

# Epilogue



# Arts Council England and diversity: looking forward

**Tony Panayiotou**, Director Diversity, Arts Council England



At the height of the Sino-Soviet dispute in the 1960s, Nikita Khrushchev boasted that socialism in the USSR was so advanced that it was on the horizon. Mao Zedong replied that, as with all horizons, the closer you try to get to it, the further it still remains. This feels like something that could apply to debates and actions around 'cultural diversity' in the arts. So, how can we avoid this conundrum?

Arts Council England's work on diversity is at an interesting point. The Race Equality Scheme has been in operation for a year and has presided over many positive changes to processes and the allocation of resources. Our strategies for Disability, for Arts and Health and Arts and Young People at Risk of Offending are at advanced stages. Although they are not the

totality of what the Arts Council does, these four strategies are the flagships of the diversity agenda.

As other contributors have shown, 'cultural diversity' is no longer the most relevant model to create the conditions for wider engagement in the arts. A new paradigm is now required to analyse, interpret, plan and deliver a 21st century diversity agenda, one that addresses issues of wider social exclusion within the arts and challenges institutional prejudice on all fronts.

Equal opportunities policies and statements were found in huge abundance in the public sector in the 1980s. All job advertisements had a footer inviting and in some cases 'positively encouraging' applicants from all sorts of minority communities. Equal opportunities, however, largely became a

mechanical exercise centred on the recruitment of (mainly) Black and minority ethnic staff and gave the impression of being focused exclusively on race and ethnicity. Little proactive work was undertaken to promote equal opportunities as something that could benefit society.

In its *Cultural Diversity Action Plan 1998-2003*, the Arts Council of England defined cultural diversity as 'African, Caribbean, Asian and Chinese Arts' while decibel defined cultural diversity as 'ethnic diversity resulting from post-war immigration, with an increased focus on British artists of African, Asian and Caribbean descent'. This has led Arts Council England to concentrate very intensively on race and ethnicity. Unsurprisingly, it began to intertwine its use of the terms 'diversity' and 'cultural diversity'. They are not the same thing,

however. The phrase 'cultural diversity' is not widely used outside the arts and its currency within the arts helps prevent a more mature understanding of the platform on which the essential principles of diversity are built. We need to seek a more appropriate and more embracing definition because: some people use the phrase 'culturally diverse artists' almost as a euphemism for 'Black artists' or 'Chinese artists' etc; Black and minority ethnic artists would not ordinarily consider themselves as 'culturally diverse' except to fulfil a communication need or fit a category; being 'culturally diverse' is not a group identity; and, in a more widely accepted definition of the term, it could be said that every artist in Britain is culturally diverse.

Arts Council England is working on a paradigm shift to allow it to explore, discuss and respond to

diversity in its broadest sense – and it will no longer use the term ‘cultural diversity’. This does not mean that the Arts Council will dilute its commitment to work on race, disability and social inclusion – far from it. These will remain priorities for a number of years yet. Their status will be similar to the relationship of the British Prime Minister to their cabinet ministers: ‘first among equals’. This strategic and philosophical re-alignment would see Arts Council England doing more arts-related work on issues such as age, class, faith, gender and sexuality; working with refugees and asylum seekers; and responding to issues around community development such as urban regeneration, anti-poverty initiatives and the whole rural agenda.

The key characteristics of this broader approach will see:

- a celebration of all the diverse cultures that make up modern British society
- a mutual respect for and understanding of cultural differences
- the removal of barriers, especially institutional barriers, which prevent active involvement by all
- the assertion that artistic excellence can only be supported within an inclusive framework
- greater innovation through wider participation
- nurturing new artistic talent through greater accessibility to the arts
- development of more relevant arts organisations
- more diverse audiences and consumers of the arts

The solution to Mr Khrushchev’s conundrum is to make sure that we take a view that does not have an unachievable horizon. So the only logical view to take on diversity is a global view.

# Change is gonna come

Gabriel Gbadamosi



*It's not our fault we can't quite grasp what's meant by cultural diversity; we're all very different people. If other people's culture is what's meant, of course that, too, must have its place, according to its quality and usefulness in the open marketplace, or as it deserves to be brought to our attention. But special pleading is bound to fall on deaf ears. Too much else is begging our attention, not least our own affairs...*

On *Desert Island Discs* in January 2005, Carlos Acosta, the first Black principal dancer at Covent Garden, spoke of his decision to pursue the culture and practice of ballet. After mucking about in the back streets of Havana, getting into trouble, he went down to an old woman at the crossroads who told him to choose his path in life. He chose

to dance. The story marks him out as an adherent of Cuban Santeria, part of that widely spread West African religious culture that syncretised with Christian and pre-Columbian cultures in the Americas. Most people know of it through voodoo and the tale of the blues guitarist, Robert Johnson, who went down to the crossroads to sell his soul to the devil in order to play as no man should.

I recognise it as a version of my own, home-grown London Irish catholicity mixed in with the Yoruba paganism of Nigeria and only thinly disguised by an Anglican schooling. The crossroads, for Acosta and me, is both an image of the crucifix and the place of Eshu (Elegba), a deity – sometimes a man, occasionally a woman – who rules over chance, indeterminacy, the crossing of boundaries, change. I even wrote a play, *Eshu's Faust*, inspired by

Christopher Marlowe's version of the Faust story and sited at the crossroads of a cruciform chapel in Cambridge, to make more or less the same point to the syllabus setters about other English literatures: 'To change! To change!' (And here I quote the Pope's message, given in English to the world's media, on his visit to Cuba in January 1998.) Change is here. We can't stop it. It's happening at Covent Garden. The principal dancer moves between Cuba and Britain as effortlessly as Marlowe's Doctor Faustus crossed from the old medieval morality plays onto an Elizabethan stage enriched by the new cultures of Renaissance learning – the rough magic of a new theatre.

Our choices are before us. We can, of course, choose to mobilise the concept of 'heritage', to hang on to things in the act of changing them.

Or we can go forward from this crossroads in our affairs to grasp the reality of change. And to do that, you use what you know, the way you use one language to grasp another. Until, as a Latin teacher once told me, you start to dream in a new language. That might sound like grasping the nettle, but going back to those London bombsites where I used to muck about, I learnt that some – the ones with small white flowers – don't sting.

# Resources

# Sources of information about audiences and participants

## Demographic data

A detailed commentary on the 2001 census data on ethnicity and religion can be found at [www.statistics.gov.uk/census2001/profiles/commentaries/ethnicity.asp](http://www.statistics.gov.uk/census2001/profiles/commentaries/ethnicity.asp)

A more general overview of the UK population including headlines on ethnicity and religion is at [www.statistics.gov.uk/census2001/profiles/commentaries/united\\_kingdom.asp](http://www.statistics.gov.uk/census2001/profiles/commentaries/united_kingdom.asp)

## *Focus on Ethnicity and Identity*

The characteristics, lifestyles and experiences of the UK's ethnic groups with an emphasis on comparing and contrasting the main groups. Download at [www.statistics.gov.uk/focuson/ethnicity](http://www.statistics.gov.uk/focuson/ethnicity)

## *British Asian Demographics*

A compendium of data from the 2001 Census is available to download at [www.bl.uk/cgi-bin/print.cgi?url=/collections/business/asiandemographics.html](http://www.bl.uk/cgi-bin/print.cgi?url=/collections/business/asiandemographics.html)

Detailed statistics on local English and Welsh neighbourhoods by ward and local authority district, including data on ethnicity, are available from [www.neighbourhood.statistics.gov.uk](http://www.neighbourhood.statistics.gov.uk)

Find similar data for Northern Ireland, including data at village level and details of seminars on using the information for community profiling and funding applications, at [www.ninis.nisra.gov.uk](http://www.ninis.nisra.gov.uk)

The Scottish neighbourhood statistics site does not include data on ethnicity but does detail other types of population and economic data at [www.sns.gov.uk](http://www.sns.gov.uk) Arts Council England has developed *Area Profile Reports*, a system of creating demographic profiles of specific areas of the UK. You can define the area you are interested in by distance, drivetime or local authority area. These reports will tell you the number and percentage of people from very broad ethnic groups ('White', 'Black', 'Mixed: White/Black', 'Mixed: White/Asian', 'Asian', 'Other Mixed' and 'Other Ethnic') within each postal sector in the area you define. Postal sectors contain on average 2,500 households each, a manageable number at which to target marketing activity. *Area Profile Reports* are only available to funded clients of Arts Council England, the Scottish Arts Council or Arts Council Wales or to venues that present work produced by funded clients. Get more information and an order form by emailing [areaprofiles@arts council.org.uk](mailto:areaprofiles@arts council.org.uk)

## Publications

This section takes as its starting point a bibliography compiled by Audiences London

## Arts Council England

All available to download or order online at [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### *A practical guide to working with arts ambassadors by Mel Jennings*

A summary of ways in which ambassadors have been used to reach new audiences around the country including analysis of work pioneered by Audiences Central and Arts About Manchester

### *Arts – what's in a word? Ethnic minorities and the arts*

Key findings and recommendations for developing Black and minority ethnic audiences for mainstream and culturally diverse arts

### *Cultural Diversity Research: key findings*

Research to compare audiences for culturally diverse work with those for other types of programme

### *Eclipse: developing strategies to combat racism in theatre*

## Resources

### *Focus on cultural diversity: the arts in England: attendance, participation and attitudes*

Detailed findings of a survey into attendance, participation and attitudes to the arts and culture among Black and minority ethnic adults in England

### *Not for the Likes of You – a resource for practitioners*

An extensive list of published material around barriers to engagement

### *Not for the likes of you – report*

A two-part report on this major action research project into how cultural organisations can attract a broader audience

### *Respond: a practical resource for developing a race equality action plan*

### *Routes Across Diversity: Developing the arts of London's refugee communities*

### *The shared space: Cultural diversity and the public domain*

The report from a seminar looking at changes in national demography and their impact on cultural life

### *The Spirit of Roots*

Summary of a major audience research and development project by East Midlands Arts and the BBC

### *This New Diversity: audience analysis on 'Mother Courage and Her Children' and 'Slamdunk'*

### *Whose heritage? The impact of cultural diversity of Britain's living heritage*

The report of the 2000 conference bringing together arts, museums and heritage

### **The National Council for Voluntary Organisations (NCVO)**

All available to order online at [www.ncvo-vol.org.uk](http://www.ncvo-vol.org.uk)

### *Are you looking at me?*

A practical guide to recruiting a diverse workforce

### *Making Diversity Happen*

A practical guide to creating a diversity policy, strategy and action plan including how to involve volunteers, users and employees

### *Managing Diversity in the Workplace*

Aims to improve the effectiveness of organisations by ensuring that everyone who works and volunteers for them can realise their potential

### *Social Capital: Beyond the Theory*

Demonstrates the value of the social capital concept and offers practical advice for those working with communities

### *Voluntary Agencies Directory 2005*

Find project partners with this A–Z list of over 2,000 voluntary sector organisations

### **ALM London**

the strategic development agency for London's archives, libraries and museums  
All available to download at [www.lmal.org.uk](http://www.lmal.org.uk)

### *Aiming High: raising the achievement of minority ethnic pupils*

A summary of the DfES consultation document for those working in museums, libraries and archives

### *Enriching Communities: how archives, libraries and museums can work with asylum seekers and refugees*

### *Holding up the Mirror: addressing cultural diversity in London's museums*

### *Telling it Like It Is: Black and minority ethnic engagement with London's Museums*

### *In-between two worlds – London teenagers' ideas about identity, cultural belonging and Black history*

## Other Sources

### *Access for All Self Assessment Toolkit: Checklist 2 – cultural diversity for museums, libraries and archives*

A straightforward set of self-assessment questions and guidance. Download at [www.mla.gov.uk](http://www.mla.gov.uk)

A straightforward set of self-assessment questions and guidance. Download at [www.mla.gov.uk](http://www.mla.gov.uk)

### *Arts Ambassadors Unit (2001)*

A report and CD-ROM on Arts About Manchester's pioneering project. Available for purchase by emailing [inray@aam.org.uk](mailto:inray@aam.org.uk)

### *Challenging Institutional Racism: a toolkit for the voluntary sector*

This useful publication includes advice on changing your organisation's culture. Download at [www.rota.org.uk](http://www.rota.org.uk)

### *The Changing Face of Britain: ethnic minorities in the UK*

#### *Race: Creating Business Value*

Two volumes of business-focused facts and case studies published as part of Business in the Community's Race for Opportunity programme. Download at [www.bitc.org.uk/resources/publications](http://www.bitc.org.uk/resources/publications)

### *Chinatown Britain*

A guide to the Chinese community in Britain including the Chinatowns in London, Liverpool, Manchester, Newcastle and Birmingham.

Order at [www.chinatown-online.co.uk](http://www.chinatown-online.co.uk)

### *Community Involvement in Neighbourhood Renewal: Toolkit of Indicators*

A toolkit of indicators to help think through and monitor the practical effects of community involvement. Download at [www.neighbourhood.gov.uk/document.asp?id=905](http://www.neighbourhood.gov.uk/document.asp?id=905)

### *Dreaming the global future – identity, culture and the media in a multicultural age*

A summary research report on media use and attitudes to advertising among Britain's minority ethnic communities. Download at [www.coi.gov.uk](http://www.coi.gov.uk)

### *The Economic Potential of Ethnic Minorities*

A summary of a report by the Institute of Practitioners in Advertising. Download at [www.abi.co.uk/index.php?option=com\\_content&task=view&id=185&Itemid=135](http://www.abi.co.uk/index.php?option=com_content&task=view&id=185&Itemid=135)

### *Equal Opportunities: Policy into Practice. Race, Gender, Sexuality and Disability*

A series of booklets to set the scene, outline the legal obligations and offer practical advice for managers and practitioners. Order from the Independent Theatre Council (ITC) at [www.itc-arts.org](http://www.itc-arts.org)

*Ethnic Group Statistics: a guide for the collection and classification of ethnicity data* Download at [www.statistics.gov.uk/about/ethnic\\_group\\_statistics](http://www.statistics.gov.uk/about/ethnic_group_statistics)

### *Ethnicity Monitoring Guidance: involvement – guidance for partnerships on monitoring involvement*

Includes an exploration of a range of monitoring strategies. Download at [www.info4local.gov.uk](http://www.info4local.gov.uk)

### *In Our Neighbourhood: a regional theatre and its local community*

A study tracking West Yorkshire Playhouse's development project over 12 months. Download at [www.jrf.org.uk/knowledge/findings/housing/221.asp](http://www.jrf.org.uk/knowledge/findings/housing/221.asp)

### *Islamophobia: a challenge to us all*

Highlights the consequences of Islamophobia throughout society and sets recommendations for practical action.

Download at [www.runnymedetrust.org](http://www.runnymedetrust.org)  
*The Journey to Race Equality: delivering improved services to local communities*

Download at [www.audit-commission.gov.uk/reports](http://www.audit-commission.gov.uk/reports)

### *Listen Up: effective community consultation*

Download at [www.audit-commission.gov.uk/reports](http://www.audit-commission.gov.uk/reports)

## Resources

### ***Multicultural Matters: minority ethnic communities in Britain***

Background information on a huge array of ethnic communities including religions, languages, important times of year, community liaison and size of community. Available for purchase at [www.multicultural-matters.com/minority\\_ethnic\\_communities.htm](http://www.multicultural-matters.com/minority_ethnic_communities.htm)

### ***Multiple Identities and the Marketing Challenge: developing diversity among audiences***

This extensive resource pack written to accompany an Audiences London seminar series can be ordered by email from [info@audienceslondon.org](mailto:info@audienceslondon.org)

### ***Reflections: mapping cultural diversity in London's local authority museums collections***

Download Val Bott's study at [www.londonmuseums.org](http://www.londonmuseums.org)

### ***So You Think You're Multicultural?***

A unique picture of attitudes to and experiences of multiculturalism across Britain. Download at: [www.vso.org.uk/culturalbreakthrough/cb\\_report.pdf](http://www.vso.org.uk/culturalbreakthrough/cb_report.pdf)

### ***Sporting Equals Factsheets***

Straightforward guidance on a variety of equality issues. Download at [www.cre.gov.uk/speqs/factsheets.html](http://www.cre.gov.uk/speqs/factsheets.html)  
***Third Text, Critical Perspectives on Contemporary Art and Culture***  
An international scholarly journal providing a forum for the work of artists hitherto marginalised through racial, gender, religious and cultural differences. Order online at [www.tandf.co.uk/journals](http://www.tandf.co.uk/journals)

### ***Who do we think we are?: heritage and identity in contemporary Britain – research and initiatives***

This report on research for the Heritage Lottery Fund together with a bibliography and a summary of research and initiatives in the UK is downloadable from [www.heritageandidentity.org.uk](http://www.heritageandidentity.org.uk)

## Websites

### **Arts About Manchester**

Executive summaries of project reports including *Chinese Audiences Profiling*, *North West Diversity Festival*, *What in the World? Comic Book Project* and *Enabling Diversity* are available to download under 'Completed Projects' on the left hand menu. There is also a link to a presentation *Re-thinking Cultural Diversity* under 'current projects'.  
[www.aam.org.uk](http://www.aam.org.uk)

### **Arts Council England**

Reports, project summaries and articles resulting from the New Audiences programme aimed at finding new approaches to audience and art development that target harder-to-reach audiences  
[www.newaudiences.org.uk](http://www.newaudiences.org.uk)

### **Arts for All People**

This American site contains a vast array of research reports and other information about audiences for the arts  
[www.arts4allpeople.org](http://www.arts4allpeople.org)

### **Arts Professional**

Subscribers to the magazine can access an online, searchable archive containing features and case studies on cultural diversity issues  
[www.artspromotional.co.uk](http://www.artspromotional.co.uk)

### **The Audience Business**

The Edinburgh audience development agency's site includes an online catalogue of diversity publications held in their library  
[www.tab.org.uk](http://www.tab.org.uk)

### **Australia Council for the Arts**

An excellent research resource about audiences for the arts with links to useful information worldwide plus archived discussion forums on arts and audience development issues  
[www.fuel4arts.com](http://www.fuel4arts.com)

### **BMESpark**

Part of the Supporting People programme, this site contains research summaries and case studies on working with vulnerable Black and minority ethnic people  
[www.bmespark.org.uk](http://www.bmespark.org.uk)

### **Chinese in Britain Forum**

Publishes a quarterly newsletter  
[www.cibf.co.uk](http://www.cibf.co.uk)

### **Civil Service Diversity Site**

Information on all aspects of Civil Service diversity plus the legal requirements of employers and employees, good practice examples and useful contacts  
[www.diversity-whatworks.gov.uk](http://www.diversity-whatworks.gov.uk)

### **Community Development Exchange**

Downloadable reports, toolkits and guidance notes from a variety of sources  
[www.cdx.org.uk/resources/library/bme.htm](http://www.cdx.org.uk/resources/library/bme.htm)

### **Community Business Scotland Network**

Training resources on social accounting and audit plus links to relevant reports and networks  
[www.cbs-network.org.uk](http://www.cbs-network.org.uk)

### **Commission for Racial Equality (CRE)**

Information and guidance on good practice in race relations, racial discrimination, equal opportunities and ethnic and cultural diversity including a downloadable minority ethnic media list, a directory of links to minority ethnic and diversity websites and practical advice on ethnic monitoring. A series of fact sheets were being updated in summer 2005  
[www.cre.org.uk](http://www.cre.org.uk)

### **The Community Development Foundation**

Promotes and improves work that strengthens communities  
[www.cdf.org.uk](http://www.cdf.org.uk)

### **Council of Ethnic Minority Voluntary Sector Organisations**

Aims to build capacity within the minority ethnic voluntary sector through a network of officers and is building a network of community resource centres  
<http://ethnicminorityfund.org.uk>

### **Cultural Co-operation**

An independent arts charity that promotes cross-cultural contact, dialogue and understanding. It runs an online database of artists, mainly musicians, from diverse cultural heritages  
[www.culturalco-operation.org](http://www.culturalco-operation.org)

### **The Diversity Unit, British Council**

This site includes a useful summary of key legislation, demographic information, a glossary of terms and links to key reports  
[www.britishcouncil.org/diversity/index.htm](http://www.britishcouncil.org/diversity/index.htm)

### **Friends, Families and Travellers**

Includes a beginners' guide to Gypsy and Traveller issues  
[www.gypsy-traveller.org](http://www.gypsy-traveller.org)

### **IDeA**

The Improvement and Development Agency (IDeA) site includes a range of useful downloadable reports including the *Promoting Racial Equality* theme guide and *Getting Closer to Communities*  
[www.idea.gov.uk/publications](http://www.idea.gov.uk/publications)

### **Joseph Rowntree Foundation**

Downloadable research reports including case studies plus videos and publications to buy  
[www.jrf.org.uk](http://www.jrf.org.uk)

## Resources

### **Mintel**

Research reports for sale  
[www.mintel.com](http://www.mintel.com)

### **MORI**

Free commentaries on research into Black and minority ethnic communities, report summaries and innovative research methodologies  
[www.mori.co.uk/ethnic/thinking.shtml](http://www.mori.co.uk/ethnic/thinking.shtml)

### **Museums, Libraries and Archives Council (MLA)**

MLA was developing an archive of past research which will include its self-assessment toolkits in the areas of disability, social inclusion and cultural diversity  
[www.mla.gov.uk](http://www.mla.gov.uk)  
MLA also runs the *cultural diversity network* for museums and libraries at  
[www.mla.gov.uk/action/learnacc/00access\\_02.asp](http://www.mla.gov.uk/action/learnacc/00access_02.asp)

### **Network**

Links to the regional audience development agencies, all of which can offer advice, support and information as well as helping to broker relationships with other organisations and networks (some information and services are only available to subscribers or members). See page 224 for a complete list of member agencies  
[www.audiencedevelopment.org](http://www.audiencedevelopment.org)

### **Office for National Statistics**

The most extensive source of publicly available demographic information, most of it downloadable free  
[www.statistics.gov.uk](http://www.statistics.gov.uk)

### **Policy Studies Institute**

The institute undertakes and publishes research studies relevant to social, economic and industrial policy. Research prior to May 1995 is available to download free including *Changing Ethnic Identities*, a report on changing perceptions of cultural identity  
[www.psi.org.uk](http://www.psi.org.uk)

### **Race on the Agenda (ROTA)**

A social policy think-tank that publishes a quarterly journal *Agenda* together with a themed supplement featuring articles and commentaries as well as policy briefing and responses  
[www.rota.org.uk](http://www.rota.org.uk)

### **[www.renewal.net](http://www.renewal.net)**

The online guide to what works in neighbourhood renewal and social exclusion addressing work. Documents on the site include how to guides, case studies, project summaries as well as a comprehensive jargon buster

### **Runnymede Trust**

Acts as a link between various Black and minority ethnic communities and policy makers. Its *Real Histories Directory* lists links to resources to support learning about cultural diversity in the UK  
[www.runnymedetrust.org](http://www.runnymedetrust.org)

### **Scottish Arts Council**

Audience research, case studies and project reports available to download  
[www.sac.org.uk](http://www.sac.org.uk)

### **Spiked-culture**

Debates, articles and resources online, including the decibel debate on culture and difference  
[www.spiked-online.com/Sections/culture/debates/artsRacism/default.htm](http://www.spiked-online.com/Sections/culture/debates/artsRacism/default.htm)

### **South West Arts Marketing**

Demographic data on each local authority area in South West England and a cultural diversity project report  
[www.swam.org.uk](http://www.swam.org.uk)

### **Support for Learning**

Links to religious calendars and other religious information resources online  
[www.support4learning.org.uk](http://www.support4learning.org.uk)

### Other sites

News, issues, entertainment and lifestyle sites, community forums and information exchanges run by and for Black and minority ethnic communities:

[www.barficulture.com](http://www.barficulture.com)  
[www.blackbritain.co.uk](http://www.blackbritain.co.uk)  
[www.blackukonline.com](http://www.blackukonline.com)  
[www.blink.org.uk](http://www.blink.org.uk)  
[www.britishbornchinese.org.uk](http://www.britishbornchinese.org.uk)  
[www.chinatown-online.co.uk](http://www.chinatown-online.co.uk)  
[www.clickwalla.com](http://www.clickwalla.com)  
[www.dimsum.co.uk](http://www.dimsum.co.uk)  
[www.live247.co.uk](http://www.live247.co.uk)  
[www.redhotcurry.com](http://www.redhotcurry.com)  
[www.ukchinese.co.uk](http://www.ukchinese.co.uk)

### Other sources

Many local authorities have set up community forums, some of which are structured specifically to represent the local Black and minority ethnic communities. These can be useful ways of consulting or disseminating information although it is important to remember that some community members, particularly women or young people, may feel that their views are not reflected by their representative. Some local authorities have established youth forums to represent the views of young people. Your local authority's arts officer will be able to put you in touch with the forum coordinator.

A significant proportion of voluntary sector organisations working at local level have user groups or other types of representative bodies. Again, these are useful ways of consulting with communities and disseminating information. Staff are likely to have a wide range of contacts within the community. There is useful advice on partnerships with voluntary organisations in: *Black and minority ethnic communities and primary care: key points briefing* by Jane Belman, London Voluntary Service Council 2004.

## Sources of information about artists and companies

No artist likes being labelled. As Jorella Andrews points out on page 141, artists aren't abandoning their cultural heritage, but they want to use it as a resource if they choose, rather than it being something that narrowly defines who they are. So although some artists have proposed an online Black arts register, others are reluctant to associate themselves with information resources that centre on ethnicity. Here is a selection of the available sources of information:

There is a list of over 80 projects Arts Council England has categorised as 'diverse' at

[www.artscouncil.org.uk/links](http://www.artscouncil.org.uk/links)  
(click on Diversity)

*Promoting Diversity* is a list of 'culturally diverse' theatre companies funded to tour in the UK, although it is not an exhaustive list of arts organisations presenting culturally diverse work. Download it at [www.artscouncil.org.uk/documents/projects/phpmE3C78.pdf](http://www.artscouncil.org.uk/documents/projects/phpmE3C78.pdf)

You can also download *decibel: a North West profile* from the Publications section of the Arts Council England website.

This contains a directory of 40 'culturally diverse' artists and organisations in the North West region.

The British Council's *Performance in Profile* at [www.britishcouncil.org/arts-performance-in-profile.htm](http://www.britishcouncil.org/arts-performance-in-profile.htm) lists small, medium and large-scale dance, drama, live art and street arts companies. It is by no means comprehensive as it is restricted to organisations available for international touring and that are considered to offer 'interesting, innovative' work.

## Resources

As part of its London: Diaspora Capital project, Cultural Co-operation lists 216 audio visual artist profiles searchable by artform, genre, culture or faith origin, country of origin and the London Borough in which they are based. Consult it at [www.culturalco-operation.org](http://www.culturalco-operation.org)

You'll find an archive of South Asian literature, art, theatre, dance and music by British based artists and organisations at [www.salidaa.org.uk](http://www.salidaa.org.uk). It's not comprehensive but has plans to grow.

[www.artvibes.org](http://www.artvibes.org) is an online resource for Black and minority ethnic arts, although it's intended to be used by audiences and participants. Again, it's not comprehensive.

Consult archives of past showcases organised by xtrax, including decibel showcases, at [www.xtrax.org.uk](http://www.xtrax.org.uk) They also host a directory of street artists.

*Mainstream Newsletter* contains profiles of 'culturally diverse' artists and practitioners in the East Midlands. Subscribe by contacting [mainstream@artstrainingcentral.co.uk](mailto:mainstream@artstrainingcentral.co.uk) or calling 0116 2425202.

London Dance has a directory of London based dance companies categorised by dance style at [www.londondance.com/content/99/directory/](http://www.londondance.com/content/99/directory/)

A list of Independent Theatre Council's 600-plus members is available at [www.itc-arts.org/index.php](http://www.itc-arts.org/index.php) but non-members can only search alphabetically. The Diversity Programme is a groundbreaking project that aims to increase the visibility of minority ethnic artforms in East England and to support Black, Asian and Chinese artists and performers. The site includes a good links section at [www.diversityprogramme-pace.org.uk](http://www.diversityprogramme-pace.org.uk)

Shisha, the contemporary South Asian visual arts and crafts agency, finds new artists to work with by putting advertisements in publications and on websites aimed at professional and semi-professional artists in general such as *a-n Magazine*. More information about the publication at [www.a-n.co.uk](http://www.a-n.co.uk) where there is also a good links section to UK and international artists' networks and professional development organisations.

*What's Apnaing* is a quarterly ebulletin produced by Audiences Yorkshire listing South Asian cultural events throughout the region. Sign up through the [www.digyorshire.com](http://www.digyorshire.com) website by joining the mailing list and ticking the 'South Asian Arts' box.

## Key words and their meanings

This is not a glossary – a list of words with definitions – because most of the vocabulary used to talk about cultural diversity is woolly at best and at worst a source of contention.

The vocabulary has changed over time: 'black' was once considered offensive but is now the preferred term when used as an adjective with an initial capital letter as in 'Black artist' but unacceptable when used as a noun, 'a black'. Some words, like 'race', have complex and contentious histories, with possible meanings that are rooted in discredited ways of thinking.

Words considered acceptable by some are seen as offensive by others. Young Londoners talking about identity said they thought 'minority ethnic' implied inferiority and disadvantage<sup>1</sup> but for others it is a preferred term. Within the arts, some terms have acquired a widely accepted usage that may be different from the formal definition ('cultural diversity' is one example). The very different terminologies used by the contributors to this book, all experts in their field, illustrate the problem clearly.

The solution is to be aware that whatever words you use may be open to misunderstanding. Whenever you work with a group or individual for the first time ask what terminology they prefer and agree a common vocabulary.

### Culture

Undergraduates write essays and academics write whole books about the meaning of culture. Raymond Williams mapped the way the word changed over the 18th and 19th centuries to come to mean 'a whole way of life, material, intellectual and spiritual.'<sup>2</sup> Ziauddin Sardar quotes a range of definitions including 'Culture is the learned behaviour of a society or a subgroup' (Margaret Mead) and 'Culture is simply the ensemble of stories we tell ourselves about ourselves' (Clifford Geertz). The most useful is probably his concluding definition: 'Culture seems to be (almost) everything'.<sup>3</sup> An individual's culture derives from their upbringing, education and social experiences and is a matter of choice.

### Cultural diversity

This phrase is not widely used outside the arts although the most celebrated definition was made in a speech in 1969 by the politician, Roy Jenkins: *'I do not think that we need in this country a 'melting-pot', which will turn everybody out in a common mould, as one of a series of*

*carbon copies of someone's misplaced vision of the stereotyped Englishman ... I define integration, therefore, not as a flattening process of assimilation, but as equal opportunity, accompanied by cultural diversity, in an atmosphere of mutual tolerance.'*

This marked an important shift towards a concept of social cohesion in which immigrants could integrate without losing their own national characteristics.

Within the arts 'cultural diversity' is used in different ways. The Museums, Libraries and Archives Council (MLA) defines it like this: *'Cultural diversity refers to the complex composition of society, made up of different interest groups which may be based on region, gender, generation etc and which have their own sense of history, values and ways of communicating.'*<sup>4</sup>

MLA recognises, though, that this definition may not be universally accepted and one of the self-assessment questions in its *Access for All* toolkit asks: *'Has your organisation developed a definition of cultural diversity and what it means for the organisation?'*<sup>5</sup>

Arts Council England has defined cultural diversity in a similar way to the MLA to include dimensions of age, disability,

ethnicity and sexual orientation, but its *Cultural Diversity Action Plan 1998–2003* focused specifically on 'African, Caribbean, Asian and Chinese Arts'. Similarly, decibel mentions a broad definition of cultural diversity but then narrows it down: *'In the context of decibel the term "culturally diverse" means ethnic diversity resulting from post-war immigration, with an increased focus on British artists of African, Asian and Caribbean descent.'*

This is a common approach: arts organisations and researchers refer to a holistic definition but then, for the purposes of the project, focus on ethnic diversity. Sometimes the broad meaning is termed 'diversity' to distinguish it from the narrower meaning intended for 'cultural diversity'.

But even this working definition is problematic, as Mary Clarke discovered when researching differences between audiences for culturally diverse work at mixed programme venues and those for the rest of the programme. Arts Council England, who commissioned the research, defined 'culturally diverse' as work by Black and minority ethnic artists, whereas several of the participating venues used a much wider definition encompassing events relating to other cultures such as flamenco, and all work featuring performers of Black and minority ethnic origin. Some venues

defined work as 'culturally diverse' if it had a feature that meant it could be marketed to what Clarke terms a 'culturally diverse audience'.

Unfortunately, the lack of a clear definition has led to the term being used inaccurately to mean both 'ethnic diversity' and the opposite, 'culturally specific'. It is used inappropriately as a euphemism for Black, Asian or Chinese or, even more inappropriately, as a group identity – 'a culturally diverse artist'. There is also a tendency to group together all ethnic identities under the umbrella of 'culturally diverse' and make the inappropriate assumption that all members of a 'culturally diverse audience', for example, are alike.

It is worth noting that Arts Council England has decided in future not to use the phrase 'cultural diversity' (see page 207).

### **Race**

Race was originally framed to describe significant biological distinctions between populations but this concept has been discredited because the differences actually consist of largely superficial physical characteristics. The divisions between 'races' come from society not biology. The British Council points out that the human race is a single race so terms like 'racial groups' are misleading. Even so, 'race equality' and 'race

relations' are in widespread official use and the Race Relations Act (1976) defines a racial group as:

*'a group of persons defined by reference to colour, race, nationality or ethnic or national origins'*

### **Ethnicity**

Like 'race', ethnicity is a social construct and, like 'cultural diversity', it defies simple definition. It is a fairly recent term. A report for the Department for Constitutional Affairs (DCA) comments that the word 'ethnicity' only appeared in the English language in the 1950s. The House of Lords made a ruling in 1983 in which they said essential features of an ethnic group were 'a long shared history and distinct culture' along with the following 'relevant' characteristics that may be present: 'a common geographic origin or descent from a small number of common ancestors; a common language; a common literature; a common religion and being a minority within a larger community'. Although this ruling refers to religion, quite often faith is excluded so descriptions of ethnicity focus on geographic origin even though for some, such as young people from Pakistani and Bangladeshi backgrounds, religion is a more important factor in their sense of identity.

The DCA report describes ethnicity as 'the essence of an ethnic group or the quality one must possess in order to belong to an

ethnic group'. It emphasises that ethnic identity is concerned with a sense of belonging, as opposed to separateness. Ethnicity is about the distinct identity perceived by the individual themselves, but also that perceived by others.

The term is frequently mis-used to mean 'non-white' with connotations of exotic, out of the ordinary and primitive in phrases like 'ethnic clothes' and 'ethnic restaurants'. Some of the contributors to this book, in particular marketing experts from outside the arts, use the phrase 'ethnic communities' to mean non-white communities. This, like the phrase 'non-white' itself, is widely considered to be inappropriate and even offensive because it implies that it is 'normal' to be white and everyone else is 'non-standard'. It also fails to recognise the huge ethnic diversity of white communities.

### **Ethnic minority, minority ethnic and BME**

These phrases are in widespread use as preferred terms, often specifically to refer to people who are not white. In addition to the issues around the word 'ethnic' described above, they are problematic because of the underlying assumption that the white population is numerically larger, which is not the case in many UK neighbourhoods. 'Minority' implies 'marginal' and also that 'White British' is not an ethnic group.

The issues are such that the Commission on the Future of Multi-Ethnic Britain decided to avoid using 'minority' and 'ethnic' altogether.

'Black and minority ethnic', was Arts Council England's preferred term in 2005. It shares all the problems of 'minority ethnic' and also implies that Black people are not part of an ethnic minority.

### Black and Asian

This is often used within the arts in phrases like 'Black and Asian audiences'. People of African and Caribbean origin often refer to their identity as 'Black' alongside more specific ethnic identities – British, Nigerian, Jamaican and so on. The British Council reports that, in contrast, 'Asian' is often considered unacceptably broad. Ziauddin Sardar, like many others, objects to the phrase because it 'lumps all ethnicities together' as 'not Western' (see page 45). Some commentators have also used 'Black' in a political sense as an umbrella term for all those of any ethnic origin who self-identify as discriminated against and excluded.

### Mainstreaming

Mainstreaming refers to the integration of good equal opportunities policy and practice into every aspect of an organisation's activities rather than it being seen as a bolt-on. See page 88 for Marie Gillespie and

Anita Sharma's discussion of the mainstreaming of multiculturalism in broadcasting.

### Multiculturalism

The well-respected campaigning charity Race for Racial Justice defines multiculturalism as: *'the belief that many different cultures should be encouraged and allowed to flourish in society and that services and facilities such as health, education, the arts, etc should be delivered in a way that embodies and promotes this belief.'*

Although still widely used, several of the contributors in this book discuss multiculturalism as a concept that has outlived its usefulness. They point out that within it cultural boundaries are seen as fixed and unchanging, people of ethnic minority origin are always defined by their ethnicity, and equality is seen within a hierarchy with 'majority' cultures as 'dominant' (see Ranjit Sondhi on page 46, Lia Ghilardi on page 54 and Jorella Andrews on page 141). Ziauddin Sardar comments that 'although multiculturalism is a great idea, it is still yesterday's ideal ... too fixated with containing and managing difference.' (see page 37).

## Notes and references

### Key words and their meanings

- 1 Johnsson, Emily, *In-between two worlds: London teenagers' ideas about identity, cultural belonging and Black history*, ALM London, 2004
- 2 Williams, Raymond, *Culture and Society*, The Hogarth Press, 1993
- 3 Sardar, Zaiuddin and Van Loon, Borin, *Introducing Cultural Studies*, Icon Books, 1999
- 4 [www.mla.gov.uk/action/learnacc/00access\\_02.asp](http://www.mla.gov.uk/action/learnacc/00access_02.asp)
- 5 *Access for All Self-Assessment Toolkit: Checklist 2 – cultural diversity for museums, libraries and archives*, MLA at [www.mla.gov.uk](http://www.mla.gov.uk)
- 6 [www.britishcouncil.org/diversity/race\\_terms.htm](http://www.britishcouncil.org/diversity/race_terms.htm), 11/8/2005
- 7 'Chapter 26: Respecting Cultural Diversity', *Information Meetings and Associated Provisions within the Family Law Act 1996: final evaluation report*, Department for Constitutional Affairs
- 8 Mandia v Lee
- 9 Johnson, 2004

## Audience Development Agencies

**Network** – the national audience development network  
[www.audiencedevelopment.org.uk](http://www.audiencedevelopment.org.uk)

**AMH (Hampshire)**  
01962 846962  
[www.amhonline.org.uk](http://www.amhonline.org.uk)

**Arts About Manchester**  
0161 238 4500  
[www.aam.org.uk](http://www.aam.org.uk)

**Audiences Central**  
0121 685 2600  
[www.audiencescentral.co.uk](http://www.audiencescentral.co.uk)

**Audiences London**  
020 7407 4625  
[www.audienceslondon.org](http://www.audienceslondon.org)

**Audiences North East**  
0191 233 3868

**Audiences Northern Ireland**  
028 9038 5224  
[www.artscouncilni.com](http://www.artscouncilni.com)

**Audiences Wales**  
029 2037 3736  
[www.audienceswales.co.uk](http://www.audienceswales.co.uk)

**Audiences Yorkshire**  
0870 160 4400  
[www.audiencesyorkshire.org.uk](http://www.audiencesyorkshire.org.uk)

**Glasgow Grows Audiences**  
0141 248 6864  
[www.gga4arts.co.uk](http://www.gga4arts.co.uk)

**Momentum Arts (Eastern region)**  
01223 500202  
[www.momentumarts.org.uk](http://www.momentumarts.org.uk)

**Smart Audiences (Surrey)**  
01372 825123  
[www.smartaudiences.co.uk](http://www.smartaudiences.co.uk)

**South West Arts Marketing**  
0117 927 6936/41  
[www.swam.org.uk](http://www.swam.org.uk)

**Sussex Arts Marketing**  
01273 882112  
[www.artsinsussex.com](http://www.artsinsussex.com)

**TEAM (Liverpool)**  
0151 709 6881  
[www.team-uk.org](http://www.team-uk.org)

**The Audience Business (Edinburgh)**  
0131 243 1430  
[www.tab.org.uk](http://www.tab.org.uk)

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