



Scottish **Arts** Council



Embracing difference

The Scottish Arts Council's Cultural Diversity Strategy gives our aims and objectives for the next five years.

Cultural Diversity Strategy

2002-2007

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The Scottish Arts Council champions and sustains the arts for Scotland

At the heart of the Scottish Arts Council is our work to develop the arts in Scotland and to fulfil our aims which are to:

- celebrate artists and artistic excellence;
- improve the quality of life for all through the arts;
- provide leadership in the arts for Scotland.

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Director's foreword

At the heart of the Scottish Arts Council is our work to develop the arts in Scotland and to fulfil our aims which are to:

- celebrate artists and artistic excellence;
- improve the quality of life for all through the arts;
- provide leadership in the arts for Scotland.

All our strategies build on the framework of the Scottish Executive's National Cultural Strategy, published in 2000, which set out objectives for the arts in Scotland which we are committed to taking forward:

- promoting creativity, the arts, and other cultural activity;
- celebrating Scotland's cultural heritage and its full diversity;
- realising culture's potential to contribute to education, promoting inclusion and enhancing quality of life;
- assuring an effective national support framework for culture.

Each strategy aims for artistic excellence embedded in a diverse and inclusive Scottish society, within the reach of all the people of Scotland, and respected by the wider world. We have consulted extensively with partners, stakeholders and audiences across Scotland to ensure that our work is as transparent and open as possible and to help stimulate a wider debate about the value of the arts in society.

Although the strategies demonstrate our plans for the arts in Scotland for the next five years, they may be affected by other factors such as the Department of Culture, Media and Sport's forthcoming review of its National Lottery strategy; evolving developments within the arts world; possible constraints on public spending; and, inevitably, unforeseen events. We undertake to consult fully on any major changes to the strategies.

This document forms part of a series of strategies which will eventually reflect the full depth and breadth of the Council's work, covering audience development, crafts, cultural diversity, dance, disability, drama, education, literature, music, new media and visual arts. All will be available in printed form and on our website (www.scottisharts.org.uk).

These strategies represent a bold statement of the Scottish Arts Council's commitment to creating the widest opportunities for Scotland's professional and potential artists and offering the best quality arts experiences to Scottish audiences. We hope that as many people as possible will read them and contribute to their further development.

Graham Berry
Director
Scottish Arts Council



↑ In June 2002 a huge number of revellers, including asylum seekers, celebrated the second annual North Glasgow International Festival in Sighthill. Photo: Colin Garvie/Centre Press

Introduction

This document outlines a five-year strategy for making cultural diversity an integral element of the arts funding system in Scotland. It is not exhaustive, but we hope it can facilitate understanding and provide further inspiration for the work in this area. The overall programme has been carefully developed to address three important elements of the right to creativity for people of diverse cultural backgrounds in Scotland.

These elements, visibility, capacity building and mainstreaming, are reflected in the Action Plan section of this Strategy and our Corporate Plan 2002-2007. The long-term strategic aim of these three headings is to increase the number and range of practising artists from culturally diverse communities; to improve access to a wide spectrum of arts and cultural activities for minority ethnic people and the general population of Scotland; and, crucially, improve employment opportunities in the arts for those from minority ethnic backgrounds.

In September 2000 the Scottish Arts Council approved a draft Cultural Diversity Strategy and, as a key action, supported a research project which ran throughout autumn 2001.

The research was 'primarily concerned with the arts in relation to Scotland's minority ethnic communities, particularly those from South Asian, Chinese, African and Caribbean backgrounds. It was also intended to give an overview of current provision as well as opportunities for future development.'

The Executive Summary of the research paper, 'Sharing the Spotlight', is included as Appendix I of this document. The research is explored more fully in the following section 'Context and key issues'.

The draft Strategy was reviewed in the light of the research findings and the Race Relations (Amendment) Act 2000. For example, the groups covered by the Strategy have been broadened to mean 'peoples of African, Asian, Caribbean, Chinese backgrounds, as well as refugees, asylum seekers and Travellers who have made Scotland their primary home'. The Strategy tackles the needs of a specific community, however, the Scottish Arts Council recognises the full range of diversity within Scotland's communities, whose needs have been addressed elsewhere. The research and this strategy do not cover Gaelic arts. This is because, unlike the groups covered, we have made significant investment in the infrastructure for Gaelic arts and we are continuing to work with others to support and strengthen the sector.

The term 'minority ethnic' is used in this document in two senses. The first refers to the four main visible minority groups in Scotland, whose low profile in the cultural industry is the primary concern of this Strategy. The second sense of usage is broader, and is aimed at reflecting the diversity of Scotland's minority communities. The familiar term 'Black', normally used in the second sense, has been avoided. This is on the grounds that it falls far short of capturing either the flavour or the complexity of the diverse make-up of the minority communities. Moreover it tends to draw attention to one particular minority ethnic group.¹ It is worth stressing that the choice of terminology here is reflective of the constant shift in the debate about identity, language and even ethnicity.

The term 'mainstream' is used to refer to agencies and organisations that are not primarily concerned with catering to the needs of minority ethnic groups. This term, too, is subject to ongoing shifts of meaning and interpretation.

The Scottish Arts Council is committed to the creation of a depth of culture which can truly lift the spiritual life of the nation

Context and key issues

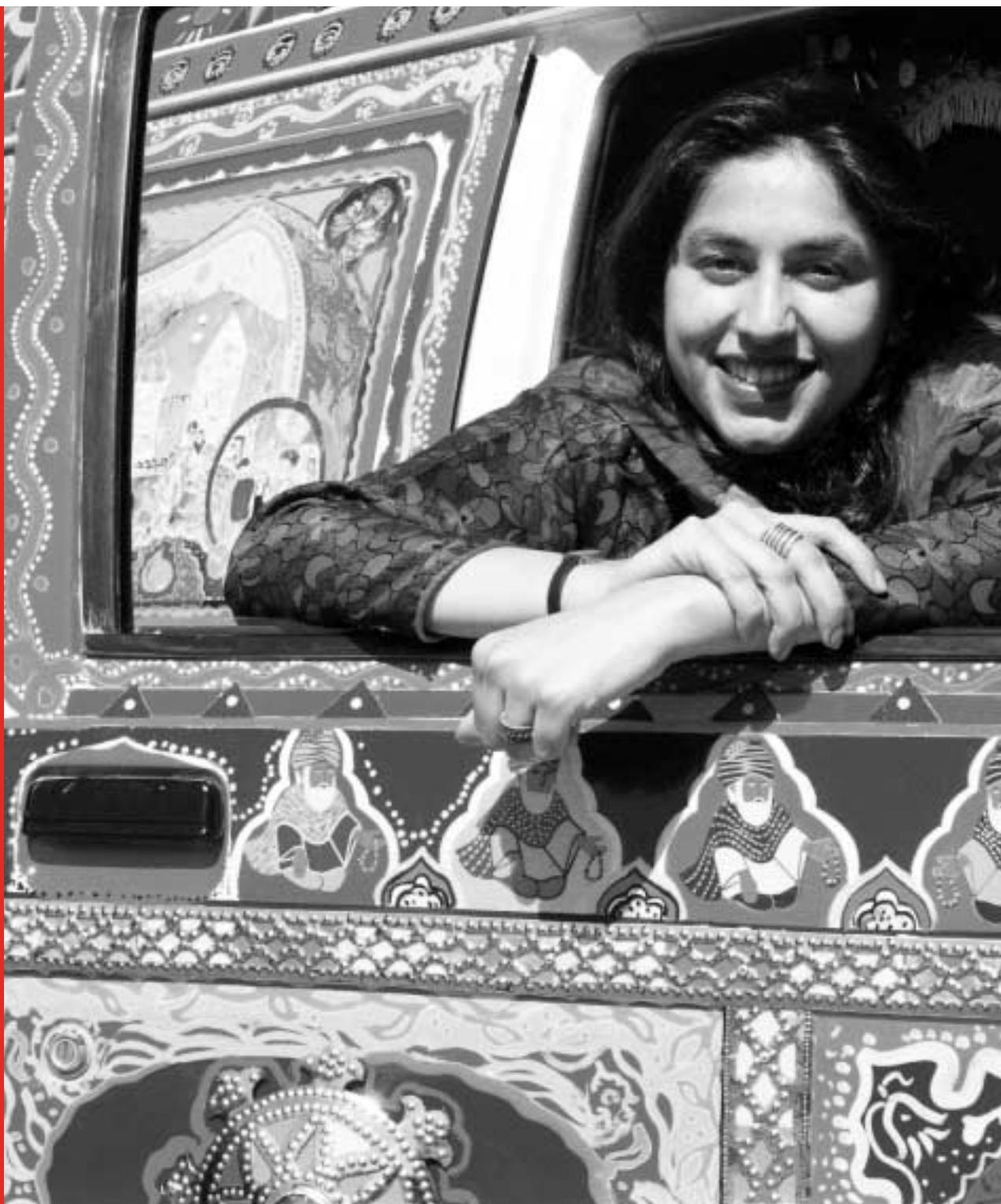
What is cultural diversity?

Cultural diversity is a difficult concept. The term encompasses a number of views and sentiments, some of which may sometimes sound contradictory. What cannot be denied, however, is that much of the term's positive usage is always set alongside an important aspiration, which is the respect for human dignity through the recognition of each person/group's cultural rights. A belief in cultural diversity, as a concept, could simultaneously mean a challenge to the conservative assumption about the idea of culture – any culture – as a unilinear process. Nevertheless, care must be taken not to interpret cultural diversity as the final act in the cultural process.

The Scottish Arts Council is committed to the creation of a depth of culture which can truly lift the spiritual life of the nation as it continues to improve the quality of its heritage. But we also accept the challenge of hybridity (ie a free blending of influences and traditions) through

general participation. We regard this as perhaps the only basis through which a 'creative diversity' can emerge. This approach also echoes the recommendation by UNESCO that cultural diversity has to be addressed 'by taking into account different perceptions and its historical dimensions, in order to reach the necessary consensus that would allow us to move from theory to practice.'²

Taking the historical dimensions of cultural diversity into account is particularly useful as a way of addressing the 'hostile visions of racial separation, unfairly favoured minorities and a terminally divided society'³ that are often raised in debates about cultural diversity. For all the power and emotions generated by this hostile vision, its weakness lies in its one-dimensional approach to the idea of culture. Cultural diversity, even when attributed to latter-day non-white immigrants, goes deeper and certainly means more than a validation of every practice described as cultural.



← Salaam Truck
Project Glasgow.
Photo: Neil Miller

Immigration and cultural diversity

The period since the end of the Second World War has been one of extraordinary change in the United Kingdom. Most notable has been the increase in immigration to Britain from all parts of the former British Empire. The period between 1945 and 1965 in particular saw a huge increase in the number of immigrants from the Indian subcontinent, the Caribbean, Africa and other parts of Asia. In the 1970s, immigrants from

places as far flung as the Maghreb, the Gulf States and Latin America also arrived in larger numbers than hitherto. To the same extent that post-war, post-Empire immigration has had considerable impact on the economic and social life of Britain, it has also served as the context for a pluralism that has to this day continued, however problematically, to look beyond an all-white British homogeneity.

Everyone who lives in Scotland will be able to tap into their creative potential without any form of obstacle or prejudice

Scottish context

Cultural diversity in the wider Scottish context means, fundamentally, that everyone who lives in Scotland will be able to tap into their creative potential without any form of obstacle or prejudice, and thus be in a position to add their creative best to the everyday making of our national culture on the basis of equality.

Although Scotland has continued to maintain a national distinctiveness within an overall UK political framework, it nonetheless has been transformed in equal measure by immigration and other social changes. Indeed, while Scotland traditionally retained its strong European links, both culturally and intellectually, in the days of British Empire, it was the infrastructure of the Empire which gave it the largest platform for sharing its experiences and achievements with the wider world.

The National Cultural Strategy, published in 2000 by the Scottish Executive, asserts that Scotland's culture 'has developed and been shaped over many years by the experiences of Scotland's inhabitants and their contacts with others' (page 6). The document also states that 'continuous migration both into and out of Scotland has enriched our culture and widened horizons and aspirations.' In a clear placement of emphasis on a common citizenship, the National Cultural Strategy asserts emphatically that the 'experience and history of all Scotland's citizens are the key ingredients which make our culture distinctively Scottish.'

The view of the National Cultural Strategy is reinforced by the fact that within non-white immigrant communities in Scotland, it is possible to trace between

two and three generations of people born in this country who have no political/national identity other than Scottish. Like the descendants of late 19th- and early 20th-century white immigrants from especially East and some West European countries, these descendants of non-white immigrants have also become part of the Scottish landscape.

The cultural rights of such descendants ought to be recognised and respected as part of the richness that defines Scottish society. In so doing, they will be guaranteed respect and a role in the everyday making of culture in Scotland. In administrative and political terms, cultural diversity also means the search for an ethical framework against institutionalised discrimination on the grounds of race, religion, colour, gender or social affiliation.

The policy-in-making had already anticipated mainstreaming as the goal for arts funding in Scotland before the Race Relations (Amendment) Act 2000 became law. The Act and the 'General Duty to promote racial equality',⁴ demand that the Scottish Arts Council as a public body promotes racial equality. The Act also requires organisations such as the Scottish Arts Council to ensure that all the organisations that they fund (which undertake functions of a public nature) meet the requirements of the General Duty.⁵

Changing landscape

According to the 1991 UK Census, the minority ethnic population represents 1.25% of Scotland's total population. The largest groupings are from the Indian subcontinent, other parts of Asia, Africa and the Caribbean. Further analysis of

→ Asian arts are showcased at the Edinburgh Mela.
Photo: Marius Alexander

→ Part of the Dushehra festival organised by the Scottish Indian Arts Forum.
Photo: Marius Alexander

Census data reveals that 46% of the minority ethnic population is born in the UK. The percentage of those born in the UK differs across each ethnic group: Black Caribbean (55.6%) Black African (22.8%) Black Other (69.82), Indian (46.2%), Pakistani (53.3%) and Chinese (46.2%).⁶ 80% of the minority ethnic population is under the age of 40 compared to 54.8% of the majority population.⁷

These figures have continued to increase with an ever-expanding diversity in the composition of the minority ethnic community. For example, asylum-seekers and refugees from several countries,

including Afghanistan, Kosovo, Sudan, Somalia, Eritrea, Iran, Iraq, Russia, Georgia, Estonia and Chile have in recent times become part of the population.⁸ Nationality apart, these groups are made up of people having distinct cultural entities. Travellers are also recognised by the Commission for Racial Equality as a minority ethnic group. The Commission estimates that in 10 years' time, 40% of all under-25s in key urban areas of the UK will be from a visible minority.⁹

These demographic details suggest that Scotland, like the rest of the UK, is moving inexorably towards a new

pluralism. The increased assertiveness by members of the minority ethnic communities in civic life over the past 15 years also illustrates this progression.

Our objective therefore is not diversity as a new form of cultural activism, but the promotion of equity and freedom of choice as the core basis for funding and appraising the arts across Scotland. We anticipate a relationship in which the Scottish Arts Council, its partners (notably funded organisations) and other cultural agencies throughout Scotland work jointly to improve and sustain equality of opportunity in the cultural industries for people from diverse backgrounds.





Minority ethnic community and arts participation in Scotland

The National Cultural Strategy acknowledges, as pointed out earlier, that 'Continuous migration both into and out of Scotland has enriched our culture and widened horizons and aspirations'. Therefore, it will come as a surprise that members of the minority ethnic community hardly command any attention in the management, artistic programming and audience development programmes of funded arts institutions across Scotland.

The research commissioned by the Scottish Arts Council into the artistic needs and aspirations of the minority ethnic population in Scotland¹⁰ found, for example, that while there is a significant interest in participation in the arts by members of the minority ethnic communities, a perception of lack of opportunities, economic disempowerment, racial and cultural discrimination continue to hold them back from doing so. The research

Continuous migration both into and out of Scotland has enriched our culture and widened horizons and aspirations

← *Oily Cart's Under Your Hat* at the Macrobert.
Photo: Kevin Low

→ Celebrating diversity can link cultures.
Photo: Marius Alexander

reports a widely held view within the minority ethnic communities that the practices of the existing mainstream arts institutions are organised in such a way that they safeguard only the interests and aspirations of the mainstream white community.¹¹

Because of the history of immigration of the different minority ethnic groups, the general attitude towards the arts from within the communities is on the whole more structured and diverse than is obvious. For example, the idea of arts as a repository of cultural identity or the link to what each group perceives as its 'heritage' and 'tradition' is pervasive, but so is the perception of art as an expression of creativity and freedom, often by an individual. This latter view is especially strong among members of second- and third-generation immigrants. But overall, the general feeling within the minority ethnic community is that visibility in the arts environment will 'raise their self-esteem and enable them to operate from a position of cultural strength in a society that is often perceived

to be racist'.¹² In particular, they would like to see people from diverse backgrounds as practitioners in the arts sector.

Also, a study of how frequently people of minority ethnic backgrounds in Scotland attend art events, for example, concluded that the process of increasing the diversity of audiences required a long-term commitment by organisations.¹³ The study suggested a widening of the definitions of art, through consultation with and participation by minority ethnic communities.

Because of the complexity of the issues involved, there is always the tendency to overstate the obvious. Nevertheless it is true to say that arts organisations in Scotland have been slow to stimulate their programmes with a view to accommodating a diversity of artists and audiences. Many of the activities in this area are carried out mainly at the grassroots level, on a voluntary basis and at a level of funding that is inadequate to support any meaningful continuity or building of infrastructure.



It is impossible to address issues of cultural diversity in the arts without connecting them to the idea of social justice

Analysis of the economic position of the minority ethnic population reveals some crude indicators of apparent achievement, on the one hand, and reveals the reality of under-representation on the other. For example, the proportion of members of the Indian, Black and Chinese communities in Social Class 1 (professional) is significantly greater than the white majority.¹⁴ However, analysis of employment status and patterns reveals a very different picture: a significant proportion of the minority ethnic population is self-employed, and employment is limited within a narrow range of occupations, including distribution, catering, hotels and repairs industries.¹⁵

As for the cultural sector, an analysis of employment in the arts and cultural industries in Scotland, based on the 1991 Census, concludes that ‘the small number of individuals from ethnic groups

represented in cultural occupations (just 220 people in total) prevents detailed analysis’.¹⁶ The report states further that ‘individuals from ethnic minority groups were not represented in half of all cultural occupations. In those cultural occupations where minority ethnic groups were represented, the highest proportion [of 220] was found in “architects” (29%) and “actors, entertainers, stage managers, producers and directors” (24%)’.

To put all the statistics and findings above into a proper context, it means that there needs to be change in the way that the arts environment in Scotland operates. Many arts bodies and organisations speak regularly of developing new audiences and carrying out projects aimed at improving access, yet few of these organisations appear to have specifically targeted the minority ethnic communities.

↓ Diversity projects help bring communities together.
Photo: Marius Alexander

→ The Edinburgh Fringe draws enthusiastic crowds from around the world.
Photo: Antonia Reeve



It is true of course that there is no dearth of interest in encouraging foreign non-white artists/artistes and organisations to visit Scotland. Some of the most renowned non-white writers are invited regularly to the Edinburgh International Book Festival.

Performing groups from Latin America and Africa appear spasmodically at the Edinburgh Fringe Festival, while a number of organisations, such as the Edinburgh Mela, the Scottish Indian Arts Forum, and the Glasgow-based Scottish Academy of Asian Arts, have periodically endeavoured to bring in visual and performing artists from many parts of Asia to Scotland. However, few arts organisations or events managers have been able to embrace cultural diversity in a way that would make members of the home-based minority ethnic population visible as

producers in the arts sector. Those who do, tend to see diversity as closely bound with a wider European and North American representation of culture.

Cultural diversity as social inclusion

It is impossible to address issues of cultural diversity and unfettered participation in the arts without connecting them to the idea of social justice. The rebirth of the Scottish Parliament in 1999, after nearly 300 years, created a basis for reappraising the pluralism at the heart of the modern nation. The need to harness this pluralism is best demonstrated in how the issue of social justice has been made an overarching concern in the work of the Parliament and of the various departments of the Scottish Executive. A denial of participation or presence in the cultural environment,

either through error of omission or commission, is clearly an act of exclusion. In the case of minority ethnic communities, for example, institutional as well as organisational indifference are as much a limiting factor for participation as poverty or poor education. Notwithstanding that social exclusion often has more than one cause, the Scottish Arts Council, as a cultural institution, acknowledges its public duty to expand participation in the cultural sphere.

Femi Folorunso
Arts Development Officer
Scottish Arts Council

1 See Scottish Executive (2001) Making it real: a race equality strategy for Scotland Edinburgh: Scottish Executive
2 UNESCO, 'Meeting of the Experts Committee on the Strengthening of UNESCO's role in the promotion of cultural diversity in the context of Globalization', Paris, CLT/CIC/BCI/DC.DOC 8
3 Arts Council of England (2001) Framework for Change, London: ACE
4 Commission for Racial Equality, 'The General Duty to Promote Racial Equality', London: CRE, 2001. See Also 'Making it Real: A Race Equality Strategy for Scotland' (Scottish Executive, 2001)
5 More information on this can be obtained from the Scottish Arts Council Help Desk.
6 Bailey, N; Bowes, A and Sim, D, (1997) 'The demography of minority ethnic groups in Scotland.' In Bowes and Sim, Perspectives on Welfare. Aldershot: Ashgate (it is worth noting that since population figures are not normally updated during intercensal period, no accurate information on the minority ethnic population is currently available apart from the 1991 Census figures, nor will be available until the 2001 Census data is published.

7 ibid
8 Macaskill, S; and Petrie, M (2000) I didn't come here for fun...Edinburgh: Scottish Refugee Council and Save the Children
9 Chris Arnot, 'Altered Images', The Guardian (G2), 31 October 2001, G2, pp2-3
10 Netto, G; Patrizio, A; Pilgrim, S; and MacEwen, M op cit
11 ibid
12 ibid, p.18
13 The Audience Business, Ethnic Minorities and the Arts (2001) Edinburgh: Audience Business
14 Dalton, M and Hampton, K (1994) Scotland's ethnic minority community 1991 A Census Summary Scottish Ethnic Minorities Research Unit Fact Sheet No 1, Glasgow Caledonian University
15 ibid
16 Galloway, S; O'Brien, J and Feist, A, Employment in the arts and cultural industries in Scotland: an analysis of the 1991 Census, Edinburgh: the Scottish Arts Council, 1995 p.36

The Action Plan reflects the recommendations of the recent research 'Sharing the spotlight: increasing access and participation in the arts by Scotland's minority ethnic communities'. It is organised under the Scottish Arts Council's three corporate aims, which are to:

- celebrate artists and artistic excellence
- improve quality of life for all through the arts
- provide leadership in the arts in Scotland



← Bashabi Fraser,
poet and writer.
Photo: Shannon Tofts

Celebrate the artists and artistic excellence							
Aim	Objectives	Actions	02/03	03/04	04/05	05/06	06/07
Outcome	Objectives	Actions					
The diversity of arts in Scotland is extended	Increased visibility of artists/arts organisations from minority ethnic backgrounds.	Support Year of Diversity 2002.	•	•	•	•	•
		Increase involvement in conferences, working groups, publications, networks and study visits.	•	•	•	•	•
		Investigate within relevant artforms, means of support for arts activities in languages other than English.	•	•	•	•	•
		Ring fence funds within Professional Development Fund and other funds to support traineeships and mentoring within mainstream arts organisations.	•	•	•	•	•
Established minority ethnic artists, technicians, administrators and organisations are integrated into network of mainstream provision.	Mainstreaming of artists/ artistic traditions and arts organisations from minority ethnic backgrounds.	Support strategic capital investment for arts organisations from minority ethnic backgrounds in partnership with local authorities.	•	•	•	•	•
		Support core funded organisations (CFO) with training and advice.	•	•	•	•	•
		Revise CFO funding agreements to reflect obligations under the Race Relations (Amendment) Act (RR(A)A).	•	•			
		Support artform sectors through development funds to achieve mainstreaming.	•	•	•	•	•

Improve quality of life for all through the arts							
Aim	Objectives	Actions	02/03	03/04	04/05	05/06	06/07
Outcome	Successful establishment of at least three artistically and operationally confident CFOs in the minority ethnic community.	To support transition from voluntary to professional organisations.	•	•	•	•	•
Measured increase in numbers of young people demonstrating active arts enjoyment	Work in collaboration with education agencies and local authorities to ensure that the profile of artists and arts organisations from minority ethnic backgrounds is raised in arts and education.	Ensure Cultural Co-ordinators programme represents and supports cultural diversity.	•	•	•	•	•
Evidence of increased involvement of minority ethnic community as attenders and participants in the arts.	Increase opportunities for arts participation by minority ethnic communities.	Ensure Education Forum represents and supports cultural diversity in arts and education.	•	•	•	•	•
	Work with partners to champion attendance and participation for and with groups and individuals from minority ethnic backgrounds.		•	•	•	•	•
	Research the attitudes and tastes of minority ethnic audiences and participants. Disseminate findings.						

Provide leadership in the arts in Scotland							
Aim	Objectives	Actions	02/03	03/04	04/05	05/06	06/07
Outcome							
How well Scottish Arts Council is judged by artists to identify their needs	Ensure that Scotland is recognised as a vibrant environment for arts and a place where the right to creativity of all citizens is upheld and given demonstrable support.	<p>Ensure artists and arts organisations from minority ethnic backgrounds have regular access to information and advice on arts funding.</p> <p>Encourage awareness of needs and opportunities of artists/audiences from minority ethnic backgrounds.</p>	•	•	•	•	•
		Promote funding roadshows and collaborate with organisations such as Arts and Business and Voluntary Arts Network.	•	•	•	•	•
		Hold a conference on cultural diversity in Scotland.	•				
Representation on the Scottish Arts Council and committees which reflects the diversity of Scottish society	Ensure that the Scottish Arts Council is recognised as adopting best practice in the promotion of diversity.	Improve representation of people from minority ethnic backgrounds on the Scottish Arts Council, committees and boards of CFOs.	•	•	•	•	•
		Review the Scottish Arts Council's recruitment procedures to encourage more applications from candidates from minority ethnic backgrounds.	•	•	•		
		Revise the Scottish Arts Council's induction pack (staff/committees) to reflect the cultural diversity policy and RR(A)A.	•	•	•	•	•
		Provide race relations training for all Scottish Arts Council's staff and committees.	•	•	•	•	•

Appendix 1

An Executive summary of the research paper ‘**Sharing the spotlight: increasing access and participation in the arts by Scotland’s minority ethnic communities**’ by Gina Netto, Andrew Patrizio, Sophie Pilgrim and Martin MacEwen

As part of the process of developing its Cultural Diversity Policy (CDP), [this Policy informed the Scottish Arts Council Cultural Diversity Strategy] the Scottish Arts Council commissioned the Scottish Ethnic Minorities Research Unit/Edinburgh College of Art to conduct a study to investigate issues related to increasing access and participation in the arts by, with and for Scotland’s minority ethnic communities. The study considers key issues which are central to the development of a cultural diversity policy and formulates recommendations directed towards increased access and participation in the arts by these communities.

Background to the study

The Scottish Arts Council’s developing cultural diversity policy is intended to support art by, with and for Scotland’s minority ethnic communities. Several developments have raised the prominence of the issues relating to the social inclusion of minority ethnic groups in Scotland over recent years. This includes the Scottish Parliament’s commitment to follow up the Stephen Lawrence Inquiry Report through scrutiny of all public services for institutional racism, defined in the report as:

The collective failure of an organisation to provide an appropriate and professional service to people because of their colour, culture or ethnic origin. It can be seen or detected in processes, attitudes and behaviour which amount to discrimination through unwitting prejudice, ignorance, thoughtlessness and racist stereotyping which disadvantage minority ethnic people (Sir William MacPherson, Stephen Lawrence Inquiry Report, 1999, London HMSO, paragraph 6.34, p.28).

The Race Relations Act 1976 has been significantly strengthened and extended by the Race Relations (Amendment) Act (2000) [RR(A)A]. The main provisions are to outlaw racial discrimination in all public authority functions (with certain limited exceptions) and a general duty to promote racial equality by all public bodies. It also gives the government power to impose specific duties on public bodies to promote race equality and to the Commission for Racial Equality (CRE) to enforce those specific duties. The Scottish Arts Council is included as a public body by an Order under section 71.

According to the CRE guidance (April, 2001), the aim of the general duty is to ‘mainstream’ elimination of racial discrimination and promotion of racial equality by making these an integral part of the way public functions are carried out. ‘Mainstreaming’ is defined by the Scottish Executive as: ‘Making sure an equality perspective is part of the everyday work of government, involving policy matters across all government departments, as well as equality specialists and external partners.’ (Scottish Executive, 2001:5)

In the arts sector in Scotland, efforts to increase cultural diversity are part of a wider development that seeks to increase access to the arts for all and to support artists from diverse social, economic and cultural backgrounds across the arts sector in Scotland and other parts of the UK.

Minority ethnic population in Scotland

According to the 1991 Census, the minority ethnic population in Scotland is 62,634 (1.25% of the total Scottish population). The three largest groups are the Pakistani (34%), Chinese (17%) and

Indian population (16%). Other groups are Black African, Black Caribbean and Black Other populations (terms used by the Census) and smaller groups such as Fijians and Mauritians and those of mixed race parentage. Asylum-seekers and refugees from several countries (including Kosovo, Afghanistan and Iraq) and Travellers also form part of the minority ethnic population.

Analysis of spatial distribution reveals that the minority ethnic population is largely urban and concentrated in Scotland’s four main cities, with one in three living in Glasgow. However, the population is also widely dispersed: the lowest percentages are found in the Borders, Shetlands, Western Isles and Orkney, and the Chinese population is represented in every Scottish local authority area.

Scope and aims of the research

The current study is the first major study investigating arts provision in Scotland; while it explores issues central to the development of a cultural diversity policy, it is not intended to provide a comprehensive overview of all relevant aspects. It is a qualitative study, mainly concerned with Pakistani, Chinese, Indian, and African communities in Scotland.

We acknowledge that while other groups, including asylum-seekers and refugees, Travellers and religious and faith communities are present in Scotland and may share similar experiences in relation to access and participation in the arts, considerable diversity exists between them which is beyond the scope of this research. It is also recognised that there is considerable variation within the groups studied in terms of country of origin, language and religious beliefs.

The research aims to:

- **examine access to the arts for audiences, participants and artists from culturally diverse backgrounds;**
- **assess the current support for and infrastructure of culturally diverse arts activity in Scotland;**
- **inform the planning and development of a policy on the support of work by, with and for people from minority ethnic communities in Scotland.**

Main Findings

Minority ethnic communities

The main findings emerging from discussions with participants from minority ethnic communities are that:

- considerable diversity exists between and within minority ethnic communities in their artistic interests;
- generational differences in artistic interests and aspirations are apparent within each minority ethnic community;
- opportunities to access art associated with minority ethnic cultures are limited mainly due to scarce provision;
- currently, most arts provision which is associated with minority ethnic arts cultures is undertaken by volunteers.

Minority ethnic organisations

The main findings emerging from interviews with minority ethnic organisations are that:

- the aims of minority ethnic arts organisations vary. Organisations interviewed can be divided into three types: ‘cultural’ (those concerned with maintaining a cultural inheritance); ‘arts led’ (those concerned primarily with art for its own sake); ‘art therapy’ (those concerned with using the arts for healing purposes);
- artistic activities organised by such organisations were diverse, attracting a wide range of participants;

- a major gap which was identified was the lack of an appropriate venue for organising classes and rehearsals;
- the lack of funding for salaried posts in minority ethnic organisations is a major barrier to growth. Minority ethnic arts organisations which have no paid staff have little chance to develop, and to compete on equal terms with other organisations which employ paid staff.

Artists of minority ethnic origin

The main findings from interviews with artists from a minority ethnic background are that:

- there are clear views on the value and relevance of cultural diversity in the arts in Scotland, and of the links between ethnic and cultural identity and the arts;
- the artists consulted for this research did not want to be primarily identified as coming from a minority ethnic group and wished to be recognised for the value of their work. However, some felt that targeting of funds might be necessary to ensure access to financial support;
- the artists interviewed expressed a keen desire for greater visibility of their work through more opportunities for promoting their work along with other Scottish artists. There was also a desire for more inclusive events.

Local authorities and mainstream organisations

The main findings emerging from interviews with local authorities and mainstream arts organisations are that:

- significant variations exist in the approach taken by local authorities in relation to supporting cultural diversity in the arts. To some extent, but not universally, this was related to the concentration of minority ethnic people living in the area;

- all the mainstream organisations consulted had examples of productive and creative collaborations with minority ethnic communities, although on different levels of engagement;
- few mainstream organisations had specific targets or goals in relation to minority ethnic communities;
- it was generally agreed that there were considerable opportunities and potential for expanding work with minority ethnic communities and in widening the programme mix.

From the Scottish Arts Council

The main findings emerging from discussions with Scottish Arts Council staff and committees are that:

- the Scottish Arts Council's cultural diversity policy is a clear statement that it is important for the Scottish Arts Council and other stakeholders to support cultural diversity in the arts;
- it is important to review the Scottish Arts Council's funding allocation process to ensure equal access to funding for all;
- it was perceived to be important for a mainstreaming approach to exist alongside a targeted approach in implementing the policy;
- funded initiatives related to culturally diverse provision which were perceived to be successful had closely involved minority ethnic communities;
- perceptions as to what constituted 'success' varied, including the impact of the event and the quality of support received to put on the event;
- there was potential for the Scottish Arts Council to play a consciousness-raising role and to support, encourage and create a framework for increased participation in the arts in general by minority ethnic communities;

- there was a perception that some Scottish Arts Council core funded organisations currently did not sufficiently promote cultural diversity, and could be required to do so through conditions attached to the funding agreements;
- audience development was perceived to be a critical element in the successful implementation of the policy;
- the reliability of monitoring data on minority ethnic applicants was perceived to be variable.
- several quantitative and qualitative performance indicators were identified for assessing the success of the policy including an increase in the number of minority ethnic applications, an increase in the funding allocated to minority ethnic organisations or individuals and increased awareness of art associated with these communities by the general public.

Recommendations

The main recommendations emerging from the study are presented below.

Development of the draft cultural diversity policy

In developing its draft cultural diversity policy, the Scottish Arts Council could consider:

- situating the policy within the current social and political agenda which has recognised and sought to address the existence of institutionalised racism in Scottish public institutions;
- the revised framework now provided by the Race Relations Act 1976 as amended by the RR(A)A, and the inclusion of the Scottish Arts Council as a public body by an Order under section 71, which reinforces the need to mainstream support for arts by, with and for minority ethnic communities, within the various functions of the

Scottish Arts Council, as well as other public agencies providing public support, notably local authorities. In essence, this will require the setting of objectives and their monitoring and review. Accountability by way of regular reporting should also be considered as part of the developing response to the general and specific duties placed on public bodies.

Developing a strategic approach to funding

In developing a strategic approach to funding art by, with and for minority ethnic communities, the Scottish Arts Council and other funding bodies could consider:

- reviewing funding criteria and conditions for applications
- the implications of the current heavy reliance on volunteers in minority ethnic organisations;
- the need for capacity building in minority ethnic organisations at various stages of development;
- the need to more actively promote funding opportunities to minority ethnic communities.

Capacity building

The Scottish Arts Council and other funding bodies could consider the development of a strategy for sustained and long-term development of minority ethnic arts which is:

- underpinned by adequate resources;
- informed by knowledge of the full range of artistic activity in minority ethnic communities;
- supported through the provision of core funding for selected minority ethnic organisations;
- encouraged through funding mechanisms which allow for the participation of those of differing levels of ability and interest.

Role of mainstream arts organisations

The Scottish Arts Council and other funding bodies could consider how mainstream arts organisations can be supported in implementing the cultural diversity policy through:

- consulting with minority ethnic communities in the content and design of their programmes;
- planning joint initiatives with minority ethnic artists and organisations;
- promoting minority ethnic arts within existing programmes of artistic activity.

Audience development

Funding bodies could consider ways of supporting audience development to increase the audience base for arts with, by and for minority ethnic people through the development of a strategy which:

- is underpinned by research which identifies potential barriers and factors, including cultural tastes and interests, which would encourage attendance;
- supports mainstream and minority ethnic arts organisations by centrally co-ordinating information about current and forthcoming arts activities and events.

Support for artists living in and visiting Scotland

The Scottish Arts Council and other funding bodies and mainstream arts organisations could consider supporting minority ethnic artists living in Scotland through:

- inclusion of their work in mainstream programmes and venues;
- enhancing opportunities for collaborating with other artists;
- funding mechanisms which include targeted support that could give the individual artists the confidence to freely choose the cultural context in which they want to work;

- the provision of opportunities for networking.

Representation on decision-making bodies

Funding bodies could consider greater representation of suitably qualified minority ethnic people on decision-making bodies to:

- ensure that the composition of these bodies reflects a multi-cultural population;
- contribute to informed decision-making;
- facilitate the application of equal opportunities policies.

Professional development and training

The Scottish Arts Council and other funding bodies could consider:

- the implications of the RR(A)A for training and development in the arts sector and in their own practice;
- the development of effective measures for ethnic monitoring of funding mechanisms;
- the development of appropriate performance indicators.

About the study

The methodology employed consisted of focus group discussions with individuals from Scotland's four main minority ethnic groups and the Scottish Arts Council staff and committees, and interviews with representatives from minority ethnic organisations, artists from a minority ethnic background, selected local authorities and mainstream arts agencies. A short postal survey of local authority arts departments was also conducted. Fieldwork took place between September–November 2001.

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