

THE ARTS OF ETHNIC MINORITIES

Status & Funding

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Foreword:

A report such as this is bedevilled by the impossibility of fulfilling all the expectations of its sponsor and participants. The Commission for Racial Equality would like an academically sound piece of work with guidelines for action. The community, which provided the data, would like to have the recommendations implemented, and the donors and funding agencies want peace and understanding from all concerned. I hope that all parties will find some satisfaction in this report. It is academic in its approach and execution and policies can be formulated on the basis of the data and arguments presented here. Nevertheless it would be unduly optimistic to expect an immediate and completely positive response. The recommendations made here are to be found in other reports. They have been presented in one form or another to the CRE and the various funding agencies. They have been debated at conferences, adopted as resolutions, and discussed to the point of boredom. The recommendations, observations and arguments of others are recycled here in the hope that they will not be ignored yet again.

The process of commissioning a report is a well known device for inaction. The people who refused to be interviewed were kind enough to tell me of their frustrations and deep distrust of officials and institutions which continue to be insensitive to the needs and the demands of the ethnic communities; communities that are fragmented and politically inarticulate. Those who wish to separate politics from the arts may do so -

but it would be naive to expect any change without the political will to effect change. There are signs of political commitment to change in the funding of the arts and recognition of the plural nature of British society. I therefore believe that the climate for change exists and that this report should neither be ignored nor used only as material for further debate and discussion.

SUMMARY

Chapter 1

Statement of objectives, setting out the methodology and recording the geographical bias in interviewing.

Chapter 2

There are several important developments since The Arts Britain Ignores was published in 1976. The Minorities Arts Advisory Service was set up and remains active if under-financed. In spite of this it continues to make a significant contribution to the arts of minorities. Some dance and drama groups have become established, though finances are far from assured. Community participation in the arts is encouraging and events like the Notting Hill Carnival are firmly established in the ethnic arts calendar.

Chapter 3

There are many attempts to define ethnic arts. A definition of ethnic minorities' arts is important for the funding agencies who disburse funds in specific categories. There are sound reasons for creating a special category for ethnic arts so that it can be funded separately from community arts. At the same time the existence of such a category should not inhibit the process of ethnic arts' development.

Chapter 4

The particular difficulties of ethnic artists are discussed in relation to their ambiguous and uneasy relationships with the wider society. The multi-purpose nature of an ethnic community group is presented to show their range of activities and how arts groups could either be a part of a community group or have a separate organisation. The facilities required by arts group and the need for qualified personnel are reviewed.

Chapter 5

The number of funding agencies that contribute to ethnic arts are shown together with observations on conditions and types of funding available to arts groups.

The arts councils and their policies are reviewed with regard to criteria for funding the arts of ethnic minorities. It is concluded from this that the priority to fund professionals militates against ethnic minority artists who are regarded as amateurs.

Chapter 6

Standards of work are looked at from the point of view of the funding agencies and the effect that it has on ethnic arts groups, especially when there is an insistence on employing professionals. The matter of the separate needs of excellence in the arts and the needs of the community is raised.

Chapter 7

The ACGB "ethnic arts monitoring exercise" is examined and the amounts spent on ethnic arts calculated from the published accounts of the ACGB and eleven Regional Arts Councils in England for the financial year 1980-1981. The total spent on the arts as a whole is compared to the amount spent on ethnic arts.

Chapter 8

Conditions of funding. An account is given of the disadvantages of multiple funding, and of misunderstandings over the periods for which funds are given.

Chapter 9

The Notting Hill Carnival.

Chapter 10

The CRE and ethnic arts. The role of the CRE is discussed and arguments are put forward for the strengthening of the arts advisory group. The CRE recognises that it has a role to play in the development of ethnic arts as a community resource but it has been slow to implement recommendations which it has already accepted.

Chapter 11

The Minorities Arts Advisory Service. A role for this organisation in the development of ethnic arts is put forward.

Chapter 12

The survey. The survey data is presented together with a discussion of the main points and results.

Chapter 13

A discussion of the arts as a Community Resource.

CHAPTER 1

PURPOSE OF THE STUDY:

1.1 Statement of Objectives

This report was undertaken as a follow up and extension of the Arts Britain Ignores by Naseem Khan (1976; Reprinted 1978). In this follow-up study the arts of the ethnic minorities have been treated as a community resource serving a range of purposes associated with education, recreation, entertainment, employment and the reinforcement of identity structures.

The research is directed at the following:

- (1) The development of the arts in the ethnic communities.
- (2) The relationship of ethnic minorities' arts to a multi-ethnic community.
- (3) The relationship between arts funding agencies such as the Arts Council of Great Britain and the ethnic arts groups.
- (4) The status of the arts of the ethnic minorities.

1.2 Methodology:

The fieldwork, interviews and survey, were done between January 1980 and March 1982.

(A) Individual Interviews:

Individuals were interviewed as (a) artists, (b) administrators, (c) community leaders and (d) official representatives of organisations. Most interviews took the form of a conversation around the following points:

- (a) Funding; (b) History and organisation of the group;

(c) Relations with the community; (d) Range of activities in the arts; (e) Facilities for artistic development; (f) Concepts of community and community needs; (g) The role of the arts in community relations; (h) The economics of ethnic arts; (i) Definitions and concepts of ethnic arts; (j) Standards of performance and excellence; (k) Strategies for survival; (l) The ethnic communities and establishment arts; (m) Ethnic arts and the media; (n) Racial discrimination in the employment of minorities in the arts.

(B) Survey:

The survey (see questionnaire, Appendix lll) was carried out as part of a longer survey by the Resource Options Programme on employment and leisure activities in South London. Only the section that is relevant to this report will be presented here.

(C) Number of Interviews:

My intention was to see as many persons as possible from a variety of ethnic groups and funding agencies. Time proved to be the limiting factor. Every opportunity was taken to visit groups and discuss their work, funding and administration.

1.3 Bias in the Study

The arts were broadly defined but the study concentrates on the visual and performed arts. There is a numerical bias in the study towards people and groups that were interviewed in London. This geographical bias does not materially affect the conclusions on funding or status of ethnic minorities arts since the communities producing these arts have been treated with similar degrees of neglect and lack of understanding throughout

the country. Funding of the arts by the ACOB in Scotland and Wales is not generally considered as support for the arts of minorities, and the indigenous arts, particularly the performed arts in a non-English speaking or dialect speaking context have been ignored or neglected by arts funding agencies.

The position of the Irish, Welsh and Scots as ethnic minorities could not be given adequate treatment here; but I included those who live as minorities in England and recorded grants given to Irish, Welsh and Scottish groups if they were specifically involved in practising their own arts in England.

In addition to defining the ethnic status of the Scots, there are no Regional Arts Associations in Scotland and the Scottish Arts Council does not have a Community Arts Panel. The administrative system cannot be compared directly with that in England or Wales and all applications from ethnic arts groups in Scotland go to the panels concerned with the relevant activities. Assurances have been given by the Scottish Arts Council that the arts of all the minorities are acknowledged and given sympathetic treatment in line with the resources available to the Council.

The ethnic arts groups studied in the areas outside of London are in general less favoured with regard to community facilities and financial resources. This may be due to the nature of the ethnic groups themselves and their inability to organise effective political expression of their needs.

The arts councils only began to take notice of ethnic minorities arts in the wake of "The Arts Britain Ignores" and

it is still widely assumed that the European minorities preferred to be self-supporting, or avoided official sources of funds as a matter of choice.

There is a deliberate bias in this report towards the arts of non-European minorities since it was felt that emphasizing the non-European art forms highlights the plight of the arts for all minorities, and indicates directions in which the funding agencies should move in order to accommodate all the arts of contemporary Britain.

1.4 Ethnic Arts in Education

During the course of this research the CRE published a report on Arts Education in a Multi-Cultural Society (CRE 1981). This is being circulated for discussion and it was felt that this report could add little to the material already assembled in that document. The educational aspects of ethnic minorities arts are therefore only treated as part of the general contribution of the arts to education.

CHAPTER 2

THE DEVELOPMENT OF ETHNIC ARTS:

2.1 Preamble

One of the aims of the research was to look at the development of the arts in the ethnic communities. The community was defined as both a geographical unit and as a community of interests, but before considering this it would be useful to look at the recommendations made by Naseem Khan in 1976 and consider the extent to which they have been implemented. A postscript to the second edition of The Arts Britain Ignores (1978) bemoans the fact that most of the recommendations were not implemented and, in a realistic appraisal, blames this on the economic cut-backs and general reduction of government spending. There is then an account of several developments which appeared to be thriving in 1978 as "ethnic arts and community centres". Not all of these have continued to grow or even to remain active, and plans for Asian or Afro-Caribbean arts centres are still at the discussion stage. In the meantime other developments have occurred. The following are the most significant.

2.2 The Minorities Arts Advisory Service (MAAS)

The MAAS was set up directly from a recommendation put forward in The Arts Britain Ignores. It has proved very valuable in providing information on the arts of ethnic minorities in Britain and gives support and help to groups in all aspects of their work. It provides information on fund raising, organising

and writing applications, publicity, organising tours, setting up exhibitions and provides help with all aspects of arts administration in the ethnic communities. The initiative set up by MAAS in London has given rise to similar organisations in Nottingham, Manchester and the West Midlands. Needless to say they are all overstretched and under-funded. The MAAS in London is the most vulnerable to the vagaries of funding agencies. One possible strategy would be to consolidate its present services and only take on new commitments when funds are available, but this is an unattractive mode of operation when there is so much to be done.

2.3 Visiting Arts Unit:

The visiting arts unit was set up in 1977 with grants from the British Council, Arts Council of Great Britain, The Foreign and Commonwealth Office and the Gulbenkian Foundation. It was set up to increase cultural links between the United Kingdom and other countries worldwide. Its main aim is to build up information on British management and venues in Britain to facilitate touring by overseas artists. It is not a major funding agency; to quote from its own sources "VAU can offer administrative and limited financial assistance to make possible events which could not otherwise take place, to improve the effectiveness or standard of activities or to extend touring possibilities". It is possible that the VAU was not set up as a direct response to the recommendations of Naseem Khan, and it is only recently that it has been shifting its emphasis to artists from the developing countries. This change in emphasis

means that the non-European minorities in Britain now have an improved opportunity to keep in touch with the arts of their original cultures. The work of the VAU is hampered to some extent by the lack of local support both in Britain and abroad and attention is being given to wider publicity of the available services.

2.4 Monitoring:

The Arts Council of Great Britain (ACGB) has processed information from the regional arts associations (RAAs) on the level of funding and other support given to ethnic minority arts. The Council is to put the needs of ethnic arts to the government for increased funding: its monitoring exercise is discussed in this report.

2.5 Committee Representation:

RAAs have become more responsive to the needs of ethnic minority communities due to the activities of MAAS and meetings organised by the CRE (See The Arts of Ethnic Minorities, CRE 1979). Most RAAs now have some contact with EM organisations or have some EM representation. They can also refer to the body of information on ethnic arts which is now available.

2.6 Ethnic Minorities Arts Officers:

Local authorities have not been keen to appoint ethnic arts officers even where supplementary funding for these officers is available. There is only one such officer that I know of in the Greater London area (Mr. J. Compton in Brent). It is argued that the duties of ethnic arts officers can be carried

out as part of the general duties of community arts officers. Ethnic arts officers and their role in catering for ethnic arts are essential to the development of minorities' arts. The provision of such officers is a necessary condition for the welfare of the arts, especially in areas where the ethnic minority populations are well-represented.

2.7 The Commonwealth Institute:

During 1981 the Commonwealth Institute expanded its programme to include the arts of the Commonwealth. The Institute is becoming well known for the attention and encouragement it gives to the arts of minorities in Britain. It provides a venue for drama, dance, festivals, seminars and exhibitions. Its resources are limited and it must cater for all the countries of the Commonwealth. It cannot therefore give favour to the arts of those communities that are resident in Britain. Nevertheless, it is developing a role as a show-place for the arts of the Commonwealth countries, bringing them to the notice of the general public. The Institute is by its Commonwealth links ideally suited to develop contacts between artists abroad and those resident in Britain. It sponsored a very successful tour by Sheila Barnet of the Jamaica Dance Institute in November 1981 and there is hope that the entire arts programme of the Institute will be expanded with the implementation of plans for a Commonwealth Arts Fund.

2.8 Active Groups

At the time of writing a number of dance and drama groups are quite active and have a regular programme of performance and workshops. The precarious funding of the arts does not guarantee an assured future for anyone but these groups have shown what can be done and they are creating a demand for their work. The better known groups will be mentioned here because they are funded by arts councils and other bodies and can be said to be off the ground. Their progress can form a significant base on which other groups can build.

Black Theatre Co-operative - Drama

Ekome - Dance

Temba - Drama

Staunch Poets and Players - Dance/Drama

Tara Arts Group - Drama

Academy of Indian Dance

Steel 'n Skin - Drama/Dance, applied arts

Further, The Notting Hill Carnival is established in the calendar of events in London and plans are in progress to improve its administration and funding.

There are many events up and down the country that are supported by enthusiastic local audiences, but the arts of ethnic minorities still only has the kind of support that allows it to survive rather than to flourish.

CHAPTER 3

ETHNIC ARTS:

3.1 Seeking a definition:

It is unnecessary to re-state the case for the arts. In any community they are an essential ingredient of the health and welfare of individuals and groups. It is accepted that the arts are used for ethnic identity, for self-esteem for cultural adhesion, for the transmission of education, language and culture and not least of all for entertainment.

The practice of the arts is especially relevant to minorities in the United Kingdom at present since they are concerned to use their arts to express and define themselves. The arguments that the arts will further good community relations are irrefutable; a country that is multi-ethnic cannot avoid being multi-cultural.

But what is "ethnic art" and how can it be defined? Although there is no universally accepted definition of ethnic arts, an excellent working definition has been given by Mike Phillips as follows: "Ethnic minority arts are the arts practised by ethnic minorities. They spring from the experience of the world and the culture that ethnic minorities possess, and are part of a specific community's way of expressing itself in artistic terms." (Arts Alert No. 20).

The matter of definition becomes important when dealing with funding agencies that disburse funds according to specific categories. If an application for funding is made in the ethnic

arts category, the funding agency must have some criteria by which it will judge such an application. One immediate question is: Can an ethnic art be practised only by minority group members? This may be an academic point but it has serious practical implications. Some people argue that the involvement of non-ethnic participants in a cultural activity turns it into a "folkloric activity" in which the ethnic qualities of bonding, tradition and cultural adhesion are lost. This is not a necessary consequence of the participation of "non-ethnics" in an "ethnic" activity. If the ethnic activity, by including outsiders, leads to an exchange of ideas and a better understanding of the culture of a group, then it is accomplishing the main aims of any artistic activity and should be encouraged under any label. It is unfortunate that the folklore label attracts little financial support especially since much ethnic artistic activity is folk art in the true sense of the word.

As far as categories of funding are concerned it is also important to distinguish between ethnic arts and community arts.

3.2 Community Arts & Ethnic Arts

Community arts has had a longer period of exposure to discussion than ethnic arts. The ACGB convened a working party which produced one report on Community Arts in 1974 and another in 1977. The ACGB decided that support should be given to community arts since these did seek to carry out one of the duties set down in the charter of the council - viz:- "to develop and improve the knowledge, understanding and practice of the arts" and "to increase the accessibility of the arts to

the public throughout Great Britain".

The working party (1974) believed that "while the search for definition is probably futile, it is possible to pick out certain features which together add up to a distinctive picture". In addition it was noted that community arts were primarily concerned with their impact on a community and their relationship with it "by assisting those with whom they make contact to become more aware of their situation and of their own creative powers, and by providing them with the facilities they need to make use of their abilities, they hope to widen and deepen the sensibilities of the community in which they work and so enrich its existence".

None of these aims would be denied or repudiated by the ethnic minority artist. Having decided that community arts could exist without a precise definition the working party proceeded to propose a category "community arts". Because the Arts Council's mechanism for supporting the arts involves the grouping of comparable items into categories (drama, music, etc.), the problem arises whether the activities known as "community arts" are sufficiently comparable with each other, and sufficiently different from others dealt with by the Council, to be placed, for the purpose of assessment in a single category separate from those through which the Council and its Panels already operate." So the category "community arts" was recognised by the ACGB because it was administratively convenient to do so.

In 1977 the Arts Council's Community Arts Evaluation Working Group reported back on the question as to whether the community artists were worthy of continued support by the

Council and whether their work had any relevance to the arts as a whole. The evaluation group concluded that "Community arts seek to reaffirm the 'natural role' of culture in our society, to enable far more people to have the chance of expressing themselves through the arts, of appreciating the arts, and thereby increasing their knowledge of art and life". Community arts was now respectable, and the committee declared that community arts do have a clear relevance to the arts as a whole, and that their successful development will contribute substantially to the general development of the arts in Great Britain. It went on to say that "the aims of community arts are consistent with the Charter of the Arts Council".

Just as the Council was prepared to accommodate the activities of community arts, they were presented with a number of "ethnic community arts applications". The effect of this was to cause "considerable confusion in the Community Arts Committee, the other Arts Council Panels and amongst ethnic minority artists themselves as to the criteria by which these groups should be assessed". The Committee concluded as follows: "We feel that there is a real danger therefore that ethnic arts groups will be judged on criteria which are unsuitable for their particular situation. The Working Group feels that ethnic arts have too valuable a contribution to make to community arts to be allowed to fall between bureaucratic stools, and that the Community Arts Committee has not been able to pay sufficient regard to this problem. The Committee requires some firmer guidelines from the Council within the Council's general policy

towards ethnic arts."

In 1973 when community arts and community artists had reached the point where the ACGB could no longer disregard their claims for funding as a separate activity from the established arts, they were gradually included in the official framework of arts practice and administration. The Council does not need a definition of ethnic arts in order to deal with it and the confusion over standards and assessment is no excuse for neglect. The Council needs an administrative category; a committee must pronounce ethnic arts to be (a) worthy of support by the Council and (b) relevant to the arts as a whole.

When the committee reported in 1974 that community arts should be treated as a separate category for funding and administration its reasons were as follows: "The concern of community artists with process rather than the achievement of standards acceptable to specialists in the various arts forms, sharply differentiates their aims and activities, and consequently the criteria by which they should be assessed, from those expected in other categories through which the Council operates. In addition there are several other ways in which community arts work cuts across distinctions and patterns of thought which underlie most of the Council's work."

If the words "ethnic artists" are substituted for "community artists" and "ethnic arts" for "community arts" the above statement would describe quite accurately the work and concerns of ethnic artists. Ethnic arts does not need a definition to be considered by the arts councils; it needs a category.

3.3 Ethnic Arts distinct from Community Arts:

There are those who would argue that ethnic arts can be accommodated within the framework of community arts because they set out to do the same things; they are community based arts and aim to achieve similar results. There is no doubt that members of minority groups participate in community arts events and some community arts projects are specifically set up to include people from minority groups. For example, the Community Arts Evaluation Working Group (1977) describes the work of the Merseyside CRC in which a theatre/arts workshop was set up "to develop activity particularly amongst black youngsters in the city" while the Rialto Centre "arranges regular visits to Liverpool of groups of black community artists". If community arts can cater in this way for an ethnic minority, why should there then be a special category of ethnic minority arts which would seem to be duplicating the work of the community artists?

The question to be explored is not the ways in which ethnic arts are similar to community arts but the ways in which they are different. Ethnic arts are concerned with the arts of minority groups and these have come to the fore because of the particular disregard for the arts of non-European minorities.

The community artists and community arts do not give any priority to the arts of ethnic minorities, and a distinguishing feature between these two is a matter of emphasis. Ethnic arts are concerned with the artistic experience and expression of a minority, who wishes to use it for its own development and to

share it with the majority. The opposite is the case with the community arts: they start from the artistic experience and heritage of the majority and wish only to spread it further in the whole community.

The artistic heritage of community arts is rooted in the traditions of Europe and the community arts movement is concerned with increasing the involvement of people in the practice and appreciation of this artistic heritage. The arts, in the context of community arts, are the arts of Europe and the traditions of European art. This is clearly stated by Diana England and Barbara Wheeler, - Early in an article on the appreciation of community arts. "The first generation of community artists have drawn and still draw on the cultural heritage of Western art; their work is not a substitute for a rejected culture. It is an extension of that culture." They go on to say that community art recognises both the group and the individual but the group referred to is a social group, and they contend that community art "seeks to communicate with a wider audience from wider social backgrounds. Its philosophy is not exclusive to any social group, even though specific activities may be".

Community arts are concerned with and committed to the needs of the whole community and to the needs of groups within the community but their concerns and commitments are not specific to the needs of the arts of ethnic minorities as a separate group within the community. It is evident that the arts of non-European minorities are particularly at risk and they must have

separate treatment within the arts funding structure, if they are to serve the needs of the ethnic communities.

3.4 Objections to the Labels:

Some argue that ethnic arts, in common with community arts, are unconcerned with excellence and emphasize the processes of social and cultural improvement to the detriment of the artistic product. Funding agencies must not be allowed to use this argument to escape their obligations to ethnic arts or community arts or to define ethnic arts and artists as second rate in addition to their other disadvantages. Ethnic artists are seeking to practice their arts as artists and to contribute their particular experience to the cultural life of the country as a whole.

Others argue that the categorisation of ethnic art as such is destructive and eventually harmful to its development. They would strongly support the abolition of labels, particularly the "ethnic" label. Tania Rose (Arts Alert, No. 21) argues that the label is both "damaging" and "counterproductive and harmful to the development of artists themselves". There are even stronger voices among ethnic artists who see definitions and labels as categories for discrimination. To define art as "ethnic" is to isolate it and inhibit its growth. Some way must be found to accommodate both points of view; ethnic arts must be defined for administrative purposes and still be free to develop without restrictive labels.

The effects of administrative categories are already apparent. The minority group that applies for funds finds it advantageous

to wear a label saying "ethnic minority artists", or "ethnic community artists", in order to fit the required category of the funding agency. The agencies must be prepared to look under the labels to find out what is actually going on.

All arts groups make a considerable effort to define themselves as different from any other group, and in the course of this study, discussions have involved the status of the arts of European ethnic minorities. While it is recognised that they are as neglected by the funding agencies as the arts of other minorities, few persons felt that they were hampered by being included in the general ethnic minority category. They consider that the ethnic label implies other difficulties that were not necessarily associated with the expression of their arts. To counter this there is the suggestion that the European ethnic communities be classified as "exiled communities" so that their arts might be treated more sympathetically by funding bodies and their claims might be distinguished from those of the "immigrant communities". The demand for these distinctions indicates profound psychological needs; it also indicates the extremes to which arguments for separate treatment can be carried when groups are competing for scarce resources.

CHAPTER 4

ETHNIC ARTISTS AND COMMUNITY ARTS GROUPS

4.1 The Ethnic Minority Artist

The ethnic artist, whatever his art, has particular difficulties of relationships with his own group and the wider community. It is important to point out some of these relationships and then to consider the organisation of a community group in whose activities the arts play some part.

The ethnic minority artist, whatever his art, carries a label which only has relevance because of his geographical location. In England the label "Ethnic" is a way of saying that this artist is Asian, African, or whatever - almost certainly non-European. It is also restrictive; the ethnic minority artist cannot discard the label because the society itself fixes it to him. This restriction is most acute in the theatre and has provoked black actors and actresses into demanding more opportunities for participation and a wider range of roles. One option is to create a "Black" and/or "Asian" theatre in Britain (see Platform No. 3) and groups have already organised themselves to present the works of black writers which would otherwise not come to life. Admirable though this is there is the possibility that it could lead to a professional "black" theatre in which the actors became typecast and the ethnic label yet another restrictive burden. An artist from an ethnic minority should not be restricted to producing "ethnic art" or performing in the Black Theatre.

The solution is to take a realistic view of life in Britain

today and examine the full potential of the resources of the society in which we live. The artists from the ethnic minorities and the communities which we label as ethnic, foreign or immigrant, are now part of the structure of British life and culture. The ethnic minority artist shares an identity with his ethnic group but he is equally at home with the cultural expressions of the society in which he has been born, brought up and educated. He is therefore seeking to express himself as (a) an artist, (b) an artist with a particular relationship to a specific community and (c) an artist with cultural affiliations and experiences of a wider society. Ethnic minority artists are not seeking a special status, they have a special status; in this triple relationship they can exercise a measure of flexibility that prevents them from being boxed into any one category.

This dilemma has been discussed by Errol Lloyd (Echo No. 45) in a recent article on an exhibition of works by the Indian Artists (UK). His point is made for artists in the visual arts, but is relevant to artists working in other forms. What can be seen in the works of these artists is that "Some are in the process of reconstructing their attitudes to Art in the light of their experience in this country. Some are involved in analysing, synthesising and fusing the art forms of East and West." He goes on to say that "There is nothing more difficult for Third World artists living abroad than the whole question of subject matter and technique", and he discusses this in terms of their relationship to their homeland and their

distance from their original sources of inspiration. The result for the successful artist is a fusion of cultural forms which claims attention but does not yet have an assured niche. Lloyd sums this up as follows: "There are many who will be disappointed with any element of assimilation in the work of Third World artists and will go to an exhibition of Indian artists living in Britain and expect to see the same kind of work they would no doubt have been creating if they had never left their homeland. This is both unfair to the artists concerned and unrealistic." Lloyd further observes that "The most satisfying approach is by artists whose work shows that they are trying to come to terms with their current environment but at the same time drawing freely in terms of subject matter and style upon their native Indian traditions."

This emerging art suffers a particular disadvantage in the commercial field. According to Lloyd: "Many galleries will not take the risk of mounting the work of ethnic artists because of uncertainty on the one hand of public response to "ethnic" art, and if the art created by the artist in question is within the Western tradition then his "ethnic" origins may prove to be a barrier.

The difficulties of gaining exposure - a necessary prelude to acceptance - affect all artists from the ethnic minorities. The visual arts of Africa, for example, though collected, traded, studied and appreciated by the experts, have made little headway in being generally accepted other than as exotic and primitive art. F. Willett, (1971)

sums this up as follows:

"It is only in comparatively recent times that the arts of the Yoruba, Bantu, Bushmen and other African peoples have, by universal agreement, taken their place among the great creative achievements of mankind. Their extraordinary vigour, their aesthetic impact, and their brilliant use of geometric forms have not only come to be appreciated for their own sakes but have exercised a crucial influence on the development of twentieth-century Western art. Indeed the responses of Picasso, Braque, Modigliani and other great modern masters to African sculpture, and to its ways of representing form, has played a major part in making African art familiar to the whole world. And yet the subject is still hedged about with ignorance and misconceptions, such as the false notion that African sculpture, the product of thousands of years of tradition, is primitive."

These are not the individual problems of the artist; they reflect the unease, rejections and ambiguities of the whole society. Thus, to accept the art of ethnic minorities is to accept the minorities themselves.

4.2 The Community Arts Groups

An ethnic arts or community group has a wide range of organisational arrangements. No one group is typical, but they all have a number of features in common. The range of activities depend on the personnel available in either a voluntary or paid capacity, but normally consists of some or all of the following:

- (1) Education: This tends to be specifically related to language, religion, history, literacy, supplementary school etc

- (2) Social programmes: Outings, sports, hobby projects, pensioners club.
- (3) Advice centre: Legal advice, help with the social services, corresponding with officials, income tax, employers.
- (4) Youth centre and day nursery.
- (5) Arts programmes in Dance, Drama and Music.
- (6) Some teaching of applied arts skills, such as photography, printing, film making (video).

All the above activities would be carried on in a community centre organised as a registered charity or limited company, with a board of directors, one or two working directors and voluntary or paid staff. The centre would be funded from a variety of sources (see Appendix 1). Its income would be augmented by renting space to other organisations and various community fund raising activities. An arts group (Dance, Drama or Music) would be unlikely to have its own premises so would rehearse wherever accommodation was available.

The centre would be open to all, either as individuals or as members of an affiliate group. It would be mainly, but not exclusively patronised by minority group members. Such a community centre caters for the social, and cultural needs of the community it serves, and would aim to foster good community relations - the community here being defined as both ethnic and multi-ethnic.

The arts group might be less open to members of other groups in view of barriers of language or differing cultural needs. In any case it would aim at an audience beyond its own ethnic affiliation since one of its primary aims is to demonstrate its

own worth and the contribution that it can make to the wider society.

4.3 Facilities required by Ethnic Arts Groups:

Dance, Music, Drama

The main facilities required for these are rehearsal space and space for storage and performance. Rehearsal and storage space should be close together to avoid unnecessary transport costs. Rehearsal space should be accessible outside of working hours and at weekends. This makes most school premises unsuitable where a caretaker must be on duty and where storage might be difficult to obtain. Storage space should be secure and rehearsal rooms should be located where the sound of instruments, especially drums, will not annoy local residents. These are ideal requirements but they should not be disregarded; the whole community needs to be considered.

The demand for space is much more than a request for four walls and a roof. Most of the facilities used by ethnic arts groups are spartan and even shoddy. It would be unrealistic for each nascent group to expect to be provided with up-to-date rehearsal rooms, but it is reasonable to expect adequate central facilities which can be made available to groups within the community. The pooling and sharing of facilities is worthy of consideration by the various funding agencies.

The development of touring companies and community arts has led to the division of drama groups into "building based companies" and "touring companies". It has also led to the belief that touring companies and community based groups do not need buildings for rehearsals or storage. It is reasonable to assume that a

company does not need a building while on tour, but quite unreasonable to assume that it does not need one at all. The funding agencies should bear this in mind when allocating capital funds. The lack of adequate rehearsal space is a definite barrier to the artistic development of most groups.

There is a severe lack of appropriate performance space. Small groups need a small space. The commercial venues are usually unavailable, too expensive and much too large. The town hall's "ballroom" or the local church hall, school, gym or library are quite unsuitable for the performing arts. Small groups of performers who attract small audiences need a small performing space.

Visual Arts

The visual arts appear to be less demanding on physical resources such as buildings, but they still need work and exhibition space. It should be feasible to provide work space for several artists as a co-operative enterprise. No such centres exists at the moment but if one were to be combined with exhibition space it would help to eliminate one of the main impediments to the development of the visual arts.

Crafts

The work of the visual artist shades into the area of craft work which has had practically no support or recognition as a community art. There are many small groups who meet and work at embroidery, patchwork and other forms of craftwork. It is difficult, and in the main unnecessary to assign these to particular categories of "ethnic arts". They are a form of

community activity which ought to be encouraged for its own sake and although at present they make no demands on the financial resources of the funding organisations, some little financial encouragement would go a long way in ensuring the growth of an activity that is important to the people who are engaged in it. Craft work can be encouraged by arranging shows, improving skills, contributing to the cost of materials and equipment, exchanging information and generally incorporating this activity into the life of the community.

Transportation:

Many groups do not need their own vehicles but would like to have sufficient funds to hire a van or mini-bus when necessary.

Equipment:

The range of necessary equipment is considerable, and would include office equipment, musical instruments, theatre property. The most expensive items would be musical instruments, slide and film projectors, photographic equipment, tape-recorders, video-recorders etc. Many groups would like part funding for these items or grants for repairs and running costs. They realise the disadvantages of being given these items by some remote agency. A central pool of equipment might be feasible provided that it was properly handled. A fee could be charged for this service.

Film Arts:

The arts of photography, video-recording and cinematography have a wide appeal but are expensive and suffer from lack of financial support. The techniques are universally available and it is the subject matter which would define the product.

These applied arts are important to the ethnic communities because of the additional opportunities they provide for employment.

4.4 Personnel:

Administrators & Professional Help

The need for people with managerial and administrative skills is the single factor common to all groups. The administrator or manager is expected to keep all aspects of the project alive, apply for funds, develop initiatives, implement decisions and oversee the continuous running of the organisation. This is a major undertaking for one or even several persons. In spite of the attractive rhetoric of collective leadership and democratic decision-making, any successful enterprise invariably has one or two hard-working and dedicated individuals at its core who are responsible for implementing the policies of the collective. These people need all the help they can get. Some would be keen to have further training and others would just like to have a source to which they can readily turn for help or advice. Both should be available.

The expertise of good administrators is sometimes underestimated because they do not have the formal qualifications necessary to grade them for posts and pay scales within the formal employment sector. These are not impossible obstacles for ethnic minority groups or donors to overcome. In any case it should be the concern of a funding agency to provide administrative help to a client organisation, and there is no reason why competent organisation

should not be a prerequisite of funding. Having said that, it is important that any administrative help given facilitates rather than hinders the development of the group; it would be quite improper to use outside help to distort or subvert the intentions of ethnic organisations.

Professional Help:

The main demand in this category is for teaching. This applies in all areas of the arts. The situation may be less serious than it seems because qualified teachers are always in demand and are fully occupied. Teachers without formal qualifications, though neither unskilled nor inexperienced, are less employable because of the difficulties involved in getting funds to pay them. It would therefore be more accurate to say that there is a shortage of formally qualified teachers from the ethnic minorities, i.e. of minority group teachers with U.K. qualifications. Qualified teachers cannot be produced overnight and unfortunately there is at present little incentive for anyone to embark on a teaching career in the arts. Some encouragement could be given by the use of grants that recognise experience and provide the opportunity to obtain formal qualifications for those wishing to do so. Some education authorities do take experience into account when assessing teaching qualifications but it is not yet a common practice. There are many individuals who are already committed or are keen to commit themselves to careers that give personal fulfilment. Professional help whether in teaching, administration or other skills could be made available through some central resource agency so that groups would have a range of

expertise on which to draw. There is always a demand in the arts for technicians, designers, directors and all the arts related occupations.

CHAPTER 5

THE FUNDING AGENCIES

5.1 Range of Donors

The structures and functions of the funding agencies are obscure and bewildering to most applicants. It is not the purpose of this report to untangle the arcane relationships between the various organisations shown in the diagram (Appendix 1) useful as that might be. The information is presented to show the number of possible contributors to the arts of minorities, and to indicate the potential for confusion.

An internal memorandum of the CRE (Dec. 1977) pointed to the confusion among the agencies funding ethnic arts and suggested that the CRE should take a lead in improving communications between them. The Arts Council's Community arts evaluation working group made a similar observation with regard to the funding of community arts and also suggested a co-ordinating function for the donors. The passage is quoted in full because of its relevance to ethnic arts.

"Many projects we saw were in receipt of support simultaneously from the Arts Council, the appropriate Regional Arts Association, the local authority (sometimes at both county and district levels), the Home Office's Urban Aid Programme, the Job Creation Programme, as well as from trusts and charities. Whilst some multiplicity of fund-raising sources is inevitable, and in many ways desirable, there are aspects which seem time-wasting for everyone, expensive and inefficient. In particular, we thought that where a Regional Arts Association is already able to contribute to a project,

separate consideration, assessment and grant decisions by the Arts Council were an unnecessary and confusing procedure. We were also concerned at the lack of co-ordination there has been between the Council and the Home Office. Our recommendations in this report are therefore aimed at simplifying the grant-aid structure." These observations are endorsed here and will be adopted as a recommendation.

The ethnic community or arts group can apply for funds from each of the agencies in Appendix 1. They are inhibited from doing so by lack of personnel to make and process the applications. Very few groups have individuals with the time or expertise to give to efficient fund raising. Apart from straight-forward mishaps like late applications and poor presentation, ethnic groups lack the organisational skills and finance for the lobbying and public relations that are an integral part of successful fund-raising activities. The arts groups are also eligible for funding from budgets for education, community relations, festivals or general arts, all of which tend to have different application procedures.

5.2 Lack of Policies:

There are no clear policies that can be discerned in the disbursement of funds to ethnic arts, and in spite of published statements of commitment and concern for these arts they are still either ignored or treated in an atmosphere of benign neglect.

It is not the intention here to analyse the practices of the funding agencies but to present some observations on the ways

in which the agencies are perceived by their clients and the effect of their funds on the arts of minorities.

5.3 Types of Funds:

Capital Funds:

Capital funds are given for specific items of expenditure, such as equipment or buildings. It is not matched by recurrent expenses so that the group must continue to raise funds for repairs and running costs.

5.4 Core Funds:

These funds cover general and unspecified expenses and are rarely given for use at the discretion of the applicant. Core funds are given for items such as salaries or other fixed overheads. The lack of discretionary funds is particularly hard on community groups with voluntary workers. They can neither pay them a salary nor defray their expenses.

5.5 Revenue Funds:

Revenue funds are used especially by the arts councils for clients who have been funded on a long term basis. There are few restrictions on these funds; they can be used to cover administrative costs or anything else that promotes and maintains the work of the group. There is no guarantee that these funds will be given in any one year, but revenue funding implies, as far as the donors are concerned, that a revenue funded group has some priority over a new group applying for funds. Revenue funding allows the groups to plan ahead knowing that money is likely to be available. If a group is not a revenue client it

must live with the greater uncertainty of a source of income. There is no test or measure for a revenue client. If a group is funded at all it is likely to be funded again. Regular funding produces a revenue client. The result of this practice is an accumulation of established clients which prevents the councils from responding to new applications.

5.6 Project Funding:

This is another term favoured by arts councils. It is used when money has been allocated for specific projects. There are more constraints on this category of funds than on revenue funds. The main stipulation is that it is given for a specific purpose within a specified period and the client cannot expect a long term commitment on the part of the funding agency.

5.7 Matching Grants:

A matching grant is given where the grant from one donor is conditional on receiving a grant from another donor. This procedure is meant to promote efficiency and reduce wastage. It works very well when the donors are in touch with each other and determined to help and is one of the few circumstances in which donors actually take a close look at the objectives of a group. But it can also be a device and an excuse for withholding money from the arts as a whole and the ethnic arts are particularly vulnerable when such a policy or tactic is being applied. For example, the secretary general of the ACOB states that "the Council is chary of funding an activity in a local authority's area for which the local authority shows little concern". (ACOB Critical

Judgements 1981). Such a policy bears heavily on the ethnic arts because of their comparative neglect by local authorities. In fairness to the local authorities who do respond to the ethnic arts activities in their areas, it would seem that local support of the arts does not encourage a matching response from the ACOB since the Council will only subsidise drama (and presumably other arts activities) where existing local authority support is at a level acceptable to the Council (See Arts Council Bulletin / 45). Such a policy regularly results in a group failing to get any funds at all.

5.8 Pump-priming and Experimental Funds:

It has been observed that a small grant given to a small project "to get it off the ground" can make the difference between failure and eventual success. This is quite true for those groups that have benefitted from a small grant; the ones that have failed after having a small grant have disappeared without trace and we cannot know whether such funds contributed to failure or success. No experiment has been made and no conclusions can be drawn. The term "experimental" is misused because there is usually no enquiry, no conclusions and certainly no experiment. Experimental funding is another way of giving small amounts of money to dubious projects.

Pump³priming is another misused term borrowed from the business world. It suggests that "risk capital" is being invested in a good idea on the assumption that a successful and self-sufficient organisation will result from this initial injection of capital. This cannot be the case in any of the ethnic arts

programmes, and if a project is to be funded on a pump-priming basis then it would clarify matters considerably if each party understood what was required of the other. For example: Is money being given on the understanding that the project will become self-supporting, that it will attract other funds, or that it should have a limited life. (For a discussion of the above see S. Kingsley, Voluntary Action: innovation and experiment as criteria for funding. Res. Bull, Home Office 11; 1981).

5.9 Comments on Sources of Funds:

When an arts group obtains a grant, for whatever purpose, it is a sign to the group that its work is recognised and is being rewarded. The positive aspects of receiving a grant are obvious and it is therefore important to point out some of the negative aspects which can make the receipt of a grant an onerous burden for a small organisation and an event that could break it up.

5.10 Local Authority Funds:

It is impossible to make an accurate assessment of the amounts that local authorities contribute to ethnic arts. They are more likely to give premises and money for the running of these premises than to give money for specific arts activity. Their argument being that they must be seen to be responding to the needs of the entire community. This argument is difficult to sustain in areas with large ethnic populations. Local authorities do respond to the need to provide premises as

community arts centres and can do much more under Section 11 of the Local Government Act. Where premises are provided they are usually due for re-development and are in a poor state of repair. In any case they are buildings that the Council would be unwilling to improve.

In the provision of actual cash local councils will agree to pay for items such as heating and lighting, but they will only re-imburse the group after bills have been paid. This procedure causes considerable hardship to groups with little ready cash. It is also difficult to find out how much money has actually been spent from the amount that has been allocated. It is possible for councils to allocate money to arts groups and not actually give it to them. The situation of the GLC is a case in point: as of July 1981 the amount of money that was then still available for grants to "small cultural bodies" was £463,185 and the budget for the acquisition of works of art was underspent by £15,000. This is slightly unusual since £69,800 became available through the liquidation of the Old Vic Company. The point to note is that allocating funds to the arts must be accompanied by measures to apply these funds to the arts and since the GLC is apparently willing to contribute to the ethnic arts in London, it is hoped that some of these funds can be directed towards this end.

5.11 Education Authorities:

Local education authorities will pay for teachers and arts groups to perform and give workshops in schools and adult education institutes. Groups with activities that can be classified as educational can and do get their teaching costs

either paid or subsidised. The problem of certification often arises and the teacher with foreign qualifications is at a disadvantage, but the situation is changing slowly and recognition is now sometimes given to teachers on the basis of experience and ability.

5.12 The Department of the Environment:

The DOE can contribute directly to ethnic arts under various urban programmes. It is to be hoped that the new junior minister at the Department will see support for the arts of minorities as an integral part of the inner city aid.

5.13 Home Office

The Home Office has concentrated its efforts on law-and-order issues, perhaps to the point of neglecting affirmative action under its urban aid programmes. The suggestions outlined by Naseem Khan are still relevant and much more remains to be done under Section 11 of the Local Government Act.

5.14 The Manpower Services Commission

The arts of ethnic minorities have benefitted somewhat from the interest of the MSC in generating employment among young people. The Youth Opportunities Programme and the Community Enterprise Programme, have both been used for the purposes of employment.

The programmes are slightly but significantly different in their requirements and in their effect. CEP can employ trained persons at established rates of pay, but YOP can only employ persons not older than 18 for a one year period at a fixed rate of pay (£23.50 per week at the time of writing). They must be undergoing training and are expected to gain some job experience.

The YOP scheme carries several disadvantages for an ethnic arts group.

- (1) The element of training is a difficult undertaking for a group that probably lacks trained personnel with some experience and the result is that neither the group nor the trainee benefits greatly from the encounter.
- (2) Under some schemes young people have been recruited to be trained in drama and dance. Their training can only last a year and many may expect to go into employment in the arts after this one year period. Some do, but the majority return to unemployment and further disillusionment at the end of a year. The scheme works well where the dance and drama training is a preliminary to further training or where they are able to gain employment in an arts related occupation.
- (3) At the end of a year a new group is recruited and continuity is lost. The old group is not sufficiently fledged to make it on their own and the new group must start all over again. More importantly, young people go into an arts programme funded by YOP mainly because there are no other options.

It is concluded that funding under the YOP distorts the aims of ethnic arts which should not be used as job creation schemes. Employment in the arts should be based on a sounder foundation of training, aptitude and commitment.

5.15 Department of Education and Science (D.E.S.)

The DES can play an active role with regard to education in the arts, and particularly ethnic arts. Arts Council funds

are channelled through the DES and although it is acknowledged that political interference is at a minimum in the administration of the arts, it is evident that government can signal their disapproval or approval by the amount of funds provided for any agency. The DES could take initiative in pursuing the vexed question of discretionary awards in the performing arts for which the arguments are set out in a pamphlet published by the Advisory Centre for Education. Such awards could provide an approved route to qualification and training in the arts for the benefit of many individuals of ethnic minority status.

5.16 The Crafts Council

The Crafts Council has had little involvement to date with the craft of ethnic minorities, mainly because the crafts as a creative activity are even more neglected than the other arts of minority groups. The recommendations made by Naseem Khan remain valid and will be appended to this report. The Crafts Council should be prepared to respond to developments of the crafts in the ethnic minority communities.

5.17 The British Film Institute

The BFI is not primarily concerned with the funding of film-making. Their funds for film and video are largely disbursed through the Regional Arts Associations. They have funded ethnic minority film-makers and provided Menelik Shabazz with a grant of £68,000 for the film Burning an Illusion. In February 1982 the Institute (together with the Commonwealth Institute) organised a festival of black film makers, in which Burning an Illusion

was shown. Any further progress in film-making by ethnic minority film-makers will depend largely on the availability of funds and the willingness of the Institute to take part in these developments.

The use of film, video and television as ethnic arts is a growing development which needs money, equipment and technical skills. Film makers are keen and determined to present films from their own experience and point of view and the Institute can help in this development.

5.18 Foundations and Charities:

Foundations and charities have no policy towards ethnic arts groups. The groups must conform to whatever criteria are laid down by the donor. The Calouste Gulbenkian Foundation is outstanding in its support for the arts that contribute to good community relations and thus supports a number of minority arts groups.

5.19 Business Sponsorship:

Business sponsorship has not yet made any significant contribution to ethnic arts.

5.20 The Arts Council of Great Britain

The ACGB has no category for funding ethnic arts and has not responded to the request from the Community Arts Evaluation Working Group for "firmer guidelines" on the question. The ACGB insists on "professional" standards for funding the arts. This could mean (a) that the members of the group earn their livelihood solely by their work in the arts; (b) that the members of the group have been professionally trained with certificates from a recognised institution; or (d) that the

work is deemed to be of professional standard.

Ethnic artists are amateurs since they fall into none of these categories (according to the ACGB), and they therefore cannot be funded. Ethnic arts are funded under "Community arts", where standards are in question (see Chapter 3) or under "Special Applications or Experimental Projects".

This problem of classification and its effect on an ethnic arts group is forcefully put by Jatinder Verma of Tara Arts Group:

"Tara's current round of applications to local authorities, the Arts Council and Greater London Arts, has revealed a glaring inability on the part of these funding sources to appreciate the nature of the group; over and over again, attempts have been made to categorise us as either "professional" or "amateur" or "community arts". Tara is an Asian theatre group, drawing upon the resources and skills of the community in London and is held together by two full-time workers. Clearly, it is not a "professional" group, except in terms of standards of presentation. Nor is it an "amateur" group - Which amateur group has a consistent programme of touring productions throughout the year, productions which are toured around the country? And, Tara, is not a "community arts" group either; only two of its twenty members are full-time workers, and the group works solely within the medium of drama. It is a failure to accept this structure as a viable one that has been our major obstacle to receiving adequate - rather than subsistence - levels of subsidy from arts-funding sources." (Echo 45).

The arguments about professional status and qualifications

are debated, discussed and written about without accommodation or resolution. The ACGB is adamant in affirming its support for the "professional artist". This is presumably the person who makes his living solely by work in the arts. The notion is not as inflexible, as it seems, however, since the Council actually acknowledges a priority to the professional artist as stated in the annual report 1980/81. "The Council's policy has always been to give priority to funding full-time professional artists." In this way the Council is implying that it can or does fund other artists (presumably amateur) after it discharges its obligations to the professionals. The funding of professionals, whether as a priority or as a matter of principle means that the Council is a major employer and recognises this by its relationship to its client organisations. "The Council feels that it is important to safeguard its client organisations as far as it can; as the employers in the arts industry they provide a livelihood for performers and artists." The Council is careful to point out though that its role as employer should not interfere with the development of the arts and its responsibility to the nation. Professor Baldry in "The Case for the Arts" (1981) finds the principle inconsistent. "A good deal of ACGB money goes to painters, sculptors, writers who do not make their living from the arts".

The Council does defend this aberration by explaining that in times when money was easier to come by they did support amateur activities with small sums of money. These sums are not actually small, but the ACGB defend its grant of £345,000

to the National Federation of Music Societies on the grounds that it provides indirect support for professional musicians, although the Society itself promotes music for amateur musicians. It would have been easier to state that the policy was not to fund amateurs ahead of professionals.

Nevertheless, in October 1981 the Council further reiterated its position on amateurs and professionals as follows: "The Arts Council is primarily concerned with funding the professional arts." (Art and Education October 1981). This complemented a longer statement in the Arts Council Bulletin (43): "There is no concise single definition of "amateur" which is equally applicable across the whole field of the arts. The Council has generally resisted direct support for amateurs in the performed arts, though in the case of music substantial indirect support is channelled through the National Federation of Music Societies in order to provide professional 'stiffening' at otherwise amateur events. In the visual arts and literature, on the other hand, the distinction between amateur and professional is much less clear-cut than in the performed arts. In general, however, the present inadequacy of the financial support which the Council is able to give to the professional arts (albeit variously defined) together with the considerable administrative complications involved in dealing with strictly amateur activity, mean that Panels and Committees should avoid policies which would extend the scope or range of the Council's present very limited support for amateur work in their respective fields."

The above statement is confusing but interesting nevertheless.

The Council seems to regard the performing arts as the "professional arts" and makes no distinction regarding professionals or amateurs within these arts. In other words it is the arts that are professional and not the persons involved in them. The Council feels less able to make a distinction between amateurs and professionals in literature and the visual arts, and have presumably never been able to do so, hence funding in these areas has not been organised along these lines. Is the problem really an administrative one? What are the "administrative complications" to which the statement refers? Are they so considerable that the Council's functions would be impaired by considering the funding of arts performed by amateurs?

The implications of this policy for ethnic arts is clear. It cannot be accommodated as professional or dismissed as amateur. It therefore passes all the administrative filters of the Arts Council.

The Regional Arts Associations are afflicted with ailments similar to those of ACGB, although they are less keen to impose the "amateur" label on competent arts groups. Where ethnic art is recognised it either suffers by being funded with community arts, or by being assessed with all other applicants.

CHAPTER 6

STANDARDS

6.1 Raising & Spreading:

Anyone involved in the arts must inevitably encounter the arguments about standards. High-brow art is for the few and is consequently of a high standard, whereas, "pop-art" is low-brow and suitable for the masses. The ACGB is concerned to "raise" and to "spread" the arts and also aims at a balance between the two. To actually change the shape of this pyramid would seem to be impossible.

Community art, because of its concern with "spreading" the arts, is by definition, low in standards because in the view of the Evaluation Group the "spreading" of art involves considerations other than high artistic standards. We are now at a point where standards must be judged and weighed against other considerations. The Evaluation Group cleared up the matter somewhat by stating that in assessing the standards of community arts "it is no more difficult to determine criteria than in the established arts. The path between artistic standards and 'other considerations' is a difficult one to follow for those who are committed to the protection of standards, and although the Arts Council is sympathetic to any effort to increase public understanding and involvement in the arts, it is concerned that the work of art should not be modified as to make it more accessible". (See the Arts Council and Education, ACGB 1981).

The ethnic arts group with its duty to spread the arts as

an expression of the community's experience would be constantly faced with the choice of "raising" or "spreading" its arts activity. The choice could lead to the most popular group having the lowest artistic standards. The funding agencies who will only support work of an "acceptable standard" cannot then put too much scope on the popularity of a group as the only measure of merit. "Acceptable standards" are arbitrary and ethnic arts groups are not convinced that their standards of performance are either appreciated or understood by assessors from the establishment arts panels.

In the arts of Africa, the drama, dance, music, mime, sculpture or painting are not diverse elements but are fused into a single artistic vehicle difficult for the European critic to appreciate. In performance the arts of Africa are not confined to the set forms of European drama and this too is a difficult transplant to survive in the European environment. The problem of critical assessment and evaluation is set out by Banham and Wake (1976):

"... the critic of African playwriting and theatre from outside the Continent of Africa, used to the form and nature of, say, the British or American drama, may have to accept a different set of critical criteria if he or she is to come to terms with much African drama, and understand it more readily. Some of the shifts of critical expectations are slight, some gigantic." The writers go on to explain that the development of African theatre has not been restricted by physical conditions, such as buildings of set dimensions and need not have the time structure of a beginning, middle and end.

They conclude that "the application of critical criteria evolved from several centuries of shaping and moulding that have caused the European drama to fit a particular pattern will not necessarily be relevant to much African playwriting, which though, for convenience, is packaged to fit European theatre traditions, has its basic form and nature outside these restrictions."

The other feature of African art is one of involvement. The performer is not remote from the audience and does not, according to Banham and Wake produce "abstruse material for an elite intellectual audience". The audience, the material and the performer combine to form a unified and perhaps unifying artistic experience.

Similar elements of integration are expressed in the arts of India which are equally misunderstood when presented in Europe. The audience that is either unable or unwilling to participate in these artistic events can neither be expected to enjoy nor understand the arts of these countries.

The problems of critical appraisal and the question of acceptance for the arts of minorities in Britain go beyond an understanding of the traditional art forms of Africa, Asia or the Caribbean. To emphasise the point made above by Lloyd, the minority artist in Britain is fusing a new identity, is presenting a new experience and is exploring a whole range of new ideas. It is this hybrid vigour that the funding agencies should be willing to recognise and understand as contributing to the development of these arts.

6.2 Art or Community:

The question of standards must not obscure the fact that the arts of minorities are used for many different purposes:

- (a) They act to give the group an assured identity.
- (b) They serve as a means of defining the group, both in terms of itself and for other communities.
- (c) They contribute to the social well-being of the community.
- (d) They contribute to the economic welfare of the community.
- (e) They assist the educational development of the community.
- (f) They are also part of the entertainment and leisure activity of the community.

If a particular work of art is seen to consist of these various elements, it becomes clear that the "standard" of the work is only one measure of the total benefit that can be derived from it. Standards are not irrelevant, but they must not erase the significance of other factors.

The consideration of these "other factors" poses a grave problem for the donor who insists on the purity of art and is uncompromising with regard to artistic merit. Such a donor might give a community a work of unquestionable merit which would be unrelated to the needs or experiences of the community.

The community may not be able to relate to these exalted standards and respond by ignoring the work. The element of community participation is central to the expression of ethnic

arts and it is the responsibility of donors or their agents to determine whether they are funding artistic merit or community needs. High artistic merit may coincide with the other needs of the community, but it may not, and donors must decide on the extent to which they are willing to fund artistic excellence to the exclusion of all else.

6.3 Professionals and Standards:

The fact that arts funding agencies protect standards by employing professionals has effects on ethnic arts groups which have already been discussed. Arts groups (including ethnic arts groups) comply with the requirement of "professional status" by hiring professionals. This can disrupt the internal relationships of groups where some members are being paid for services that are freely contributed by others in the group. Other difficulties arise when the aims of the group are considered. The principal aim of a minority arts group is to involve the community in expressing its experiences via the arts. This expression is distorted by professionals who live and work outside the community, even though they may be in sympathy with its objectives. In a purely professional presentation, the arts of ethnic minorities acquire the gloss of entertainment but do not release the creative energies of the community, and the community itself may not create or develop a reservoir of artistic and managerial skills.

In both respects the community never achieves any sense of its own worth or confidence in its abilities. This is most marked at present when a new "managerial" class is emerging.

They administer funds on behalf of the minority groups and prevent them from gaining the experience that would allow them to manage their own affairs.

Funding professionals, no matter how these are defined, also has the effect of forcing some ethnic minority groups into a professional mould which is unsuited to their requirements. Donors should be willing to consider a range of options in their funding procedures. For example, a group may only require a core of "professionals" such as a director and administrator, - the others being willing to work only for their expenses. Some groups or even members of some groups have no intention of becoming professionals, although they are keen to practice their art and achieve a high level of competence. Other groups, such as those involved in children's and young people's theatre, cannot achieve financial independence and do not aim at professional standards of production; whereas others, such as professional artists working in the visual arts may only need to be helped with funds for the purchase of materials and rental of exhibition and studio space.

In summary, the professional label as a funding category is ill-suited to the needs of many artists and arts groups. Policies regarding the funding of professional artists should be re-examined and either be modified or suspended where the arts of the ethnic minorities are of central concern.

CHAPTER 7

THE ACGB ETHNIC ARTS MONITORING EXERCISE

7.1 Comments on Monitoring Exercise:

An internal memorandum of the CRE on the funding of ethnic arts noted that in July 1980 the ACGB announced a programme of affirmative action in support of ethnic minorities arts and set up a plan to monitor all ethnic arts applications received by the ACGB and the Regional Arts Associations. The amounts allocated to them and comments on the applications were to be recorded over a 12 month period beginning in August 1980.

The results were returned to the ACGB in September 1981. The Council has not released any details about the survey and is under no obligation to publish the results. The present report uses only the data made available by GLAA, but it is likely that the data given to the ACGB by the other Regional Arts Associations would be similar to that assembled by the GLAA.

On this basis we have assumed that the information received by the ACGB is misleading in respect of the amounts of money spent on ethnic minorities arts; The data collected are not useful for the following reasons:

- (1) No figures are given for the amounts spent on other items in the same category, so that no comparisons can be made between the total amounts and that spent on ethnic arts.
- (2) The selection of individuals or groups as "ethnic" is arbitrary, and items are included as ethnic

arts without regard to what the groups are doing or what they are trying to achieve.

- (3) The data collected between August 1980 and July 1981, represent sums of money allocated to the arts over a two-year period. Monies allocated to ethnic arts in the financial year 1980-1981 should only include grants given between April 1980 and March 1981. In the case of the GLAA grants given in 1979-1980 were also included in the data.
- (4) Sums of money allocated to a group may not have been taken up by the group, and although this is not a serious discrepancy in terms of the total amounts involved it is another source of inaccuracy in the data.
- (5) Because the amounts of money given to ethnic arts by the Arts Councils can be ascertained by examining their published accounts, the ACOB's Ethnic Arts monitoring exercise was in fact unnecessary. We have examined accounts for the financial year 1980-1981 for the ACOB and eleven of the Regional Arts Associations in England; only published accounts for Merseyside Arts are not available for this period. The data are shown in Appendix III. The areas of the Regional Arts Associations are shown in Appendix II, and the distribution of the ethnic minority populations covered by a RAA can be ascertained from this map.

7.2 Criteria for Including Grants to Ethnic Arts:

In areas with significant ethnic populations an arts centre or community centre is available to the whole community. Community centres that are available to minority groups but who do not employ any members of those groups in their administration or management are not considered to be serving the arts of the minority communities. The facilities they provide are available, as any other communal facility, but they have no obligation to provide for the arts of minority groups. Festivals can be considered as including the whole community, and the argument has been made that these contribute to the arts of minorities. This is reasonable, and those festivals that do so are included in the grants to ethnic arts. These are usually funded in a community arts or general arts category. Finally, contributions to concerts are included where there is a clear involvement with a minority community. For example, the grant to the Africa Centre is included whereas that to the English Gamelan Orchestra is not.

7.3 Conclusions:

It is outside the scope of this report to discuss the economic policies of central or local government with regard to the arts. It is relevant, however, to point out that the amounts of money given to ethnic arts are uniformly trifling and therefore inadequate. Grants are unrelated to region or centres of ethnic populations (see Appendices II & III), and any support for ethnic arts seems to be capriciously given. The visual artists are totally neglected, but this is hardly surprising when the total amount

available to artists through the arts councils is minute. Ethnic artists working with film do as badly as those in the visual arts and the writers are scarcely acknowledged. The arts that Britain ignored in 1976 are still being ignored in 1982. The truly depressing feature however, is the repetition of promises to support ethnic arts when there appears to be hardly any intention of fulfilling them.

The report on ethnic arts in the East Midlands (Parminder Vir 1981) is acknowledged in the annual report of the East Midlands Arts Association as follows: "There is a wealth of cultural activity in the Region which goes largely unremarked. There are a number of very strong ethnic minority groups in the East Midlands, of Central European, Asian and Afro-Caribbean descent, and each has its own cultural and artistic patterns". "It goes on to suggest that each advisory panel "should take on responsibility for development and support of work in its own art form amongst ethnic minorities." The report by Parminder Vir pointed out that for the year 1979-1980 ethnic arts received 1.68% of the grant aid to the arts in the East Midlands. The amount allocated to ethnic arts in 1980-1981 -- the year the report was presented -- was actually halved (see Appendix 111) which is surprising in view of official statements about commitment to the development and support of ethnic arts.

During the writing of this report the ACOB published the results of the monitoring of ethnic arts applications (See Encouragement of Ethnic Arts; Arts Council Bulletin 47): "The Arts Council is to incorporate the needs of the ethnic arts

as a specific element in its submission to the Government for 1983-1984." and this is stated as a principal recommendation. In addition "The Council unanimously endorsed all the recommendations which resulted from the monitoring exercise." There is no indication of who made these recommendations or what is contained in them. It would be helpful and reassuring to the various ethnic arts groups if these recommendations were to be published by the ACGB. It is also of practical importance to the arts of ethnic minorities since the Council is to "encourage" its client organisations "to consider how an ethnic contribution can be built into their programmes, including the employment of black artists".

It is clear that the ACGB equates "ethnic" with "black" and that it considers the employment of black artists to be a contribution to ethnic arts. This can only be so if these artists are involved with ethnic arts. To "encourage" the National Theatre to make an "ethnic contribution" by employing a black actor to play Othello is not a contribution to ethnic arts. The arguments supporting this statement is made clear in this report. The employment of black artists is related to, but not central to, the development of ethnic arts.

A further recommendation is that "The Council will continue to develop training opportunities of all kinds for ethnic arts workers". This is a commitment that needs to be clarified since it is potentially one of the most important contributions to ethnic arts. In the Arts Council Bulletin (46) it was stated that "There will be cash cuts in spending on music awards,

recordings, arts films, exhibitions, the purchase of works of art, drama projects, the Poetry Library and training schemes": the allocation for training in the arts in 1982-1983 was cut by £80,000. Can the Arts Council continue to develop training opportunities of all kinds while cutting its funds to this extent?

There are arguments in favour of research into the extent of ethnic arts activities, but further research into improving the effectiveness of ethnic arts advisory services is not justified since an organisation already exists which could improve its advisory and other services to ethnic arts if resources were available (see Chapter on MAAS).

The amount quoted by the Council (£335,000) as its direct expenditure on ethnic arts in England is at variance with the findings presented in Appendix III.

CHAPTER 8

CONDITIONS OF FUNDING

8.1 Accountability:

Some form of accountability is demanded by all donors. It ranges from statements of expenditure to audited accounts. One of the most consistent complaints from donors is the unsatisfactory state of the accounting practices of ethnic arts groups, and it is one of the most difficult to investigate. Established groups have the experience and accounting skills to deal with and account for funds. Many of the groups with whom the matter was discussed complained of a lack of trust by the donors but readily admitted their shortcomings in accounting procedures.

It would therefore be helpful if donors could provide sufficient funds for accounting services (if warranted by the size of the grant) and insist on the use of these services as a condition of the grant.

Training in financial administration is a vitally important part of the funding process and is strongly recommended here.

8.2 Multiple Funding:

The disadvantage of multiple funding and matching grants have been discussed above, but a further plea is made here for a co-ordinated policy towards the funding of groups whose activities are multi-faceted or multi-purpose.

The Arts Council's Community Arts Evaluation Working Group suggested that the arts content should not be isolated from the social and educational and reasoned that the Council should

fund such projects on the grounds that they were "arts based". They added the warning that "The Council should be on guard against the application for grant-aid which artificially adds an arts based element to a social development project in order to obtain extra finance."

The Council appears willing to fund joint projects with Local Education Authorities provided that the question of assessment can be resolved. (See The Arts Council and Education, ACGB 1981). They do not seem to have considered co-operation with other donors except the Regional Arts Associations. The application of this policy of funding the art content of a project, if implemented, would benefit ethnic arts groups who present their work in the context of education, social development, community relations and entertainment.

8.3 Quality and Period of Funds:

The funding of most ethnic arts groups is inadequate and haphazard. Money given without due consideration to its effect on the group. In many cases a small grant does more harm than good. Ethnic arts groups because of their small size, inexperience and organisational difficulties suffer unduly from subsistence levels of funding. Donors should be more concerned with the objectives of the groups that they fund and the way in which a grant could help the group to achieve those objectives. This could realistically be done by paying attention to the ancillary services that would help a group in its planning and administration. In all these respects donors should be explicit about the conditions under which funds are provided.

No agency, whether public or private will fund a group indefinitely, short term funding is the rule and many foundations debar further applications within a specified length of time. This particular policy means that a group must be continuously on the prowl for funds and can never be sufficiently assured of a future to expand with any confidence. They are caught in an awkward trap; if they do not expand and develop, they are seen as failing, if they do expand they may not be eligible for sufficient financial support to maintain their success. It would be in the interest of any group to have its needs assessed realistically and to be funded accordingly. At present a group may be given a token sum of money, usually as a first time applicant, when the assessor has only seen a representative or spoken to the applicant on the phone.

Groups should be funded at a level consistent with their objectives, and over an agreed period of time. This would mean donors being more closely involved with their clients than they are at present, but would provide them with first hand knowledge of groups they now fund at a distance.

CHAPTER 9

THE CARNIVAL:

The Notting Hill Carnival, variously called the Ladbroke Grove or the London Carnival, is a unique event in the calendar of community arts. Although its roots are in the Caribbean it has acquired a distinct character which is a reflection of its hybrid nature. It has grown over a period of 10 years to become one of the biggest street "happenings" in Europe. Carnival is no single event, it is community arts, music, street theatre, community entertainment, multi-cultural celebration and political statement.

The ACOGB is funding a study "On the establishment of an administrative framework for the satisfactory management and organisation of the Notting Hill Carnival", and another on the Carnival in Trinidad and Tobago. (See Arts Council Bulletins 42 & 46). The management aspect of the Carnival will not therefore be discussed in this report.

It is important to recognise that the Carnival is an event that is potentially fully self-supporting and any grants given by the various agencies at this stage can only accelerate the process. In terms of employment, the Carnival has already given rise to several applied arts projects which need to be sustained throughout the year. In addition, the cultural and educational benefits that can be derived from it are far reaching. The success of the Carnival has encouraged similar events in and out of London and these too can benefit from the developments

in Notting Hill Gate. It cannot be too strongly recommended that the Carnival should be supported with realistic sums of money in the interest of ethnic arts and the community as a whole.

CHAPTER 10

THE CRE AND ETHNIC ARTS

10.1 Role of the CRE

In 1977 the Commission for Racial Equality (CRE) convened an advisory group to look into the needs of ethnic minorities' arts, primarily with regard to funding and the provision of facilities. This group made a number of recommendations which were accepted by the Commission as the basis of its policy for ethnic minorities arts. The members of the advisory group were drawn from a wide range of interests and included representatives from local and central government, private and public funding agencies, and the trade unions. The role of the CRE in relation to ethnic arts was presented as follows:

"The CRE recognises that it has a role to play itself in the promotion of ethnic minority arts, not least as an agent of influence and education with the many other bodies concerned with the promotion and funding of the arts in Britain. It also recognises that this responsibility is not confined to people from the New Commonwealth and their descendants. It will place great emphasis in future on the role of the arts in improving relations between racial or ethnic groups in a multi-cultural society."

The CRE intends to fulfil this role by applying itself to a course of action which would include increasing public awareness of Britain as a multi-cultural, multi-racial society; consulting with local authorities on the cultural needs of

minorities; helping individuals with training and education in the arts and using its own resources for publications and information about ethnic arts.

It intends to extend the scope of these actions "by encouraging arts funding bodies, local authorities and others to give full regard in their policies, including their grant aid policies, to the cultural needs of ethnic minorities". The CRE has not managed any sustained action on any of these.

The Arts Advisory Group has persisted, but its duties and responsibilities are unclear. The Advisory Group can be of considerable assistance in helping the CRE to implement the recommendations made in "The Arts of Ethnic Minorities". This has been acknowledged by the CRE as a course of action which will initiate "regular consultations between selected representatives and practitioners of ethnic minority arts and the CRE Advisory Group on Ethnic Minority Arts", which will allow the CRE to keep in touch with the arts of minorities apart from assessing grant applications.

10.2 Role of an Arts Advisory Group

The advisory group can provide a forum for the discussion of the issues concerning the arts of minorities. This is very important if the CRE is to speak with any authority on the issues affecting ethnic arts. To this end the composition of the present advisory group should be stabilized and members should serve for a fixed period. There should be wide representation and organisations should be asked to select their own representatives. The advisory group can help the CRE to

implement the recommendations regarding ethnic arts and it can also act as a meeting point between individuals and groups.

The need for this has not changed since the setting up of the advisory group when, according to Naseem Khan, "The Committee (Group) represents a declaration of intent that the new CRE intends to be more active in support of ethnic arts, and not in funding alone."

10.3 Ethnic Arts Officer:

The CRE has been without an arts officer since the retirement of Tania Rose some two years ago. The duties of the arts officer are now divided between the education section and the Fieldwork Liaison and Grants Committee. Although there is communication between these two groups regarding their responsibilities for particular applications, there is no focus of responsibility for ethnic arts. The post of arts officer is essential if the CRE is to carry out its responsibilities to the ethnic communities.

10.4 Action and the CRE

The CRE is often blamed for matters over which it has no control; it is certainly blamed for the poor funding performance of the arts councils and local authorities. The CRE should, as part of its interest in ethnic arts, provide and promote open discussions on the arts of minorities in order to establish its concern and explain its role. It should also make clear statements as to what it can do and cannot do, where it can take action and where it cannot. The CRE should make it quite clear

that it has no power to enforce particular levels of expenditure on any public or private agency and it is not set up as a pressure group.

Expressions about "good community relations", "understanding between the various ethnic groups", and "Britain as a multi-cultural society", invariably refer to relations between the black populations and the white British. This polarisation by colour has over-ridden other considerations: multi-culturalism must be understood to mean exchange between all the groups in the community. Where the arts are used to promote this exchange, it is the "art between all the peoples" aspect of ethnic minorities arts that needs especial attention and sensitive treatment by the CRE. The CRE needs to decide whether it should continue to fund community groups under the heading of "encouragement of ethnic arts". Were it to recognise that good community relations could be fostered by poor performances in the arts, it could then fund such performances as a matter of policy - not as a matter of artistic standards. The CRE therefore has a duty to assess ethnic arts by different criteria from those that are used by the Arts Councils for assessing the "arts".

The CRE is further hampered from taking any initiatives in the arts of minorities because it does not have the staff to do so. It also lacks the information about the various arts groups in the communities. It would be much more effective for the CRE to fund MAAS (The Minorities Arts Advisory Service) to provide the kind of information base that the CRE itself lacks than to try to acquire it in the short term. The CRE

already as a matter of policy accepted to strengthen its links with MAAS and to fund it on a regular basis. Neither of these aims have been fulfilled to any significant extent.

The CRE needs to play an active role in representing the needs of ethnic arts to funding agencies and it could use its community arts funds more effectively by providing information, which is often a most valuable resource, than by giving small grants.

10.5 The CRE and the ACGB

In The Arts of Ethnic Minorities it is stated that "the possibility of an ethnic arts steering committee being set up by the ACGB was not ruled out". The CRE should pursue this with the ACGB and set up a committee to report on the nature and activities of ethnic arts and discuss the necessity for a separate category from community arts. The committee could also look at realistic levels of funding. We have already pointed out that ethnic arts will continue to be neglected and ignored until it is established as a funding category within the arts administrative structure.

It is also stated in The Arts of Ethnic Minorities that the CRE and ACGB should make a joint approach to the DES for an increase level of funding for the ACGB. It is assumed that some of this increase would be made available to ethnic arts. The CRE could also make its own submission to the DES since there are other ways in which the DES can make funds available to ethnic arts.

In conclusion, the CRE has already charted the role that it can play in the development of the arts of ethnic minorities in Britain. It must now implement the recommendations that have been made in The Arts Britain Ignores and The Arts of Ethnic Minorities. The issues have been fully discussed and further discussion can only be an excuse for inaction.

CHAPTER 11

THE MINORITIES ARTS ADVISORY SERVICE

11.1 The Service

The Minorities Arts Advisory Service (MAAS) was set up in 1976 as a direct result of the recommendations made by Naseem Khan in The Arts Britain Ignores. It provides "a focus for the varied ethnic minority arts in Britain: to put groups in contact with each other, as well as with fund giving organisations; to publicise their activities; to advise and lobby on their behalf. It is particularly concerned with the development of grassroots cultural organisations, and helping those voices to be heard". MAAS publishes a monthly newspaper, The ECHO, and a register of ethnic arts groups. It is not a funding agency.

MAAS operates with a small staff (two full-time persons) and little money in cramped premises. Nevertheless, the service it provides is essential to the development of ethnic arts, and were it to die from neglect a similar organisation would have to be formed in its place. Because of very limited funds, however, its performance to date has been disappointing.

11.2 Information:

With more resources the services it provides could be improved in the following ways. MAAS has an enormous amount of information on ethnic arts groups, artists and funding organisations that is not readily accessible. The register of ethnic arts needs constant up-dating and more information

could be obtained from the information already on file if there was some system of cross-referencing. The efficient use of this information, storage and retrieval and MAAS should be funded as a priority to obtain the equipment and personnel to establish and maintain such a system.

11.3 Publishing:

The publication of the ECHO should be rationalized. It is now both a source of news and views. The news would make the paper of more immediate importance to the minority communities if it could be produced more frequently and regularly. This can only be done with more money for staff and premises. There are a number of other publishing jobs that MAAS could then do, giving employment and providing a community facility. MAAS should be given sufficient funds to expand the ECHO and to provide these services.

11.4 Other Services:

It has been suggested that MAAS should function as a lobby for the arts of minority communities. This can certainly be done, but here again it is a matter of finance.

MAAS can also provide a consulting service for groups who need help and information on matters such as touring, training, administration, publicity, equipment costs and hire and all the other services that are required by arts groups. Its function could be extended to provide management or consulting and promoting services.

These are realistic developments which can take place and

need to take place if the arts of ethnic minorities are to achieve any status as arts that are worthy of consideration or financial support. It is possible that if MAAS was adequately funded for a period of three years that it could become self-supporting and avoid its present state of continual financial crises. MAAS has survived and shown its worth; its services and the essential nature of its contribution to the arts of ethnic minorities are recognised. It only remains to fund it at a realistic and meaningful level.

CHAPTER 12

THE SURVEY

The survey was carried out in December 1981 as part of a follow-up of a larger survey on the social and economic resources of residents in a South London area (see Wallman et al. 1982). The portion of the survey which is relevant to this report is attached in Appendix IV. The questionnaire was designed to find out what people did in their "free time", and the ways in which any free time activities were related to the arts. Each questionnaire was filled in by an interviewer.

Two groups were interviewed in the survey. Group (1) - called the resident group - consisted of members of households and Group (2) - the non-residents were interviewed in youth clubs and community centres. The age and sex distribution of the two groups are as follows:

TABLE 1 Age and Sex of Resident and non-Resident Respondents

	under 20	21-30	31-60	61 and over	Total
<u>Resident</u>					
Males	6	39	66	34	145
Females	7	39	87	88	221
Total	13	78	153	122	366
<u>Non-Resident</u>					
Males	28	32	14	7	81
Females	32	40	28	4	104
Total	60	72	42	11	185
GRAND TOTAL	73	150	195	133	551

Profile of the Two Groups:

Length of Residence:

In the non-resident group 159 (85.9%) live in south London and of the total sample 383 (69.5%) have lived in south London for more than five years.

Qualifications:

In the total sample, 88 (38.9%) of men and 161 (49.5%) of women have no formal educational qualifications. In the non-resident group 49 (26.4%) were students. Those with qualifications included trade certificates, professional qualifications and university and post-graduate degrees.

Unemployment:

In the non-resident group 8 (4.3%) males and 9 (4.8%) females were registered unemployed.

Comments on Free Time Activities

No single activity was done to the exclusion of the others but only the arts and arts related events will be dealt with here, although a comment on Bingo and Disco-dancing is appropriate.

In the total sample 431 (78.2%) never played Bingo, and those who played were distributed evenly with regard to sex and age. In the case of Disco-dancing 345 (62.6%) of the respondents danced regularly or occasionally and this was also distributed evenly across sex and age categories.

Television and Video:

Most of the respondents watched television occasionally or regularly and only 22 (3.9%) never watched it at all.

The viewing of video films was less popular: 417 (75.6%) of the respondents never watched video at all.

Music:

Playing music should be understood to mean listening to recorded music. 224 (40.6%) of the respondents listened to music regularly although the context and the type of music was not determined. 181 (32.8%) never listened to music and of those only 3 (0.5%) was in the under 20 age group.

Theatres, Cinemas, Musical Events:

Table 2 shows the residents and non-residents, males and females who go to the theatre, cinema or musical event, regularly or occasionally.

TABLE 2

	R. Males	R. Females	Non R. Males	Non R. Females	% of Total Sample
Theatre	62	68	40	63	233 (42.2%)
Cinema	76	95	74	71	316 (57.3%)
Musical Event	62	80	51	64	257 (46.6%)

Arts Centres and Theatres

The Battersea Arts Centre is used regularly or occasionally by 152 (27.5%) of all the respondents. Little use was made of the other centres on the questionnaire except for West End theatres and the South Bank Complex. 216 (39.2%) visited the West End theatres and 135 (24.5%) the South Bank Complex regularly or occasionally.

The frequency of attendance at live entertainment can be gauged from the fact that 208 (37.7%) of respondents went to some live event in the past three months. The range of events

attended and the numbers involved are shown in Table 3.

TABLE 3

	Numbers	%
1) Play	105	26.4
2) Jazz Concert	5	1.2
3) Pop Concert/Band	104	26.1
4) Classical/Orchestral Concert	9	2.2
5) Musical play/Pantomine	47	11.8
6) Ethnic/Folk Music/Play	18	4.5
7) Opera	4	1.0
8) Ballet	6	1.5
9) Live Music (Pub)	13	3.2
10) Other	39	9.8
11) Can't remember	38	9.5
12) Cabaret	9	2.2
Total	397	
13) No information	154	
GRAND TOTAL	551	

Table 3 shows that plays and pop concerts are the most popular events and that they are patronized evenly by both sexes and all age groups. Those people in the samples who identified themselves as Asian or Caribbean showed entertainment preferences similar to the rest of the population. From the total sample 124 (22.5%) have never been to any live entertainment and of the rest (427), 327 (76.5%) go to an event in South London or the West End.

Reasons for Going out or not Going out:

The cost of the ticket was a factor in preventing 246 (44.6%) of the respondents from going out, and this was not related to age or sex. The cost of transport was not a factor in preventing

people from going to these events, but it must be remembered that the fares on public transport were unusually low at the time of the survey. None of the other factors listed seemed to have any effect on whether or not people went out. In the "other" category, factors such as lack of baby-sitting facilities or physical disabilities were cited as preventing some people from going out. Being afraid to go out was the most significant factor for 21 (22.8%) of women and 3 (7.3%) of men over the age of sixty.

Respondents reported belonging to a wide range of clubs. These were classified according to sport, hobbies, religious, educational, political or social. There was no preference for any club by any particular sex or age group.

Conclusions:

As far as the development of ethnic arts is concerned it does appear likely that there is an entertainment seeking public that will either go to local events or go to the West End. An increase in the number of "ethnic" events could attract those who go out infrequently or not at all and widen the choice of those who go regularly.

CHAPTER 13

THE ARTS AS A COMMUNITY RESOURCE: A DISCUSSION

The arts of ethnic minorities are potential economic and social resources. These aspects will be discussed here without prejudice to the other aspects of it as art in a wider context.

The economic resource aspect is unquestionably important particularly with regard to employment. It is difficult to place a figure on the amount of money generated by the arts and arts related activities, but it appears to be considerable. Certainly the revenues earned exceed the subsidies and grants made to the arts (Baldry 1981).

The case for financing the arts in a comprehensive and meaningful way has been made elsewhere (Lord Radcliffe-Maud 1976), and support for the arts whether by private or public bodies can be regarded as an investment in a healthy industry. Leisure and entertainment arts are a definite growth area for the immediate future, and if the proposals for a 30 channel cable television system are accepted by the government the arts industry would have to increase output to cope with the increase in broadcasting time. The arguments regarding quality or quantity will then be open to a wider audience and it remains to be seen whether the media will be forced into acknowledging the arts of a wider British audience. (See Bill Johnstone *The Times*; 22.3.82.).

At the present time minorities are handicapped in a number

of ways as far as employment in the arts is concerned. Some of these have already been outlined (Chapter 3). In addition ethnic minority artists are said to be unprofessional, untrained or inexperienced. These excuses are no longer convincing since many artists from the ethnic minorities have been educated and trained in Britain and have professional qualifications from recognised British institutions.

Ethnic minorities artists are related to their own arts and to the arts of Britain in a way which makes their perceptions of each particularly unique. They connect the two cultures via their arts, and by their arts they can contribute a wholly new dimension to the arts and culture of the society in which we live.

There is no doubt it is artistically desirable, and can lead to good community relations. Nevertheless, it is sobering to realise that the goal of good community relations cannot be achieved as an end product; it is a continuous process to be pursued unceasingly. The arts cannot make a contribution to good community relations unless the people who practice these arts are themselves convinced that it is worthwhile to do so. Furthermore, good community relations cannot be advanced even by members of the ethnic minorities if they ignore their communities, are under-represented in positions of responsibility, or are only presented in the media as stereotypes and offensive caricatures.

The arguments for employment of minorities in the arts transcend the pros and cons of integrated casting. The performing

arts industry must open its doors to artists from minority groups in order to reflect the multi-cultural/multi-ethnic nature of the society we live in. The employment issue of course concerns more than the ethnic minorities but jobs in the administration of the arts and the technical skills associated with the arts must be available to minorities. The argument that this would lead to a lowering of standards is mere speculation and the arts councils by their funding policies can influence the training of personnel and still protect artistic standards.

A discussion of this kind of development in the arts cannot be given here but it is time that the CRE and the funding agencies together with the Trades Unions move from passing resolutions to acting upon them.

ETHNIC ARTS MISUSED:

The arts of ethnic minorities are supported for different reasons, each with different implications. In areas such as the South East where the ethnic population is low ethnic arts are supported "with a view to creating a better understanding between the numerous ethnic groups which now comprise our population". (S.E. Arts Annual Report 1980-1981). In the West Midlands with a large ethnic population the Handsworth Cultural Centre is funded primarily "to develop the arts as a vehicle for communication particularly among the young, unemployed and disillusioned blacks", although the centre encourages involvement from the entire community. (West Midlands Arts, Annual Report 1980-81).

It would be unfortunate for all the arts if they were funded primarily as a panacea for economic and social ills. It would also be unfortunate if the arts of the minorities were

only seen as promoting good community relations and comforting unemployed and disillusioned young blacks. The arts of the minorities must be seen as arts in their own right, and appreciated as a contribution to the total culture of Britain. The corollary is that funds must be available from agencies that are concerned with funding the arts not those concerned with social ills or minority group disadvantages. The source of funds is as important as the amount of funds.

THE ARTS AS A SOCIAL RESOURCE:

The arts are a social resource. They contribute to the psychological well being of the individual and the group, they are the expression of the experience of the group and they further serve to identify the group. The arts can serve as expressions of group and individual identity and may assist in its formulation. Performance art particularly acts in ways which bind people together in a common event.

The arts can also be divisive in the sense that sub-cultures become identified with particular forms of artistic expression. There are class related artistic forms and the establishment art forms, which although not actually forbidden to anybody are culturally inaccessible to the majority of the population. As though to underline the opposition the arts of the majority are called "folk arts".

The terms ethnic and minority is used here to denote a group that has some distinct cultural or physical feature and the sense of belonging to a group which identifies its members

by means of shared religion, language or other cultural symbols. In Britain ethnic minorities are numerical minorities but the social position occupied by the group is also a defining feature: women are often referred to as a minority group in contexts in which the actual numbers of women involved are not in question.

The ethnic minorities in Britain are culturally distinct, and this distinction can be exaggerated by skin colour, language, religion, behaviour and social status. The ethnic minority comes into existence when it shares the same "space" (economic, geographic) and competes with another group for limited necessary resources (food, shelter). If this group is the majority group it does not have ethnic group status but the interaction between majority and minority is still called "ethnic relations".

The term ethnic tends to be used whenever the differences between one group and another become socially significant. The boundaries are made and kept when both sides recognise a difference to be significant to their identity, their sense of "us" who belong in opposition to "them" who do not for particular identity purposes. (A discussion of the social implications of these boundary processes can be found in Wallman 1978).

In Britain colour is a significant difference in many - although not all - contexts of life. The Case for the Arts reports that the term ethnic minority "was never thought of when it was just the Scots and the Welsh". The term "ethnic" in Britain today invariably refers to non-European and usually means black, and "ethnic minorities arts" to the arts of non-European minorities whether these are from Asia, Africa or the Caribbean.

80

The arts of Africa and Asia are considered to be established with a history and a tradition that is lacking in the arts of the Caribbean. This is factually correct. But the conclusion drawn that the Caribbean minorities resident in England are therefore culturally adrift and their offspring socially handicapped and more alienated from their own group than they would be if they had an historically deeper cultural tradition is not. This conclusion will be dealt with at some length here since it has been expressly stated in The Arts Britain Ignores.

"West Indians stand in a unique position in this Report. All other communities have, without exception, been primarily concerned to preserve the traditional culture and social structures of their homeland. The arts - Polish music and dance for instance, Indian folk dance, Pakistani poetry - are an important part of a heritage that must, it is felt, be handed down to children here. Even more important is religion - Islam, Hinduism, Sikhism or the Greek and Eastern wings of the Orthodox Church - and language. All are seen as worth preserving because they have provided stability and meaning for many hundreds of unbroken years to the lives of their various peoples.

West Indians have no such continuity on which to draw. Western slave-traders wrenched them, in the sixteenth century, from their African tribal societies and disrupted a natural process of development. In the West Indies they were deliberately mingled, representatives of one tribe with another so that there

was no homogeneity, no common language or social practice.

Family units were similarly destroyed and as a matter of policy permanent relationships or marriage were forbidden. The result was a virtual destruction of a culture and the creation of a dispossessed race."

The above passage is quoted verbatim in "The Case for the Arts" and is followed by the comment that for the people in the Caribbean and the West Indians in Britain "it is not a question of preserving the traditional and the old, but of strengthening and furthering developments which are comparatively new".

The facts of history are indisputable but in spite of the effects of slavery and the removal of people from family and society, to assert that West Indians are culturally dispossessed is to use an idiosyncratic notion of culture.

The peoples of the Caribbean have a culture and social structures about which they are as concerned as any other group. Their relationship to the wider culture of Britain is similar to that of all other groups; there are areas of conflict and areas of accommodation which lead to change and adaptation to a new social and economic environment.

Communities may be concerned with their traditional cultures and work hard to hand them down to their children, but culture, whether it affects art, religion or language is not a fixed commodity to be handed on. In the handing on it changes and adapts and there are many examples of accommodation by minority and majority populations to the cultural influences that cross their boundaries. The tragedy of the migrant who wishes to

preserve the culture of his homeland, that is the culture he remembers in his homeland, is that he is the only one doing so. In his homeland the culture is constantly changing and he returns, if he does return, to something which is familiar yet alien. The changes have passed him by in a way that is probably more disruptive for the individual than any encounter with an entirely foreign culture.

Time alone does not give validity to cultural expression. The arts of the West Indies are rich and vital; they have suffered and still continue to suffer from the cultural dominance of Europe and North America. The struggle to be heard manifests itself in Carifesta, a regional festival where the indigenous arts are given expression. West Indians themselves are surprised at the richness of this heritage which consists of accretions from Africa, Asia, Europe and the Americas. The traditional arts of the Caribbean in dance, drama, music, language and literature are being taught and nurtured but they are fighting against heavy odds. This is not peculiar to the traditional arts of the Caribbean. Traditional arts suffer wherever they are in competition with establishment arts and here in England, traditional arts go largely unsupported. As an example the music, songs, literature and traditions of the Black Country struggle for recognition with little support from the funding agencies.

Traditional Arts and Identity

New developments have historical precedents and even what is comparatively new in the arts of the Caribbean is rooted in

its traditions and cultures. It is careless and misleading to suggest that West Indians either do not have strong traditions or that they are uninterested in preserving what is traditional.

In most of the interviews I have been impressed with the way in which any discussion of the needs of ethnic arts eventually settle on the needs of West Indians. They more than any other ethnic group appear as the leading index of deprivation or official neglect.

There may in fact be very good reasons for this state of affairs and both publications quoted here make reference to the unique position of West Indians in the arts. All the ethnic minorities have different needs but the uniqueness of the West Indians seem to spring from the belief that Caribbean peoples have no "deep-rooted traditions" or social cultures. This leads to the conclusion that their social identity is somewhat awry and that "the discovery of an identity via the arts is especially important to the West Indian young". (See The Arts Britain Ignores).

The question of identity, whether social, political or cultural is a subject which cannot be treated more than superficially in this present report. The arts are important in the development and maintenance of individual and group identities but it is no more important for West Indians to have this sense of identity than for any other group.

A crisis of identity is supposed to be responsible for the alienation of black youth from white society and to be the cause of delinquency, educational disadvantage and general

social maladjustment. The question of identity as the root of these ills cannot be ignored but the evidence of a survey designed to look at the ways in which people of all ages and from all ethnic groups define themselves and relate to the arts provides a different perspective.

The results of the survey show that only one half of the people who identify themselves as West Indian do not also choose to describe themselves otherwise. Given the options to do so in the survey questionnaire, the rest claimed a range of identities which they use in various contexts of their lives (see Appendix). More generally research in the same area indicates that local identity is often more significant than ethnic origin in the ordinary business of livelihood (Wallman et al. 1982).

It is not difficult to imagine that a child born in England and living in London with one parent from Scotland and the other from the Caribbean (black) could if asked "What are you?" define himself as English, Londoner, West Indian, or Scots depending on who asked the question and where they were at the time. It would be quite wrong to assume that the person in question was confused as to his/her identity. No matter how restricted a person's background might be they have a range of identities - Country, Town, Village, Family or Tribe - which fit them in different contexts depending on the time, the place and the circumstance.

It is often claimed that non-white youth is between two cultures and there is the concept of choosing one or the other which leads to "Problems of identity" or a "conflict of identity".

TABLE 4 Sixty-six Persons aged 15-21 who identified themselves in more than one category.

SELF-DESCRIPTION

	Londoner	S. Londoner	West Indian	Asian	English	Black British	Welsh	Scottish	British	Other
Londoner	<u>32</u>	17	10	1	19	8	2	-	17	2
South Londoner	17	<u>25</u>	7	-	14	7	2	2	16	3
West Indian	10	7	<u>26</u>	1	3	11	-	-	3	2
Asian	1	-	1	<u>6</u>	-	-	-	-	2	1
English	19	14	3	-	<u>23</u>	4	2	2	18	2
Black English	8	7	11	-	4	<u>20</u>	-	-	3	3
Welsh	2	2	-	-	2	-	<u>2</u>	-	2	-
Scottish	-	2	-	-	2	-	-	<u>3</u>	2	-
British	17	16	3	2	18	3	2	2	<u>25</u>	2
Other	2	3	2	1	2	3	-	-	2	<u>7</u>

This view of young people of Asian or Caribbean origin is not supported by the work of Verity Saifullah Khan who writes that the generation of young non-white people growing up in Britain "are of two systems, not between two systems, and therefore they have access to, and participate in, and have different degrees of identification with both systems". She adds that the dominant system "has no concept of the hyphenated identity and perceives such-biculturalism as a state of inevitable psychological stress". The paper concludes that "The majority of young people from South-Asian and West Indian origin in Britain feel British but they do not want to be English nor to be Punjabi, Bengali or Gujarati as their parents are. They are fighting for the recognition of their new ethnicity. This involves both a demand for an improvement in their economic and political position as well as recognition of their new cultural system and their contribution to the society as a whole." (See Saifullah Khan 1981). Elsewhere the same writer mentions the range of ethnic identities already available to and used by South Asians before they arrive in the United Kingdom. "The ethnic identity, or rather identities, of South Asians in the UK are many and diverse. The term South Asian encompasses people from very different religious, linguistic, cultural, class and national backgrounds and it is obvious, therefore, that even before arrival in Britain the various categories of South Asians (e.g. Indian Hindus, Pakistani Christians, East African Gujaratis, Sikhs, Bengalis etc.) manifest a great variety of ethnic identities." (Saifullah Khan 1979).

A more detailed analysis of ethnic identity (Weinreich 1979)

questions the usefulness of the term identity conflict which it describes as "a general notion of conflict associated with a person's self-concept", and suggests that it should be replaced by "the concept of a person's conflict in identification with another". This allows one to concentrate on specific identification conflicts in particular circumstances. The study indicates that both Asian and West Indian adolescents have high incidences of identification conflicts with their own ethnic group. They do not generally devalue themselves in comparison with whites and the conflicts of identification with their own ethnic group (measured in terms of evaluation of adults) do not indicate a "pathological self-hatred".

The conclusions from this study as it affects West Indian young people show that there are significant differences between the identification conflicts of boys and girls, but that conflicts in the case of the boys will probably be resolved in ways which would involve re-enforcing their identification with Africa or the Caribbean, or by a closer identification with Britain in which case they will define themselves as Black British.

None of these identities need be mutually exclusive, and it can be seen from the survey results for this report that when given a choice those who chose "West Indian" to describe themselves also put themselves in other categories, - a finding which suggests that they are able to explore a range of possible identities.

The position of West Indian ethnic minorities in relation to their multiple identifications is similar to that of other non-

European groups except insofar as they apparently take up a wider range of identity options. This ought to be seen as a positive strategy; indeed it manifests itself as a cultural resource in the arts.

When West Indians exercise the range of cultural options open to them it is interpreted as an example of cultural confusion, lack of confidence and a search for identity. Caribbean peoples are able, by the accidents of history, to choose and take part in a number of cultural options, which has again underlined the impression of a lack of cultural definition and cultural depth. The culture of the Caribbean, recent though it might be, allows participation in a traditional culture and the ability to accept the arts of Africa, Europe or Asia.

In establishing an ethnic identity, different from parents and from the majority white society the new generation of ethnic British are using the arts in a unique and constructive way. Ethnic arts are expressing the experiences of a new generation. The arts are a useful and necessary medium for this expression and maybe the only legitimate way in which they can make themselves heard. They are after all too young to vote, and remote from the political processes which drive the system.

It is important for the funding agencies to recognise this expressive need, and not become too mesmerised by professional standards in the established arts. Funding ethnic minorities arts is funding experiment and change. But it remains art and must be encouraged and recognised as art rather than as a solution to unemployment and inner city decay. Funding the arts of

black youth in Britain can assist the development and expression of new ethnic identities, but the arts cannot be expected to resolve all the conflicts of identification for a group or an individual. The point is that to accept and acknowledge the arts of a minority is to accept that minority as a worthwhile component of the society.

CHAPTER 14

RECOMMENDATIONS:

1. Classification:

It is more important to find out what is done as ethnic arts rather than how it is defined. The arts councils need to be assured that ethnic arts are comparable to and yet different from community arts and that they can make a contribution to the arts as a whole. An administrative category can then be made to accommodate any applications that meet the criteria set out for ethnic arts.

It is recommended that a committee be set up with the ACGB, the CRE and representatives from the ethnic arts groups to advise on and establish criteria for the assessment of ethnic arts. This committee should also consider suggestions for the funding and development of these arts.

2. Resources:

It has been shown that ethnic arts groups require rehearsal, storage and performance space, equipment, studios and exhibition space and trained personnel as teachers and administrators.

It is recommended that present facilities be extended to meet these needs, especially where local community centres and arts centres are already functioning. These centres should in addition be provided with resources to set up a central pool of equipment to be available for hire to these groups.

3. Personnel

It is recommended that MAAS be enabled to assemble a register of qualified teachers and administrators to advise and

help arts groups on a long or short term basis.

4. The Minorities Arts Advisory Service

It is recommended that this body be funded in a way which would allow it to develop and improve its services to ethnic arts groups as outlined in Chapter 11.

5. The Commission for Racial Equality

The role of the CRE in the development of ethnic arts has been spelled out in The Arts Britain Ignores and The Arts of Ethnic Minorities. The CRE can play a central role in the development of ethnic minorities' arts if it accepts this role as a matter of policy. It should spell out its commitment to the arts of the ethnic minorities and begin to implement policies which it has already accepted and endorsed in principle. The CRE can provide a platform for the discussion of issues which affect the arts of minorities, and it can bring these issues to the attention of organisations who are concerned with these arts but are remote from community groups.

It is strongly recommended that the CRE appoints a Senior Arts Officer to co-ordinate and develop policies relating to the arts of ethnic minorities in Britain. It is further recommended that the arts advisory group should be formalised and carry out the functions outlined in Chapter 10 of this report.

6. Funding Agencies:

It is recommended that the funding agencies, both public and private, should co-ordinate their efforts in supporting the arts of ethnic minorities. This means simplifying the grant aid

procedures and paying closer attention to what the various groups are actually doing. In addition it is suggested that the funding agencies support the efforts of groups to handle and administer their own funds. Inefficiency should not be used as an excuse to withhold funds or subvert the activities of arts groups.

It is further recommended that funding agencies pay some attention to the role of core groups in the development of funding policies for the arts. These groups should be encouraged to act as resources for other groups. Such a "core group" could provide training or work experience or advice and would have sufficient funds to do this as part of its involvement in the community.

7. Funds from Central Government

The arts can be used to generate employment either directly in the arts or indirectly in arts related skills and professions. Employment generating schemes concentrate on performing in the arts and neglect the technical and administrative supporting skills. The arts of ethnic minorities should not be used as the principal channel for funds to urban aid schemes or employment generating schemes.

It is recommended that training for employment in the arts and arts related skills should be available as part of general education and employment policies. Local authorities should revise the practice of granting discretionary awards for training in the arts. The DES and Arts Councils can play an active part in this revision.

8. Previous Recommendations

This report endorses the general recommendations made in The Arts Britain Ignores and would like to bring them again to the attention of funding agencies, minority groups and the community as a whole.

LIST OF INDIVIDUALS AND ORGANISATIONS INTERVIEWED

ABENG CENTRE	GLORIA CAMERON
AFRICA CENTRE	MURRAY MCCARTNEY
AFRICAN ARTS IN EDUCATION PROJECT	EMANUEL JOSIAH JANE GRANT
ALY, Firdouz	FILM MAKER
THE ARTS CENTRE GLASGOW	GRAHAM MCKINNON MAGGIE GRANT
ARTS COUNCIL OF GREAT BRITAIN	JOE BEDDOW JOHN BUSTON
ARTS OPPORTUNITY THEATRE	REYNOLD DUNCAN YVONNE DEUTSCHMANN
ASIAN ARTISTS ASSOCIATION	S. S. KOHLI (SECRETARY)
AVON COUNTY COUNCIL	ROGER BALE - Youth Officer ALAN BRYAN - Education Officer
BARNET, Sheila	JAMAICA SCHOOL OF DANCE
BARROW, Jocelyn	INSTITUTE OF EDUCATION, UNIVERSITY OF LONDON
BATTERSEA ARTS CENTRE	JUDE KELLY
BHAVAN, Bharatiya Vidya	INDIAN CULTURAL CENTRE SIMON DOVE
BLACK THEATRE COOPERATIVE	CHARLIE HANSON
BLACK PEOPLES' INFORMATION CENTRE	ROLAND GORDON CECIL GUTZMORE
BRISTOL RESOURCE CENTRE	DAN LLOYD GRAHAM REID
CARIBBEAN TEACHERS ASSOCIATION	TREVOR CARTER
CARNIVAL ARTS COMMITTEE	WILF WALKER DESMOND GITTENS KEN MARTINDALE
CARNIVAL DEVELOPMENT COMMITTEE	SELWYN BAPTISTE
COMMONWEALTH INSTITUTE	JAMES PORTER ROBERT ATKINS PARMINDER VIR

COLE-WILSON, Olivette

MUSIC TEACHER

COMMISSION FOR RACIAL EQUALITY

PAUL STEPHENSON
CLIVE ROBINSON
CLIFTON ROBINSON
HORACE LASHLEY

COMPTON, Jacques

ETHNIC MINORITIES ARTS OFFICER
LONDON BOROUGH OF BRENT

DANCE AND THEATRE

ANGELA RODAWAY

EKOME ARTS

BARRINGTON ANDERSON

EXTA DRAMA GROUP

BRIJMOHAN THATLAAL CHAIN GILL

FFYE, Walter

CRO - GLASGOW

GALE, Maria

BLACK INSIGHT

GREATER LONDON ARTS
ASSOCIATION

CAROL KENNA
BRIAN HARRIS

GUJARATI DANCE AND DRAMA
GROUP

RATTI PATEL

GULBENKIAN FOUNDATION

IAN LANCASTER

HARAMBEE - WOLVERHAMPTON

GYAMAN ZAMAN

HILLARY, Sam

PLAYWRIGHT

IN-INTER-ACTION

ED BERMAN
CLARE GOODHART

INKWORKS COMMUNITY CENTRE

KWAME BENIN
ALFREDO VASQUEZ

THE INDO-BRITISH CULTURAL
EXCHANGE

PRAFUL PATEL
MOHINI KENT

KESKIDEE CENTRE

OSCAR ABRAMS

LEEDS CARNIVAL COMMITTEE

ARTHUR FRANCE

LEEDS WEST INDIAN CENTRE

IAN CHARLES
GLEN ENGLISH
HARRY STAPLETON

LE MAITRE, Cris

CRO- KENSINGTON & CHELSEA
WESTWAY INFORMATION CENTRE

9 What was it?

61-62

.....
.....

10 Where was it?

63

- 1 Battersea
- 2 Wandsworth
- 3 other South London
- 4 West End
- 5 other London
- 6 elsewhere

1
2
3
4
5
6

11 How did you hear about it?

64

- 1 through a friend
- 2 through a neighbour
- 3 through a family member
- 4 from an advertisement
- 5 other

1
2
3
4
5

12 What stops you going; or going more often

YES NO

- a cost of ticket
- b cost of transport
- c lack of transport
- d lack of time
- e never hear about these things
- f nobody to go with
- g nothing interesting on
- h cannot get it organised
- i other

1 2
1 2
1 2
1 2
1 2
1 2
1 2
1 2
1 2
1 2

65

66

67

68

69

70

71

72

73

74

CARD NO.

1

ID NO.

2-5

13 Do you have a favourite theatre?

1 YES

1

2 NO

2

(If no, move to Q.16)

6

14 If yes, which one?

7-8

15. What do you like about it?

9-10

.....
.....
.....

OFFICE USE
ONLY

16 Are you a regular member of any club or association
1 YES

2 NO

17 If yes, which ones?

.....
.....
.....
.....
.....

11 ☐

12-13 ☐

Respondent onlyOFFICE USE
ONLY

CARD NO.

1

ID NO.

2-5

Now I want to ask you what you do with your time outside homework, job, school or college.

1 Do you have one favourite free-time activity?

1 YES

2 NO

1

2

6 2 If yes

What is your favourite free time activity?

.....

7-8

3 I have a list of things people can do in their free-time. Can you tell me whether you ever do any of these things, and if you do, whether you do them regularly or only occasionally.

never occasi- regu-
onally larly

a gardening

1

2

3

9

b working an allotment

1

2

3

10

c watching TV

1

2

3

11

d watching video

1

2

3

12

e reading

1

2

3

13

f playing cards

1

2

3

14

g dominoes

1

2

3

15

h darts

1

2

3

16

i bingo

1

2

3

17

j playing music

1

2

3

18

k sport (only playing a sport or going to a sport event to watch

which.....

1

2

3

19

.....

1

2

3

20

.....

1

2

3

21

.....

1

2

3

22

.....

1

2

3

23

l disco

1

2

3

24

m museums

1

2

3

25

n art galleries

1

2

3

26

o theatres

1

2

3

27

OFFICE USE
ONLY

3 (Cont'd).

I have a list of things people can do in their free-time. Can you tell me whether you ever do any of these things, and if you do, whether you do them regularly or only occasionally.

	never	occasi- onally	regu- larly
p church	1	2	3
q cinema	1	2	3
r musical events	1	2	3
s libraries	1	2	3
t other (i)	1	2	3
u other (ii)	1	2	3

27 28 29 30 31 32

4 Do you regularly use a community centre?

1 YES

1

33

2 NO

2

34 (If NO, move to Q7)5. If yes, which?35

6 What do you usually do there?

36-37 7 Do you ever go to
a Battersea Arts Centre

YES NO

1

2

38-39

b West End Theatre

1

2

40-41

c Riverside Studios

1

2

42-43

d Abeng Centre

1

2

44-45

e Battersea Park concerts

1

2

46-47

f South Bank (National Theatre etc.)

1

2

48-49

g Bush Theatre

1

2

50-51

h Omnibus

1

2

52-53

i

1

2

54-55

j

1

2

56-57

k

1

2

58-59 8 When did you last go to live entertainment
e.g. a play, a band60

1 less than a week ago

1

2 less than a month ago

2

3 1-3 months ago

3

4 3-6 months ago

4

5 more than six months ago

5

6 have never been

6

(If respondent has never been, move to Q.12)

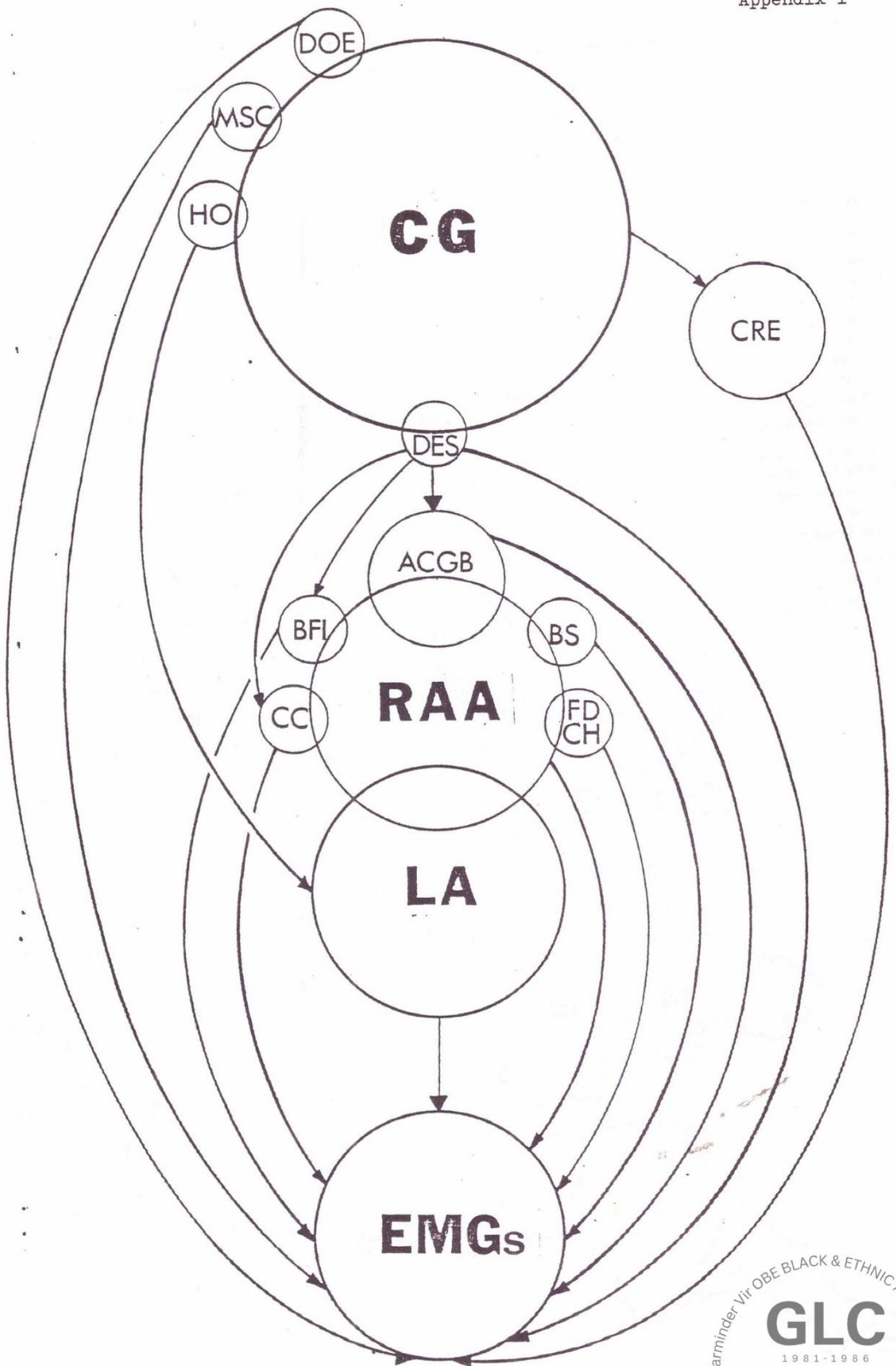
APPENDIX III Table of Expenditure on Ethnic Arts from the ACGB and RAAs

Arts Councils	Community Arts		Dance		Drama		Film T.V. Video		Arts Centres		Festivals		Literature		Music		Fine Art, Crafts, Visual Arts		Total Allocation	Total Ethnic Arts	Ethnic arts % of Total
	Total	Ethnic Arts	Total	Ethnic Arts	Total	Ethnic Arts	Total	Ethnic Arts	Total	Ethnic Arts	Total	Ethnic Arts	Total	Ethnic Arts	Total	Ethnic Arts	Total	Ethnic Arts			
ACGB	-	-	1,972,524 1,955,434	360	695,500 9,591,121 760,592	87,625	-	-	355,000 1,115,800	80,620	389,813 81,130	7,000 31,980	637,734	None	4,445,616 1,972,524	195	1,353,205 162,300	5,000	25,512,294	212,780	0.8%
Northern	90,000	None	-	-	335,776	None	183,440	400	187,090	None	-	-	54,346	None	370,317	11,9061	291,435	None	1,512,404	12,306	0.81%
Yorkshire	73,768	2,035	Together with Drama		77,444	795	33,408	None	-	-	-	-	7,490	None	25,934	None	58,350	None	276,474	3,630	1.31%
North West	118,131	930	53,803	100	83,044	None	58,550	None	-	-	107,066	9,950	30,141	None	68,173	30	64,345	None	583,253	11,010	1.88%
Lincolnshire & Humberside	16,288	-	-	-	124,330	None	-	-	-	-	-	-	12,238	None	50,223	None	76,901	None	279,980	None	-
West Midlands	-	-	Together with Music		105,230	2,000	14,206	620	318,430	22,053	-	-	17,407	30	98,127	970	42,244	None	596,244	25,673	4.3%
East Midlands	72,060	None	2,753	200	36,315	1,865	36,539	None	66,055	350	-	-	9,500	None	48,990	100	38,710	240	310,922	2,755	0.88%
Eastern	20,225	None	35,005	350	92,897	160	46,905	None	29,465	None	9,420	300	27,606	None	73,879	None	78,429	None	413,831	810	0.19%
South West	-	-	16,505	500	186,703	688	41,954	None	138,203	6,666	-	-	22,398	None	60,076	None	68,581	125	534,420	7,979	1.49%
Southern	-	-	24,107	1,756	151,965	None	54,866	None	-	-	175,110	260	23,133	None	102,630	None	72,956	None	604,767	2,016	0.33%
Greater London	164,217	4,253	33,405	2,898	209,985	3,175	62,629	1,884	77,500	6,000	10,565	5,292	81,280	950	65,869	1,085	92,592	190	798,042	25,727	3.22%
South East	20,208	680	12,108	None	49,893	None	5,490	None	32,700	None	-	-	9,426	None	94,500	None	36,420	None	260,745	680	0.26%
Totals for all Categories	574,897	8,698	4,105,644	6,164	12,504,795	96,308	538,067	2,904	2,320,243	115,689	773,104	54,782	932,699	980	7,477,458	14,286	2,456,469	5,555	31,683,376	305,366	0.96%
% Ethnic arts of Total Arts Councils in each category	1.51%		0.15%		0.77%	0.53%			4.9%		7.00%		0.10%		0.19%		0.22%				

Total for all Arts Councils 31,683,376
Total for all Ethnic Arts 305,366

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Regional Arts Associations in England and Wales

1. Northern
2. Yorkshire
3. Merseyside
4. North West
5. Lincolnshire and Humberside
6. West Midlands
7. East Midlands
8. Eastern
9. South West
10. Southern
11. Greater London
12. South East
13. North Wales
14. West Wales
15. South East Wales

AREA ARTS ASSOCIATIONS

*within the North West**Arts Association area*

A. Fylde

B. Mid-Pennine

AREA NOT COVERED BY ANY ASSOCIATION

C. Buckinghamshire

