

INTRODUCTION

The launch of the Ethnic Minority Arts Action Plan in February 1986 signalled the Council's recognition of individual artists, organisations and groups, whose creative work had not received the necessary financial support enabling their growth and development within the national culture (see Appendix A).

This report is the Monitoring Committee's assessment of the plan, its underlying principle, its failures and successes. It is to be considered not as the end of the monitoring process but its very beginning.

It therefore offers through a set of principal recommendations a way forward into the 1990s for the policy and administrative initiatives of Council, to sustain this vital new area of the Council's work.

The time limit, scale and the Committee's brief meant that a complete and detailed monitoring of the implementation of the plan could not be achieved.

The Committee chose to assess and advise the 'in house' service divisions and artform departments of the Council (see Appendix B).

It also took evidence from a cross-section of four of the 12 Regional Arts Associations and acknowledged the evidence given by the Scottish Arts Council, Welsh Arts Council and the South Bank.

The report is therefore not a statistical breakdown of monitoring results in percentage figures but an assessment of the evidence procured in that process. The statistics in Appendix B are indicators of the Council's own achievement over the period 1986-1988, broken down into monies given directly to black organizations and organizations doing multi-cultural work. They are not in reference to the shifts or targets of the plan.

The report technically marks the end of the Committee. During the two years of the plan the Committee chose the role of advisor to and supporter of the Council's officers and their work with clients, instead of the role of their policemen. This co-operation was a key factor in the changes brought about during the implementation of the plan. The desire for it to continue in one or another form by all departmental officers and staff was an acknowledgement of this co-operation.

Central to the philosophy of this report is the concept of a broad heterogeneous national culture, its make-up reflecting the diversity of cultural achievement issuing from contemporary society. These achievements are not assimilated, but rather placed alongside all other achievements to construct through their diverse autonomies a new superstructure for cultural practice.

PRINCIPAL RECOMMENDATIONS

- 1 That Council establish a fund to assist companies, organisations and groups to obtain a building base for their work.
- 2 That Council maintain and expand its pool of development resources to secure and encourage innovation.
- 3 That Council develop a strategy plan which creates, within each of the funding categories, a place for Black Arts organizations and groups.
- 4 That Council install a code of practice for monitoring cultural diversity.
- 5 That Council expand its training schemes with an emphasis on arts administration and technical skills.
- 6 That Council increase its advocacy role in the promotion of Black Arts with government departments and schemes, local authorities, other national arts institutions, RAAs and development agencies in the private sector of the economy.
- 7 That Council increase its black representation on each of its panels, boards and committees to improve its decisions on all matters, particularly those related to monitoring diverse cultural development.

THE ROAD TRAVELLED

A HISTORY

The Arts Britain Ignores was not only a provocative title to the first ever report on the diverse nature of contemporary British culture and its funding, but also a statement of fact. Written in 1976 by Naseem Khan and sponsored by C.R.E., the Gulbenkian Foundation and the Arts Council, it provided institutions with basic information on a section of cultural activity which was almost totally ignored. This was its major success. Yet it had major faults. The most damaging of them was the credence it gave to the term "Ethnic Minority Arts". Another was the assumption that this art was community based and that its community was an appendix to the national culture.

Very little attention was paid to this report by the Council, unlike the GLC and other local authorities. The pressure brought to Council by their actions and those of the artists and organizations they supported, forced Council to be reactive on the questions of access for and the financing of their art.

The Ethnic Minority Arts Action Plan was to demonstrate action where previously there was none.

B THE PLAN AS A MOTOR

The plan's single most important achievement is the debate it generated throughout England, Scotland and Wales, on the issues of cultural diversity within the national culture. It also contributed to the broader debates of equal opportunities in employment and stimulated those on disability and gender. These debates identified particular needs:

- (i) To raise the national consciousness to the plural nature of the contemporary culture.
- (ii) To support both multi-cultural and mono-cultural work as part of the national culture.
- (iii) To have available advice and expertise on every level of the Council's work.
- (iv) To develop qualitative and quantitative standards upon which to base decisions.
- (v) To train existing and in-coming staff and advisors to be conscious of the cultural diversity in the contemporary culture and to deal with the racism preventing its emergence.
- (vi) To construct solutions in support specific to the nature and requirements of the artforms. There are no universal solutions.
- (vii) To develop long term strategies which would nurture the growth and improve cultural diversity beyond the life of the action plan itself.

Meeting these needs would allow the artists, organisations and groups to maintain through their achievements, a sense of identity within the national culture.

C THE CROSS-ROADS

The Secretary-General of the Council acknowledged the road Council had chosen to travel and the difficulties which lay ahead when he stated:

“The first [challenge] is to discover the best means of engaging the national will to support the effusion and the diffusion of culture. Now, if the determination to see the arts flourish exists, they will flourish, whatever the bureaucratic structure. The second and, I think, politically the more important is to examine what it is that we mean by the words 'culture' and the 'arts', not because it is our job to create culture even if we could, but because we need to be sure that we are not blinkered in our notions of what culture actually is. The more pluralised a society becomes, the more difficult it is to recognise the chief, characterising elements of its culture. And even more difficult it becomes to determine what are the elements of its artistic culture.”

(The Arts: Politics, Power and the Purse)

- (i) The Action Plan could initiate debate but it offered no solutions. With its title militating against its long term goal of a broadened heterogeneous, British national culture, it could not convince either its clients nor those it wished to support, of that goal.
- (ii) The plan became an instrument with which to gauge the depth and breadth of need; the sum total of which far outstretched Council's perception of them.
- (iii) The Council could not meet the identified needs within the period of the action plan, but it did encourage and support its departments and clients to respond (sometimes vigorously) to them in the short and long term.
- (iv) Fulfilling these needs in the long term requires more time and consideration than the plan offered. Only a vigorous nationwide monitoring policy could achieve that. It also, and more importantly, required more money than the plan could generate. The Council will need additional money from the Government to substantially advance on the course it has taken.

D OBSTACLES AND ROAD-BLOCKS

Forty years of neglect had to be dealt with, not out of guilt but from a determination to get it right. The past lay behind Council, the future offered hope. Yet the road ahead of Council was cluttered with obstacles preventing rapid progress, some of them so large they obscured the view to the goal.

1. *The national consciousness*

- (i) The greatest of these was the degree to which the national consciousness had insulated itself against 'foreign intrusion' into the realm of its culture and the arts. The national cultural consciousness was Western/Eurocentric, even insular. Its interaction with the 'culturally other' was simply to relegate it to the margin and contain it at the periphery.
- (ii) The Action Plan had to engage this consciousness at every point of its implementation. It did however not have a strategic plan to succeed in that engagement and could therefore not achieve a significant shift in consciousness.
- (iii) It is the Committee's belief that unless a clear and strategic effort is made to engage the national will on the nature of the contemporary culture, Council's ability to achieve in this vital area of its work will be limited.

2. *The building base vacuum*

- (i) Black achievement could not develop without the buildings in which to do so. Of the 30 new theatres created since the war, not one belongs to a black company, neither do any of the ten new art and photography galleries which the Arts Council has helped to create belong to a black organization.
- (ii) The clear need for buildings is highlighted in the Cork Report (rec.96). The nation lacks black theatres, arts centres, art galleries, photo galleries and dance centres on both small and large scale.

3. *Training*

- (i) Without the Council or its clients offering extensive training in technical and administrative skills, the goal of equality in employment was unrealistic. There remains a distinct lack of black qualified personnel at the top end of administration. There can be no fair competition for administrative and technically skilled jobs without training. The achievement of trainees coming off such schemes should be followed through to register their success in the profession.
- (ii) The narrowing of Council's and clients' revenue base, the emphasis being placed on achievement at the box office and a greater value for money awareness has together made training a less fancied priority.
- (iii) There are not enough black organizations involved in training and their financial capability to do so is severely limited.
- (iv) Council should develop more training schemes, placing them with major revenue clients and in particular with black organizations. This will produce the managers capable of delivering better box office returns and greater value for money.

4. *Sharing of revenue*

- (i) There could be no real and substantial change for Britain's black organizations and groups without a fundamental alteration to the sharing of revenue.
- (ii) Those organizations whose managements, members and audiences are from Britain's black communities only obtained 4 of the 140 revenue client places in 1987/88 and 2 of the 15 annual client places in the same year.

5. *Monitoring system*

- (i) The action plan generated wide and varied responses from the Council's clients. The lethargic and unclear response to the monitoring questionnaire by some, has meant that by the end of the plan no definite figures on the shifts and targets in the plan could be made.
- (ii) A practical method of monitoring is needed which the Council has to install as policy for itself, and as an example for all RAAs and the Welsh and Scottish Arts Council.
- (iii) Monitoring starts with Council Officers assessing the cultural diversity of an applicant's bid for grant aid. Estimate forms will need to ask for this information. A record of this assessment is recorded on the forms officers presently use to process grants. A database of these records are kept for future monitoring.

6. *Range of solutions*

- (i) The implementation of the Action Plan depended not only on the client's willingness to co-operate but their ability to do so within the given structure and nature of their practice. The major orchestras could not be asked to play Indian Ragas. Neither was it stylistically possible for the Royal Ballet to employ the many excellent contemporary black dancers for their classical repertoire. Both were however expected to respond to the plan. There was no common solution to programming, touring or funding.
- (ii) Solutions had to be considered across the full range of working possibilities, outreach, education, marketing, research, training, publicity and sharing of revenues etc.

7. *The Council's public image*

- (i) The Council's will to succeed must be made visible. It must display pro-active leadership instead of being a re-active imitator. Through the manner it advocates, propagates and financially supports cultural diversity both in its 'in house' activity, and with society at large, it has to demonstrate that will, thereby giving credence to its policies and examples through its leadership.
- (ii) The Committee believes that an increase of black representation on the Council itself will sharpen the national focus to this will.

It recommends that the Council through its Chairman impress upon the Minister for the Arts his consideration in this regard when making future appointments.

- (iii) The Committee also believes that Council now has arguments to take to the Government requesting a higher level of state support particularly for this 'new' area of its work which has been totally underfunded over many decades.

E LOOKING BACK

A retrospective look at the launching of the plan and beyond has made the Monitoring Committee conclude that:

- a. The Action Plan was absolutely necessary for the Council because it generated a momentum for change through the debates it initiated. It improved the Council's public image even though Council could not deliver on many of the identified needs.
- b. The Action Plan was not completely successful. It was re-active instead of pro-active. It lacked strategy and therefore the mechanisms with which to prove its case and identify its goals.
- c. The plan did improve the financial support for black artists and organizations across a wide range of activity. It did lay some foundations for change in the future.
- d. Apart from the Council's achievements in the sharing of revenue, the level of state subsidy requires an uplift to allow the long term needs to be met in particular the lack of building base. The journey started must be allowed to reach its destination.

WHERE ARE WE NOW?

The Monitoring Committee views the Action Plan as a rear view mirror with which the Council reassures its safe journey forward. The road the Council now travels has distinct markers, pointers and milestones, all of them important for the future development of black and multi-cultural art. In assessing the Council's present position some of them are worth mentioning.

F MARKERS

- (i) In the period of the Action Plan the Council itself went through an internal management re-organisation. There now are four new artform Directors, two new Directors in the service divisions and a new Director of Arts Co-ordination.

This shot in the arm of new personnel combined with a new line of management supportive of cultural diversity has proven advantageous to the new thinking on diverse cultural practice. It could have been a milestone had Council managed to find a black candidate for one of these posts.

- (ii) The Council took greater heed of the social dimensions of arts funding as defined in its charter. This is reflected in its Action Plan and Arts and Disability policy, its publication of its artform policy statements, its Urban Renaissance document and its Three Year Plans.
- (iii) The make up of the Council itself, the membership of its panels, boards and committees signals a commitment to 'getting it right'. There is better black representation today than ever before and a determination by administration to improve it further.
- (iv) The recommendations of Sir Kenneth Cork's report on theatre in England, which makes clear the needs of black theatre and multi-cultural theatre have all been accepted by Council.

G POINTERS

- (i) The successes of clients in finding solutions which promote the Council's thinking are worth mentioning. Integrated casting and programming, education, outreach and training projects all combine to illustrate ways to solutions.
- (ii) The practice of integrated casting at London Festival Ballet, London Contemporary Dance Theatre and the Extemporary Dance Company will assist others in the dance world to consider it. So will the examples of the English National Opera, the National Theatre and in particular the Royal Shakespeare Company.
- (iii) Integrated programming has improved to create opportunities for black artists and organizations. The National Theatre Studio initiative on African/Black Theatre is a good example. The variety and richness of the programming at the South Bank and in a similar fashion the Institute of Contemporary Arts (ICA), across a whole range of activities, are others. Dance Umbrella's involvement of Urban Bush Woman and ENO's

hosting of the Harlem Dance Theatre are yet another. The visual arts have seen important exhibitions promoting cultural diversity. The Whitechapel's 'From Two Worlds', Chisenhale's 'Essential Black Art' and Oldham's 'Plotting the Course', all lay foundations for the Hayward's retrospective on this work in 1989.

- (iv) London Festival Ballet's recruitment policy for black dancers and the Royal Ballet School's acceptance of two black students point in the right direction. So do the training workshops of Sadlers Wells Royal Ballet on African Dance, Opera North's involvement of Piali Ray. The South Asian Dance in Education project installed with the Bedford residency is another.

The departmental successes are more than just the generation of more cash for artist and organizations, but other initiatives as well.

- (v) **Visual Art and Photography** created a visual arts resource project for Black art. It assisted in the establishment of the Association of Black Photographers; supported a number of Black art galleries through the exhibition franchise scheme; assisted the launch and publication of two new art magazines (*Third Text* and *Bazaar*) and set up an action research project looking at the relationship between Black art and performance art.
- (vi) **Film Video and Broadcasting** had major successes with its films 'A Mark of the Hand' featuring Aubrey Williams, 'Jessye Norman: Singer', 'Ballet Black' and 'Exit No Exit'. It also established a Black video project.
- (vii) **The Dance and Mime Department** assisted in the establishment of the Black Dance Development Trust and is working on a similar scheme for Asian Dance forms. Its review *A Blueprint for Dance* will stabilize these initiatives.
- (viii) **Drama** has developed two revenue and two annual Black company clients, supports Black Theatre Forum and spends around 15% of its Projects Fund on direct Black theatre clients. This represents a clear execution of its policy objectives and a significant stabilising factor in the development of Black theatre.
- (ix) **Music** has assisted in the growth of the National Steel Band and the WOMAD festivals.
- (x) **Literature** supported three Black writers with major bursaries; placed Wasafiri on annual status; initiated a literature in schools project and are preparing a major report on Black publishing.
- (xi) **Planning Department** conducted the Tackling Racism courses for officers, staff and clients. Its education section had a major success with the launch of its Arts Education for a Multi-Cultural Society (AEMS) project.

Among the Regional Arts Associations there have been exemplary achievements, some associations being in the forefront of policy development. It is perhaps invidious to single out particular associations but there is little doubt that in sheer spending terms Greater London Arts would "head the list", committing in 1987/88 something approaching 30% of its arts budget to supporting Black arts groups. Other examples of 'markers' would include West Midlands Arts which, committed to a policy directed at all minority communities, can identify an expenditure on Black arts of at least 8% of its arts spend; similarly Yorkshire Arts, with an equal opportunities policy, identified an 11% shift in their grant aid.

Several associations have multi-cultural arts development officers (one of which - in Eastern Arts - is supported by the Commission for Racial Equality) and committees; East Midland Arts insists on a minimum of two representatives from minority communities on all their committees and panels.

All associations, albeit at various stages, are actively pursuing policies which recognise the diverse nature of culture in this country.

- (xiii) **Training Unit** expenditure on ethnic minority arts and multiculturalism grew over two years from 14% (aprox.) to 20% (aprox.) of its total allocation. The unit offered a range of career-developing opportunities in various skills (e.g. theatre directors, technicians, administrators), as well as providing funds for training programmes run by Black arts organisations, including MAAS, the Black Dance Development Trust and Tara Arts Group. It also initiated pilot projects in particular cultural disciplines (e.g. masterclasses in tabla and Indian classical vocal music) and awarded study bursaries to individuals who might help the development of the black arts, from amateurs to visual artists.
- (xiii) **Marketing and Research** has initiated research into Black audience requirements and statistics using the Brixton Village project.

H MILESTONES

The Council's support for the Monitoring Committee's mid-term report (Feb.87), its bid for a substantial development fund (Dec.87) and its advocacy of a different philosophical and semantic approach to the national culture (Billesley), together marked its arrival at a new vantage point for its appreciation of the nation's cultural diversity.

All of the above indicate where the Council is at present even though its Action Plan has not been a total success. The Monitoring Committee believes that the Council is on its way to getting it right but it has much more to do to achieve that.

THE WAY FORWARD

USING THE CHARTER AS A MAP

- (i) The Council is not the arts of Britain but an institution which funds the arts. It can however through its advocacy, its marketing and research of cultural diversity, and most importantly its funding, improve and develop the knowledge, understanding and practice of it. In short, focus the national consciousness on what cultural diversity looks, feels and sounds like.
- (ii) By facilitating the emergence of this art into the mainstream of culture, Council will increase its accessibility to the public throughout Britain.
- (iii) The potential for the development of this art into the 1990s and beyond is a subject the Council will need to advise and co-operate on with departments of Government, local authorities and other bodies in the public and private sector.

USING THE TRIENNIAL CYCLE

- (i) Maintaining the momentum for change and obtaining a better sharing of revenue must remain goals in the Three Year Plans.
- (ii) To achieve the first, the officers of Council need a sounding board for their departmental initiatives. The construction of an advisory forum composed of members from panels, boards and committees, to engage with officers, management, RAA representatives etc, will advise on matters of progress, monitoring and the achievement of targets in the three year cycle. A maximum of four meetings a year, with prepared agenda, would give Council an overview of developments and progress.
- (iii) To achieve the second, all departments should develop strategies to have their most successful black companies on revenue and annual status.
- (iv) Important to such strategies is the multifaceted procurement of revenue. Partnership and development monies from other sources must be negotiated.

THE MONITORING COMPASS

- (i) Council must explain its reason for monitoring to its clients and the public. In doing this it must clarify the need to support those artists, organisations and groups who have not been in receipt of sufficient levels of grant in aid in the past, highlighting the effects it has had on their development. It should state the need for growth to enable these companies to compete fairly for other means of revenue (incentive funds and sponsorship) in the future. It should also make clear Council's need to maintain an overview of developments and the achievement of its own goals.
- (ii) The publication of the information required during monitoring should be published in the Council's Annual Report.

THROUGH THE INNER CITIES

- (i) The inner cities of Britain illustrate, through the conflict between cultural diversity versus mono-culturalism, the myopia of past developments.
- (ii) New inner city development plans must be advised to take account of the failure to support the cultural needs of communities who form part of the heterogeneous national culture.
- (iii) The Council must carry its Urban Renaissance plans into the arena of inner city debate to advocate the importance of cultural diversity as a catalyst for re-development, for tourism, in the creation of jobs and in the development of a sense of community pride.

INTO 1992

- (i) The open market offers great potential for development of Council's initiatives for cultural diversity.
- (ii) Britain has the advantage of being ahead and having more product than the rest of Europe.
- (iii) The opportunity to compete on more than even ground with good quality product gives us the advantage to tour, sell and exhibit with greater success than our European partners.
- (iv) Council must be pro-active in promoting these opportunities to the business world and development agencies of both Britain and Europe through briefing the Minister to the Council for European Cultural Co-operation on this advantage. The exploitation of a leadership role acquired through our experience in the field, will allow us to capitalise on emergent possibilities.
- (v) British black and multi-cultural achievements will be attractive to European sponsorship, which in turn will assist development and growth of this work at home.
- (vi) The training of Europeans in the practice of cultural diversity offers another opportunity for the creation of jobs in the cultural industries.

THE MILLENNIUM

- (i) What will the national culture be in the year 2000? If Council remains on the road it is travelling and tries to find solutions to the obstacles in its way, it will arrive with a healthy, enriched and heterogeneous culture at the turn of the century.
- (ii) An essential task in the establishment of what the Council supports in the year 2000 is the market research of the nation's needs in the field of culture. It would be a sad reflection on its ability to support innovation, were Council stuck with all of the clients it funds today.
- (iii) Discovering new talent for new audiences and markets is vital to the growth and stability of the national culture.
- (iv) The celebration of the millennium must be one in which everyone feels they can partake knowing their cultural achievement to be integral to the growth and future development of the nation's art and culture.

APPENDIX A

THE ARTS AND ETHNIC MINORITIES

ACTION PLAN - FEBRUARY 1986

"There are many fine Afro-Caribbean and Asian artists working in this country and their valuable contribution to the creativity and vitality of the nation's cultural life is neither fully appreciated nor exploited."

- Sir William Rees-Mogg, Chairman

Introduction

At its meetings in December 1985 and January 1986 the Arts Council confirmed its assertion in its development strategy, *The Glory of the Garden*, that consideration must be given, as a priority, to the work of ethnic minority artists and arts organisations.

Further, it identified an urgent need to advance its own Equal Opportunities Policy in such a way as to encourage the employment of Afro-Caribbean and Asian artists and managers at all levels of the arts.

To help it achieve these objectives the Council resolved to pass on its recommendations to its own revenue clients and to ensure that effective monitoring procedures are implemented across the board.

The Council has agreed the following action plan to take effect from 1 April 1986.

1 Establishment of Financial Targets

- 1.1 The Council agreed that by the end of two years a minimum of 4% of its expenditure will be committed to Afro-Caribbean and Asian arts, the employment of Afro-Caribbean and Asian people and the encouragement, through marketing, of audiences from these communities. A shift of a minimum of 2% could be achieved in 1986/87.
- 1.2 All of the Council's departments are formulating policies and identifying priorities to meet these target figures.

2 Equal Opportunities in Employment

- 2.1 The Council reaffirmed its commitment to Equal Opportunities in employment and instructed its senior officers to pursue vigorously the implementation, development and monitoring of its policy.
- 2.2 Similarly, it requested the Secretary-General to invite supported organisations to propose policies appropriate to their own situation, and to outline ways in which these will be implemented and monitored.

3 Participation of Revenue Clients

- 3.1 The Council agreed that the Secretary-General, in writing to supported organisations, would request their co-operation in identifying the ways in which they might achieve similar financial targets to those outlined above.

- 3.2 In particular clients would be invited to consider the development and promotion of Afro-Caribbean and Asian art-forms; and the opportunities for the appointment of people from these communities to their arts staff and management bodies.
- 3.3 The attention of clients would be drawn to the possibilities of audience development and the importance of devising effective marketing and educational policies aimed at specific ethnic groups.
- 3.4 The Council expects an initial response from all its clients by May 1st 1986.

4 Advisory Structures and Monitoring Procedures

- 4.1 The Council agreed that membership of its advisory panels and committees will reflect and satisfy the need for increased knowledge of Afro-Caribbean and Asian arts; that external advisers on ethnic minority arts will be appointed as appropriate and that the attention of the Minister for the Arts should be drawn to the need for similar expertise amongst members of the Council.
- 4.2 A monitoring group will be established with membership drawn primarily from specialist advisory committees to monitor the progress of the Council's action plan, by both its departments and its clients.

5 Staff and Training

- 5.1 A Senior Arts Officer in the new Planning Section will be given full-time responsibility for Ethnic Minority Arts assisted by one other officer and appropriate support staff.
- 5.2 The training of Arts Council staff to advise and support artists and arts managers from the Afro-Caribbean and Asian communities will become a high priority of the Council's Personnel Department.

Conclusion:

In devising this Action Plan the Council is aware of the needs of the many ethnic communities in this country but believes that it is amongst those whose origins are non-Western that the case for development is strongest.

The Afro-Caribbean and Asian Communities are populous and face particularly grave social and cultural problems. The Council believes it has a vital responsibility to encourage their artistic activities and to promote their employment opportunities in the arts.

The Council has also taken into account the uncertainties created by the abolition of the Metropolitan County Councils and the Greater London Council who have spent considerable sums on minority arts development and support.

With this in mind the Council will be giving early consideration to the creation of effective support and advisory services to complement the increased activity which will be generated by the implementation of its Action Plan.

APPENDIX B FUNDING ANALYSIS

An analysis of the Arts Council's direct funding to clients during the period of the action plan, indicating Council's commitment to Black arts management. (Clients are categorised below as follows: P = project, A = annual, R = revenue, I = indirect, D = direct)

	CLIENT TYPE	DIRECT/ INDIRECT	AMOUNT £	TOTAL £
1985/86				605,175
COMBINED ARTS				156,095
Commonwealth Institute	P	I	5,000	
Ekome Dance Company Ltd	A	D	40,000	
Jenarko Arts	P	D	2,000	
Steel and Skin (Arts) Ltd	A	D	42,800	
MAAS	R	D	17,300	
Notting Hill Carnival	R	D	38,000	
Tara Arts Group	P	D	10,995	
DANCE AND MIME				104,100
Academy of Indian Dance	P	D	14,500	
Black Dance Development Trust	P	D	4,000	
Suraya Hilal	P	D	2,500	
Shobana Jeyasingh	P	D	6,600	
Kokuma	P	D	2,000	
Natya-Padam	P	D	1,500	
Pratap and Priya Pawar	P	D	4,000	
Phoenix Dance Company	R	D	63,000	
Alpana Sengupta	P	D	6,000	
DRAMA				254,480
Black Theatre Co-op	R	D	81,675	
Temba	R	D	85,000	
Double Edge	P	D	2,500	
L'Overture	P	D	14,800	
Tara Arts Group	P	D	50,005	
Theatre of Black Women	P	D	20,500	
ARTS FILMS				62,664
Aubrey Williams	P	D	37,664	
Jessye Norman	P	I	25,000	
LITERATURE				0
MUSIC				17,836
Ceylon Bloomsbury Group	P	D	1,500	
Sanskritik Centre of Indian Ar	P	D	10,000	
Tsafrika Productions	P	D	5,436	
UK University Indian circuit	P	D	900	
TOURING				0
ART				0

	CLIENT TYPE	DIRECT/ INDIRECT	AMOUNT £	TOTAL £
TRAINING				10,000
Training	P	I	10,000	
EDUCATION				0
1986/7				1,036,293
COMBINED ARTS				107,800
Notting Hill Carnival	R	D	97,400	
Tara	P	D	10,400	
DANCE AND MIME				149,500
Suraya Hilal	P	D	2,500	
Shobana Jeyasingh	P	D	8,000	
Alpana Sengupta	P	D	8,500	
Academy of Indian Dance	P	D	6,000	
Adinkra	P	D	15,000	
Adzido	P	D	12,500	
Phoenix Dance Company	R	D	65,500	
BDDT	P	D	7,500	
Delado Drum/Dance	P	D	7,500	
Irie Dance Co	P	D	3,000	
Kokuma Performing Arts	P	D	7,500	
Natya-Padam	P	D	4,000	
Nahid Siddiqui	P	D	2,000	
DRAMA				458,702
Black Theatre Co-op	R	D	95,300	
Temba	R	D	126,750	
Black Theatre Workshop	P	D	14,000	
British Asian	P	D	8,000	
Carib	P	D	12,000	
Eastern Actors Studio	P	D	2,530	
Double Edge	P	D	20,000	
L'Overture	P	D	18,990	
Talawa	P	D	33,000	
Tara	P	D	78,901	
Theatre of Black Women	P	D	26,200	
Umoja	P	D	14,730	
Asian Co-op	P	D	1,000	
L'Overture	P	D	800	
Roots Theatre Co UK Ltd	P	D	951	
Sickle Cell Clinic	P	D	750	
Temba	P	D	4,800	
FVB				52,985
Circles 4 Black Women	P	D	1,462	
David Medalla	P	D	500	
Jazvinder Phull	P	D	500	
Gladwin/Fionda	P	D	500	
Undercut Cultural Identities	P	D	2,250	
Iqtadar Hasnain	P	D	1,000	
Wide Angle	P	D	200	
Aubrey Williams	P	I	3,085	

	CLIENT TYPE	DIRECT/ INDIRECT	AMOUNT £	TOTAL £
"Exit no exit"	P	D	40,000	
Ballet Black	P	I	1,124	
Goldblatt	P	I	1,000	
Carol Enahoro/S Nottingham	P	D	1,364	
LITERATURE				15,000
Awards to black writers	P	D	15,000	
MUSIC				109,500
Sanskritik Centre	P	D	42,500	
Alaha	P	D	2,000	
G'nawa	P	D	1,240	
Nagma Group	P	D	500	
Taxi Pata Pata	P	D	1,560	
The Indian Ensemble	P	D	2,000	
Dade Krama	P	D	3,300	
Caribbean Focus	P	D	2,500	
University Indian Circuit	P	D	900	
Ceylon Bloomsebury Group	P	D	1,500	
Triple Earth Records	P	D	3,500	
AC/SA Music Projects	P	D	48,000	
TOURING				65,827
Academy of Indian Dance	P	D	9,000	
Artlink	P	I	2,000	
Promotion (YAA)	P	D	2,000	
Kokuma (EMA)	P	D	5,000	
Leaflet (NAA)	P	D	500	
Adzido	P	D	18,500	
Samul Nori (CMN)	P	I	28,827	
VISUAL ARTS				25,079
Demax Photography Group	P	D	5,760	
Saleem Arif (Ipswich)	P	I	2,000	
Carib Expressions (Leicester)	P	I	3,500	
Sonia Boyce (Air)	P	I	3,100	
Artists Maps (Common Ground)	P	I	416	
Daylight Club (Diorama)	P	I	463	
Sculpture in the City (Drew)	P	I	320	
Women Sculptors (Canterbury)	P	I	520	
Creativity - Black women	P	D	4,000	
Seed Publications/A Francis	P	D	5,000	
PLANNING				51,900
MAAS	R	D	19,600	
Training	P	I	25,000	
Carnival grant	P	D	7,300	
MARKETING				0
1987/8				1,294,534
COMBINED ARTS				99,500
Notting Hill Carnival	R	D	99,500	

	CLIENT TYPE	DIRECT/ INDIRECT	AMOUNT £	TOTAL £
DANCE AND MIME				194,625
EMA projects	P	D	119,500	
A Fiercer kind of being	P	D	4,000	
Phoenix Dance Company	R	D	65,500	
Lesand Mime Project	P	D	625	
Natya Padam	P	D	1,000	
Asian Dance/disab	P	D	2,000	
S. Asian Dance (YA)	P	I	2,000	
DRAMA				470,488
Tara	A	D	105,500	
Black Theatre Co-op	R	D	104,500	
Temba	R	D	150,000	
British Asian	P	D	30,000	
Eastern Actors studio	P	D	7,988	
Gbakanda African Tiata	P	D	4,100	
Staunch Poets and Players	P	D	26,700	
Talawa	P	D	31,700	
Theatre of Black women	P	D	10,000	
FVB				19,550
Patricia Diaz	P	D	4,500	
Curriculum development	P	I	3,000	
Carol Enahoro	P	D	500	
Black Heart (Workshop)	P	D	2,000	
Diaz/McIntosh	P	D	4,500	
Black Image	P	I	900	
Keith Piper	P	D	650	
Pratibha Parmar	P	D	3,000	
Alia Syed	P	D	500	
LITERATURE				0
MUSIC				193,750
University Indian Classical	P	D	500	
Indian Classical musicians	P	D	2,250	
Taxi Pata Pata	P	D	2,000	
Music Recordings	P	D	10,000	
AC/SA Commissions	P	D	3,000	
Felix Cross	P	D	6,000	
Arts Worldwide	P	I	20,000	
AC/SA Music Projects	P	D	150,000	
TOURING				156,725
Adzido Dance Co	P	D	23,000	
Don Cherry Quintet (CMN)	P	I	25,000	
Marplan	P	I	9,000	
Anne Millman	P	I	1,500	
Pelleas Productions	P	D	1,900	
Peskar (CMN)	P	I	50,500	
Cecil Taylor (CMN)	P	I	10,825	
Temba Theatre Co	P	D	35,000	
VISUAL ARTS				50,766
Mand Sulter (Rochdale)	P	I	2,700	
Situpa Biswa (Artangel Trust)	P	I	3,000	

	CLIENT TYPE	DIRECT/ INDIRECT	AMOUNT £	TOTAL £
Ess Black Art (Chisenhale)	P	I	4,758	
Carnival (Paddington p/shop)	P	I	7,000	
Veronica Ryan: Fellowship	P	D	10,000	
Fires publishing: magazine	P	I	1,600	
Camden Press:Storms of..Heart	P	I	3,960	
Chinese Cultural Centre	P	D	500	
Kala press: Third Text	P	D	4,000	
Bazaar: magazine	P	D	10,000	
Black Women Photography mag	P	D	3,248	
PLANNING				103,380
Training	P	I	45,000	
Carnival grant	P	D	10,000	
Tara Arts group	P	D	4,500	
MAAS	R	D	20,500	
Alex Pascall - Steel Band	P	D	2,000	
Arts Media group	P	I	4,000	
Battimanzel Dance group	P	D	5,000	
BDDT	P	D	2,500	
British Asian Theatre	P	D	700	
Kobi Nazrul festival	P	D	700	
MAAS: Regional Conference	P	D	5,000	
Nayee Kiran festival	P	D	1,000	

**ACGB Spending on Ethnic Minority Arts Clients.
'Direct' & 'Indirect' Clients:**

1.1	1985/6	Revenue	Annual	Project	Total
		£	£	£	£
	Combined Arts	55,300	82,800	17,995	156,095
	Dance & Mime	63,000	0	41,100	104,100
	Drama	166,675	0	87,805	254,480
	Arts Films	0	0	62,664	62,664
	Literature	0	0	0	0
	Music	0	0	17,836	17,836
	Touring	0	0	0	0
	Art	0	0	0	0
	Educ & Training	0	0	10,000	10,000
	Total	284,975	82,800	237,400	605,175

1.2	1986/7	Revenue	Annual	Project	Total
	Combined Arts	97,400	0	10,400	107,800
	Dance & Mime	65,500	0	84,000	149,500
	Drama	222,050	0	236,652	458,702
	FVB	0	0	52,985	52,985
	Literature	0	0	15,000	15,000
	Music	0	0	109,500	109,500
	Touring	0	0	65,827	65,827
	Visual Arts	0	0	25,079	25,079
	Planning	19,600	0	32,300	51,900
	Marketing	0	0	0	0
	Total	404,550	0	631,743	1,036,293

1.3	1987/8	Revenue	Annual	Project	Total
	Combined Arts	99,500	0	0	99,500
	Dance & Mime	65,500	0	129,125	194,625
	Drama	254,500	105,500	110,488	470,488
	FVB	0	0	19,550	19,550
	Literature	0	0	0	0
	Music	0	0	193,750	193,750
	Touring	0	0	156,725	156,725
	Visual Arts	0	0	50,766	50,766
	Planning	20,500	0	82,880	103,380
	Marketing	0	0	5,750	5,750
	Total	440,000	105,500	749,034	1,294,534

Notes:

1. "Direct" refers to funding of EMA organisations which are run and managed by the black community.

2. "Indirect" refers to funding of EMA initiatives which are run and managed by the white community.

**ACGB Spending on Ethnic Minority Arts Clients.
"Direct" Clients only:**

		£	£	£	£
2.1	1985/6	Revenue	Annual	Project	Total
	Combined Arts	55,300	82,800	12,995	151,095
	Dance & Mime	63,000	0	41,100	104,100
	Drama	166,675	0	87,805	254,480
	Arts Films	0	0	37,664	37,664
	Literature	0	0	0	0
	Music	0	0	17,836	17,836
	Touring	0	0	0	0
	Art	0	0	0	0
	Educ & Training	0	0	0	0
	Total	284,975	82,800	197,400	565,175
2.2	1986/7	Revenue	Annual	Project	Total
	Combined Arts	97,400	0	10,400	107,800
	Dance & Mime	65,500	0	84,000	149,500
	Drama	222,050	0	236,652	458,702
	FVB	0	0	47,776	47,776
	Literature	0	0	15,000	15,000
	Music	0	0	109,500	109,500
	Touring	0	0	35,000	35,000
	Visual Arts	0	0	14,760	14,760
	Planning	19,600	0	7,300	26,900
	Marketing	0	0	0	0
	Total	404,550	0	560,388	964,938
2.3	1987/8	Revenue	Annual	Project	Total
	Combined Arts	99,500	0	0	99,500
	Dance & Mime	65,500	0	127,125	192,625
	Drama	254,500	105,500	110,488	470,488
	FVB	0	0	15,650	15,650
	Literature	0	0	0	0
	Music	0	0	173,750	173,750
	Touring	0	0	59,900	59,900
	Visual Arts	0	0	27,748	27,748
	Planning	20,500	0	33,880	54,380
	Marketing	0	0	5,750	5,750
	Total	440,000	105,500	554,291	1,099,791

Notes:

1. "Direct" refers to funding of EMA organisations which are run and managed by the black community.

**ACGB Spending on Ethnic Minority Arts Clients.
"Indirect" Clients only:**

3.1	1985/6	£ Revenue	£ Annual	£ Project	£ Total
	Combined Arts	0	0	5,000	5,000
	Dance & Mime	0	0	0	0
	Drama	0	0	0	0
	Arts Films	0	0	25,000	25,000
	Literature	0	0	0	0
	Music	0	0	0	0
	Touring	0	0	0	0
	Art	0	0	0	0
	Educ & Training	0	0	10,000	10,000
	Total	0	0	40,000	40,000

3.2	1986/7	Revenue	Annual	Project	Total
	Combined Arts	0	0	0	0
	Dance & Mime	0	0	0	0
	Drama	0	0	0	0
	FVB	0	0	5,209	5,209
	Literature	0	0	0	0
	Music	0	0	0	0
	Touring	0	0	30,827	30,827
	Visual Arts	0	0	10,319	10,319
	Planning	0	0	25,000	25,000
	Marketing	0	0	0	0
	Total	0	0	71,355	71,355

3.3	1987/8	Revenue	Annual	Project	Total
	Combined Arts	0	0	0	0
	Dance & Mime	0	0	2,000	2,000
	Drama	0	0	0	0
	FVB	0	0	3,900	3,900
	Literature	0	0	0	0
	Music	0	0	20,000	20,000
	Touring	0	0	96,825	96,825
	Visual Arts	0	0	23,018	23,018
	Planning	0	0	49,000	49,000
	Marketing	0	0	0	0
	Total	0	0	194,743	194,743

Notes:

1. "Indirect" refers to funding of EMA initiatives which are run and managed by the white community.

ACGB Spending on Clients:

	£	£	£	£	
4.1	1985/6	Revenue	Annual	Project	Total
	Combined Arts	967,800	95,995	37,805	1,101,600
	Dance & Mime	9,090,750	168,000	227,395	9,486,145
	Drama	22,291,975	0	928,000	23,219,975
	Arts Films	0	21,135	340,445	361,580
	Literature	333,000	106,900	15,000	454,900
	Music	18,065,750	419,700	545,275	19,030,725
	Touring	5,196,500	162,000	1,514,500	6,873,000
	Art	1,043,500	232,600	376,650	1,652,750
	Educ & Training	0	295,000	505,000	800,000
	Total	56,989,275	1,501,330	4,490,070	62,980,675
4.2	1986/7	Revenue	Annual	Project	Total
	Combined Arts	606,100	24,400	34,300	664,800
	Dance & Mime	9,811,580	89,600	277,350	10,178,530
	Drama	24,643,450	0	1,025,000	25,668,450
	FVB	0	21,000	324,620	345,620
	Literature	329,300	113,250	15,000	457,550
	Music	22,016,620	165,900	538,050	22,720,570
	Touring	5,473,000	392,000	902,500	6,767,500
	Visual Arts	1,289,900	101,400	203,200	1,594,500
	Planning	19,600	155,000	601,970	776,570
	Marketing	0	0	138,000	138,000
	Total	64,189,550	1,062,550	4,059,990	69,312,090
4.3	1987/8	Revenue	Annual	Project	Total
	Combined Arts	566,500	0	10,000	576,500
	Dance & Mime	9,845,220	60,350	439,000	10,344,570
	Drama	24,176,400	1,349,250	1,099,100	26,624,750
	FVB	0	18,000	352,500	370,500
	Literature	344,500	105,250	17,270	467,020
	Music	22,464,140	416,230	558,550	23,438,920
	Touring	5,678,690	411,000	1,043,310	7,133,000
	Visual Arts	1,652,500	115,500	236,500	2,004,500
	Planning	20,500	125,000	748,400	893,900
	Marketing	0	0	308,000	308,000

Notes to Table 4

The entries detail arts expenditure within departments with the following omissions:

		£	
1. 1985/6	Total	2,007,000	
	Arts Films	24,000	unable to classify.
	Music	125,000	for Wigmore Hall.
	Touring	50,000	for Visiting Arts.
	Art	1,150,000	for Exhibitions.
		658,000	for other activities.
2. 1986/7	Total	592,880	
	FVB	53,880	unable to classify.
	Music	137,000	for Wigmore Hall.
	Touring	200,000	for Receiving Theatres.
		202,000	for Visiting Arts.
3. 1987/8	Total	477,000	
	FVB	77,000	unable to classify.
	Touring	198,000	for Receiving Theatres.
		202,000	for Visiting Arts.

**Percentage of Department Client Type Totals spent on EMA.
“Direct” & “Indirect” Clients:**

5.1	1985/6	Revenue	Annual	Project	Total
	Combined Arts	5.71%	86.25%	47.60%	14.17%
	Dance & Mime	0.69%	0.00%	18.07%	1.10%
	Drama	0.75%	N/A	9.46%	1.10%
	Arts Films	N/A	0.00%	18.41%	17.33%
	Literature	0.00%	0.00%	0.00%	0.00%
	Music	0.00%	0.00%	3.27%	0.09%
	Touring	0.00%	0.00%	0.00%	0.00%
	Art	0.00%	0.00%	0.00%	0.00%
	Educ & Training	N/A	0.00%	1.98%	1.25%
	Total	0.50%	5.52%	5.29%	0.96%

5.2	1986/7	Revenue	Annual	Project	Total
	Combined Arts	16.07%	0.00%	30.32%	16.22%
	Dance & Mime	0.67%	0.00%	30.29%	1.47%
	Drama	0.90%	N/A	23.09%	1.79%
	FVB	N/A	0.00%	16.32%	15.33%
	Literature	0.00%	0.00%	100.00%	3.28%
	Music	0.00%	0.00%	20.35%	0.48%
	Touring	0.00%	0.00%	7.29%	0.97%
	Visual Arts	0.00%	0.00%	12.34%	1.57%
	Planning	100.00%	0.00%	5.37%	6.68%
	Marketing	N/A	N/A	0.00%	0.00%
	Total	0.63%	0.00%	15.56%	1.50%

5.3	1987/8	Revenue	Annual	Project	Total
	Combined Arts	17.56%	N/A	0.00%	17.26%
	Dance & Mime	0.67%	0.00%	29.41%	1.88%
	Drama	1.05%	7.82%	10.05%	1.77%
	FVB	N/A	0.00%	5.55%	5.28%
	Literature	0.00%	0.00%	0.00%	0.00%
	Music	0.00%	0.00%	34.69%	0.83%
	Touring	0.00%	0.00%	15.02%	2.20%
	Visual Arts	0.00%	0.00%	21.47%	2.53%
	Planning	100.00%	0.00%	11.07%	11.57%
	Marketing	N/A	N/A	1.87%	1.87%
	Total	0.68%	4.06%	15.56%	1.79%

Notes:

1. “Direct” refers to funding of EMA organisations which are run and managed by the black community.
2. “Indirect” refers to funding of EMA initiatives which are run and managed by the white community.
3. N/A means that the particular department had clients of the given type in that year.

**Percentage of Department Client Type Totals spent on EMA.
"Direct" Clients only:**

6.1	1985/6	Revenue	Annual	Project	Total
	Combined Arts	5.71%	86.25%	34.37%	13.72%
	Dance & Mime	0.69%	0.00%	18.07%	1.10%
	Drama	0.75%	N/A	9.46%	1.10%
	Arts Films	N/A	0.00%	11.06%	10.42%
	Literature	0.00%	0.00%	0.00%	0.00%
	Music	0.00%	0.00%	3.27%	0.09%
	Touring	0.00%	0.00%	0.00%	0.00%
	Art	0.00%	0.00%	0.00%	0.00%
	Educ & Training	N/A	0.00%	0.00%	0.00%
	Total	0.50%	5.52%	4.40%	0.90%

6.2	1986/7	Revenue	Annual	Project	Total
	Combined Arts	16.07%	0.00%	30.32%	16.22%
	Dance & Mime	0.67%	0.00%	30.29%	1.47%
	Drama	0.90%	N/A	23.09%	1.79%
	FVB	N/A	0.00%	14.72%	13.82%
	Literature	0.00%	0.00%	100.00%	3.28%
	Music	0.00%	0.00%	20.35%	0.48%
	Touring	0.00%	0.00%	3.88%	0.52%
	Visual Arts	0.00%	0.00%	7.26%	0.93%
	Planning	100.00%	0.00%	1.21%	3.46%
	Marketing	N/A	N/A	0.00%	0.00%
	Total	0.63%	0.00%	13.80%	1.39%

6.3	1987/8	Revenue	Annual	Project	Total
	Combined Arts	17.56%	N/A	0.00%	17.26%
	Dance & Mime	0.67%	0.00%	28.96%	1.86%
	Drama	1.05%	7.82%	10.05%	1.77%
	FVB	N/A	0.00%	4.44%	4.22%
	Literature	0.00%	0.00%	0.00%	0.00%
	Music	0.00%	0.00%	31.11%	0.74%
	Touring	0.00%	0.00%	5.74%	0.84%
	Visual Arts	0.00%	0.00%	11.73%	1.38%
	Planning	100.00%	0.00%	4.53%	6.08%
	Marketing	N/A	N/A	1.87%	1.87%
	Total	0.68%	4.06%	11.52%	1.52%

Notes:

1. "Direct" refers to funding of EMA organisations which are run and managed by the black community.
2. N/A means that the particular department had no clients of the given type in that year.

**Percentage of Department Client Type Totals spent on
EMA.
"Indirect" Clients only:**

7.1	1985/6	Revenue	Annual	Project	Total
	Combined Arts	0.00%	0.00%	13.23%	0.45%
	Dance & Mime	0.00%	0.00%	0.00%	0.00%
	Drama	0.00%	N/A	0.00%	0.00%
	Arts Films	N/A	0.00%	7.34%	6.91%
	Literature	0.00%	0.00%	0.00%	0.00%
	Music	0.00%	0.00%	0.00%	0.00%
	Touring	0.00%	0.00%	0.00%	0.00%
	Art	0.00%	0.00%	0.00%	0.00%
	Educ & Training	N/A	0.00%	1.98%	1.25%
	Total	0.00%	0.00%	0.89%	0.06%

7.2	1986/7	Revenue	Annual	Project	Total
	Combined Arts	0.00%	0.00%	0.00%	0.00%
	Dance & Mime	0.00%	0.00%	0.00%	0.00%
	Drama	0.00%	N/A	0.00%	0.00%
	FVB	N/A	0.00%	1.60%	1.51%
	Literature	0.00%	0.00%	0.00%	0.00%
	Music	0.00%	0.00%	0.00%	0.00%
	Touring	0.00%	0.00%	3.42%	0.46%
	Visual Arts	0.00%	0.00%	5.08%	0.65%
	Planning	0.00%	0.00%	4.15%	3.22%
	Marketing	N/A	N/A	0.00%	0.00%
	Total	0.00%	0.00%	1.76%	0.10%

7.3	1987/8	Revenue	Annual	Project	Total
	Combined Arts	0.00%	N/A	0.00%	0.00%
	Dance & Mime	0.00%	0.00%	0.46%	0.02%
	Drama	0.00%	0.00%	0.00%	0.00%
	FVB	N/A	0.00%	1.11%	1.05%
	Literature	0.00%	0.00%	0.00%	0.00%
	Music	0.00%	0.00%	3.58%	0.09%
	Touring	0.00%	0.00%	9.28%	1.36%
	Visual Arts	0.00%	0.00%	9.73%	1.15%
	Planning	0.00%	0.00%	6.55%	5.48%
	Marketing	N/A	N/A	0.00%	0.00%
	Total	0.00%	0.00%	4.05%	0.27%

Notes:

1. "Indirect" refers to funding of EMA initiatives which are run and managed by the white community.

2. N/A means that the particular department had no clients of the given type in that year.

Proportion of ACGB Total Client Funding Spent on Ethnic Minority Arts

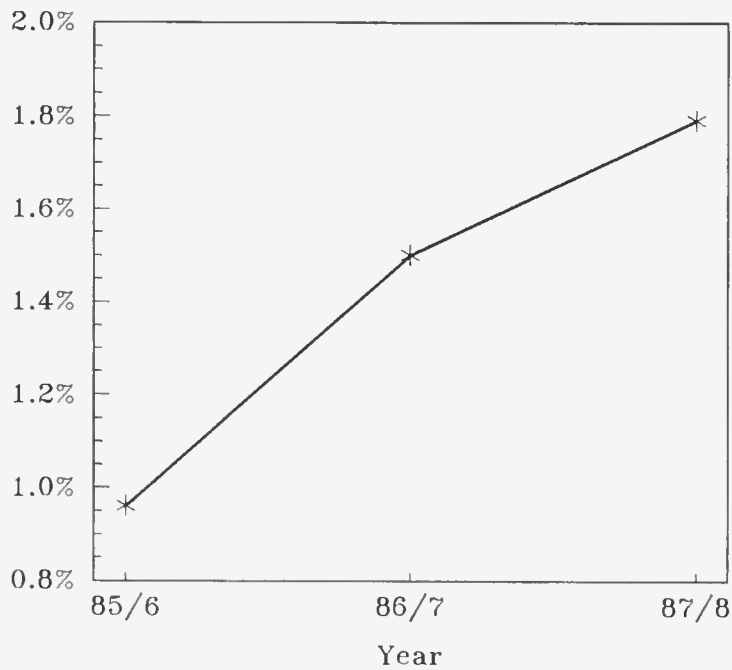


Fig 1.

Breakdown by Client Type

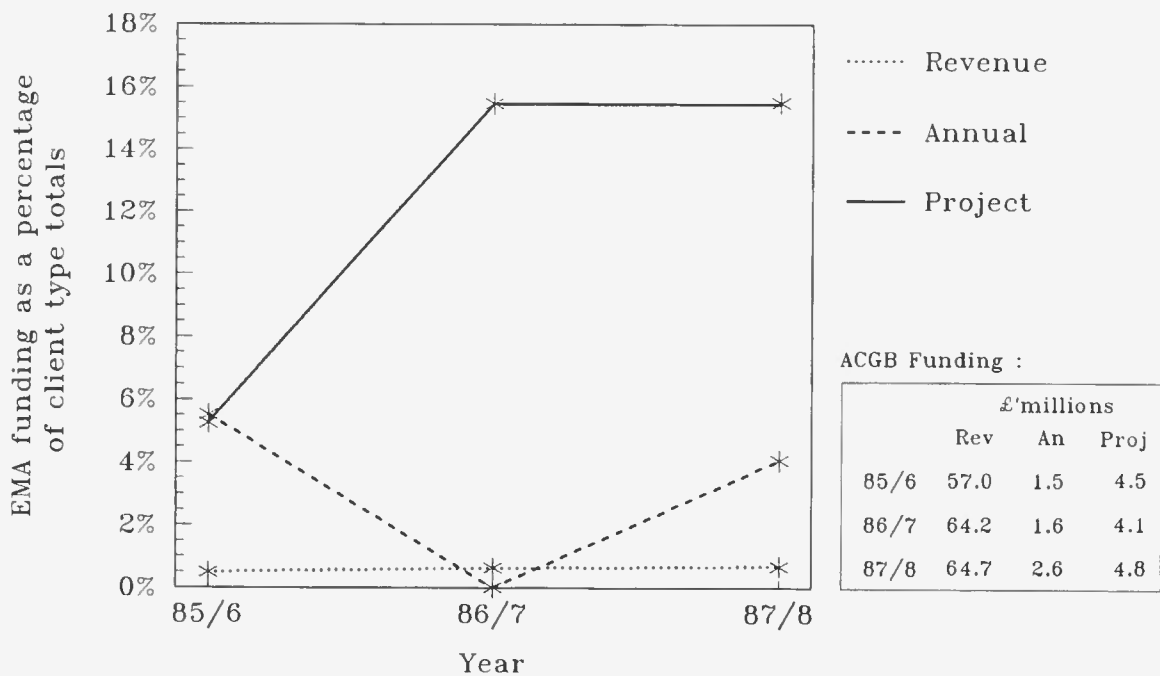


Fig 2.

EMA Funding within Arts Council Departments

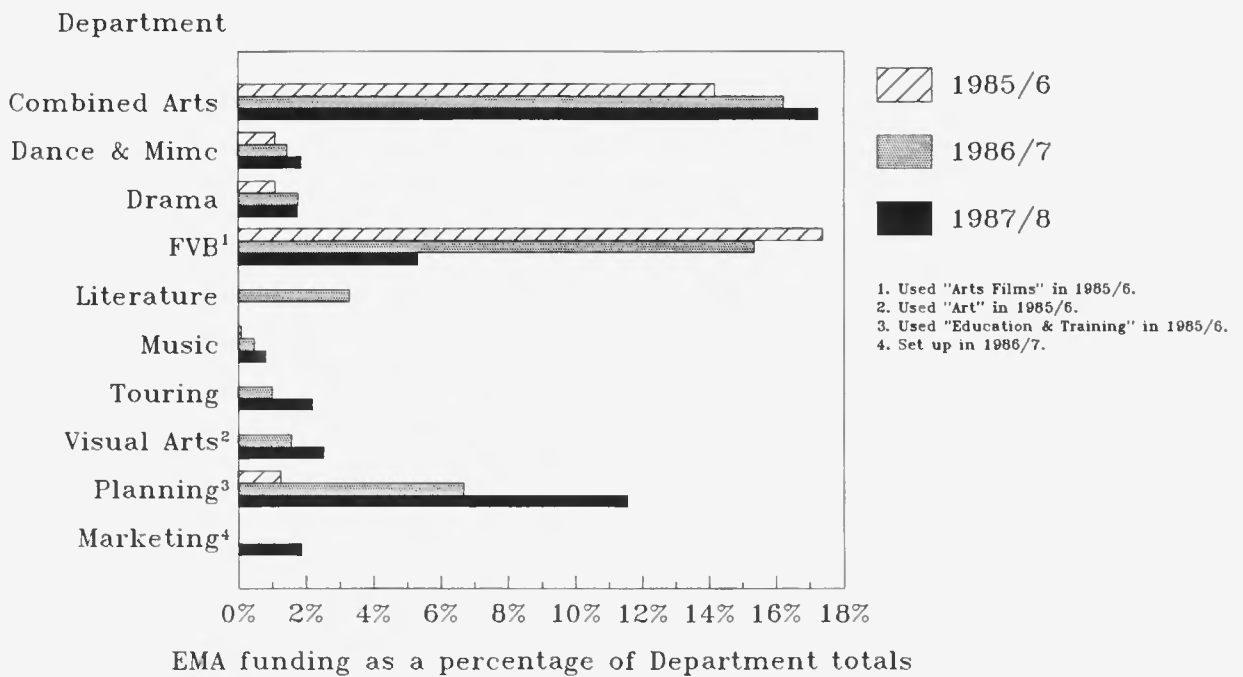


Fig 3.

Actual EMA Funding from 1985/6 - 1987/8

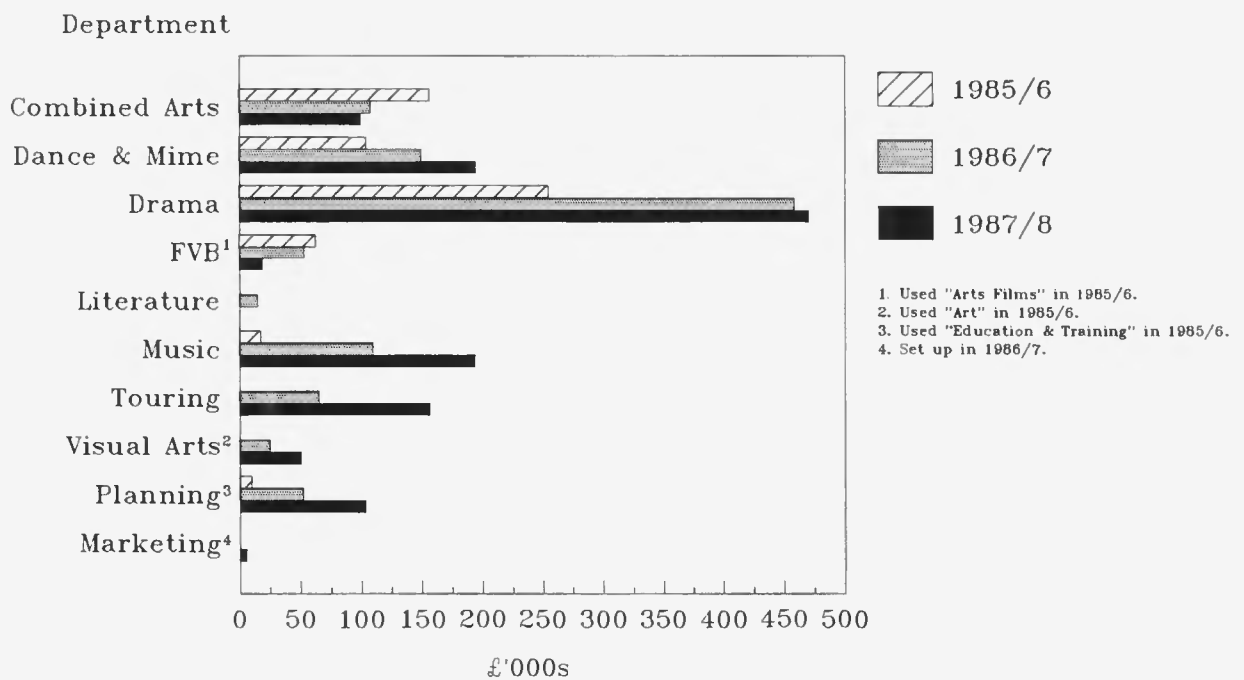


Fig 4.

EMA Funding by Client Type

Revenue

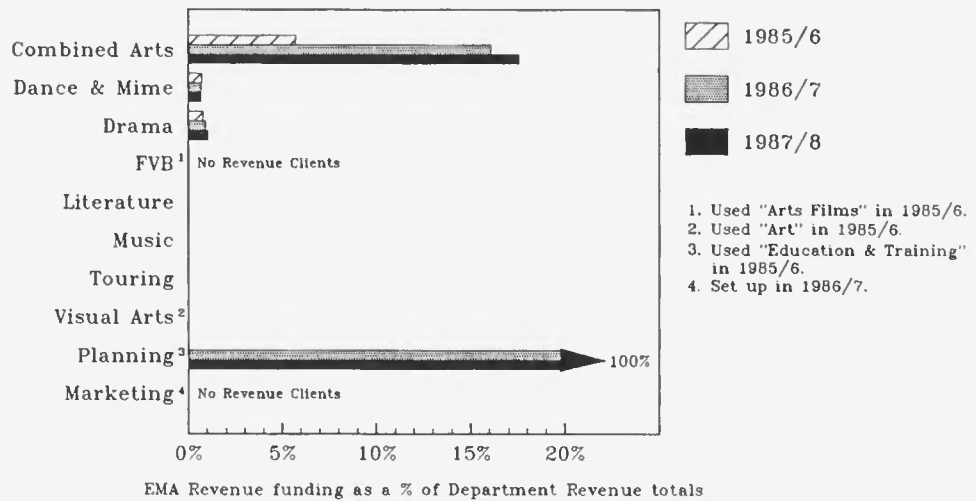


Fig 5.

Annual

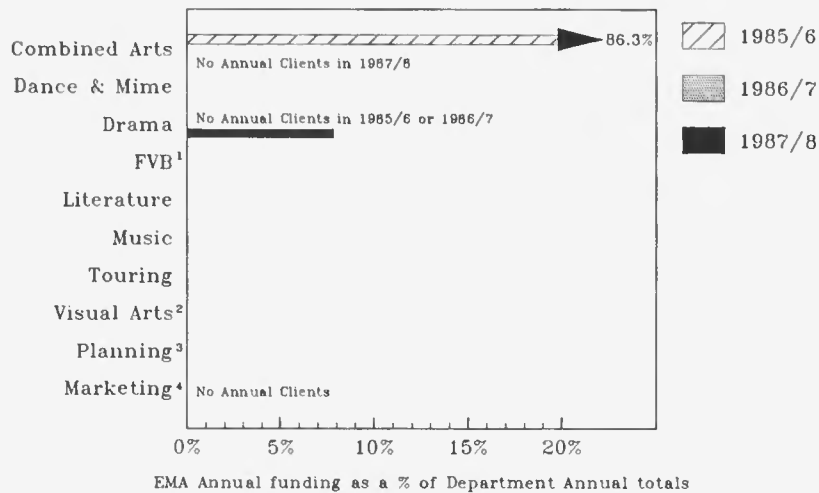


Fig 6.

Project

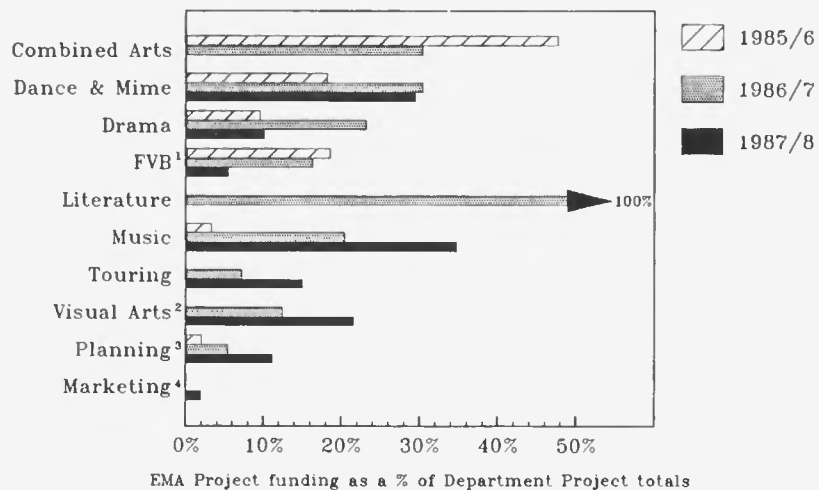


Fig 7.

Funding of EMA Projects ("Direct" v "Indirect")

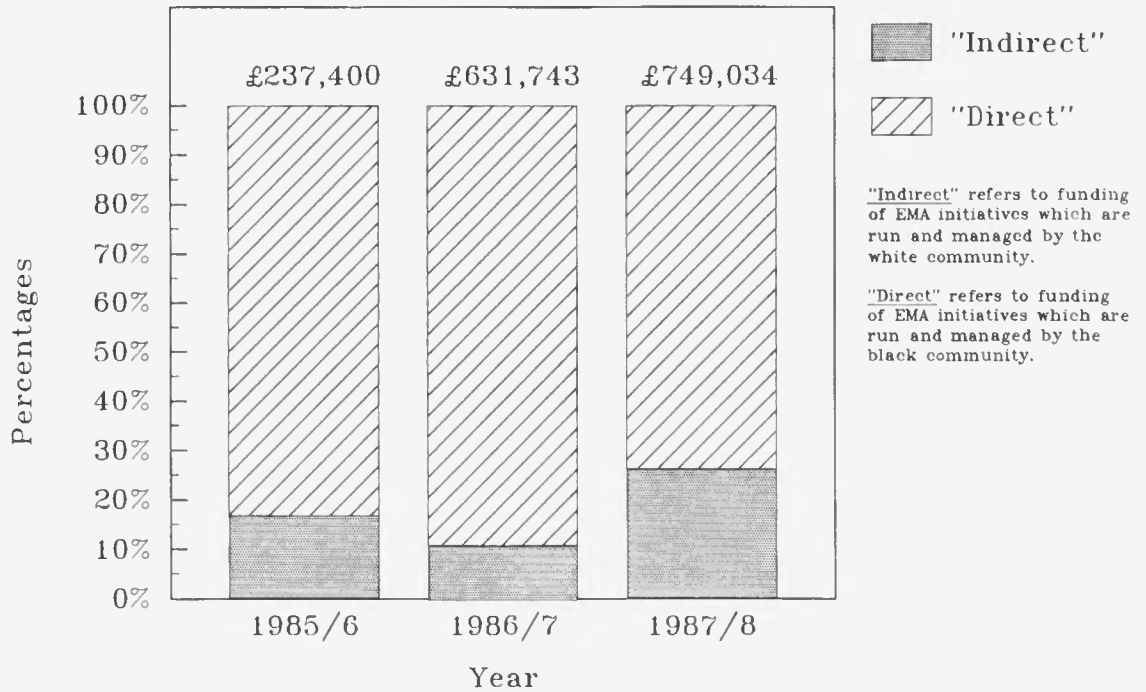


Fig 8.

Funding of EMA Projects in 1987/8 ("Direct" v "Indirect")

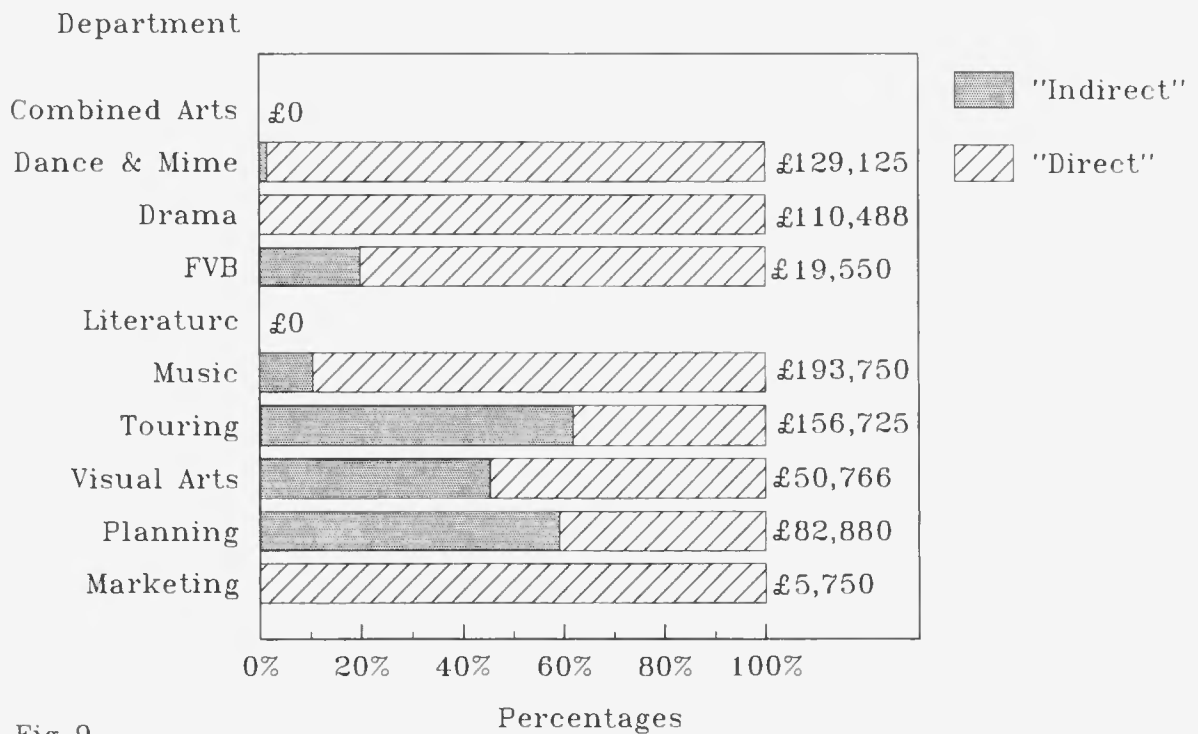


Fig 9.

APPENDIX C

MONITORING COMMITTEE MEMBERSHIP

The majority of members were appointed by the ACGB in June 1986, to monitor the Council's Ethnic Minority Arts Action Plan (see Appendix A).

<i>Name</i>	<i>Occupation</i>	<i>Appointed</i>	<i>Resigned / Stood Down</i>
Mary Allen	Freelance Consultant	June 86	
Robert Ayers	Writer & Performance Artist	June 86	December 87
*Prabhu Guptara	Author, Management Consultant	June 86	
Makeda Coaston	Training Officer Minorities Arts Advisory Service	June 86	
Philip Hedley	Artistic Director Theatre Royal Straford East	June 86	
Gavin Jantjes	Artist (Committee Chair, Member of Council)	June 86	
Viram Jasani	Musician	June 86	
Shobana Jeyasingh	Solo Dance Performer/ Choreographer	June 86	March 87
Remi Kapo	Author	June 86	March 87
Tariq Azim Khan	Businessman	April 87	
Hermin McIntosh	Director - The Cave	June 86	
Chester Morrison	Director - Black Dance Development Trust	June 86	
Dr Alastair Niven	Writer & Academic	June 86	September 87
Wilf Walker	Music Promoter	June 86	
Charles Washington	Asst. Race Relations Officer - Derbyshire County Council	June 86	
Lola Young	Joint Co-ordinator Haringey Arts Council	April 87	

* indicates observer