operation with the proposed development workers, should foster links with

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ethnic arts officers, development workers, and organisations in other regions, to nurture and enhance the development of ethnic arts on a regional and national basis.

LOCAL AUTHORITIES

4.22 Local authorities should ensure that they are receptive and responsive to the proposed arts development workers, and prepared to maintain close working links with them.

4.23 In their grant schemes for voluntary organisations, local authorities should consider funding ethnic minority arts projects on equal terms with other work.

4.24 Local authorities should make every effort to enable ethnic minority groups to have access to appropriate buildings as arts venues; and in co-operation with Northern Arts, support the development of community-based venues.

4.25 In organising and promoting arts-based recreation programmes and events, local authorities should attempt to include representation of ethnic minority arts appropriate to the local communities.

EDUCATION AUTHORITIES

4.26 Education authorities should support the proposed development workers, and encourage them to liaise with arts advisors and teachers, in providing an ethnic minority cultural input to the education service.

4.27 Education authorities should enable teachers to be trained in the arts and cultures of ethnic minorities. This should include teachers in schools with a low multi-cultural intake - it is essential that all children gain a respect

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for other cultures, and not only those living in areas with a high ethnic minority population.

School curricula should be broadened to include multi-cultural arts and language teaching, to examination level - they should not be regarded simply as "fringe interest" subjects.

COMMUNITY RELATIONS COUNCILS

4.28 The CRC's should use their wide range of contacts, information, and influence to support the proposed development workers.

ARTS ORGANISATIONS

4.29 Arts centres, galleries, community arts projects and other organisations should be sensitive and responsive to the needs of ethnic minorities in their areas. They should liaise and co-operate with the proposed development workers, Northern Arts, CRC's and local authorities, to provide appropriate venues, publicity, professional artistic representation, and other appropriate forms of support,for ethnic minority arts. Arts organisations which are revenue funded by Northern Arts should be partly assessed on their performance in responding to the needs of ethnic minorities.

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5. APPENDIX A.

During the course of our research, we had contact with a number of people, both representatives of organisations and interested individuals. We want to thank the people listed below, for giving us their time, their support, and their views, without which there would be no report.

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Nationally:

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