

Finance and General Purposes Committee
Arts and Recreation Committee
Ethnic Arts Sub-Committee
Ethnic Minorities Committee
Schools Sub-Committee

Report () by the

Director of Recreation and the Arts
Principal Race Relations Adviser

P.V.

Item	
ANTI-RACIST FILM PROGRAMME FOR SCHOOLS AND COMMUNITY EVALUATION REPORT	

RECOMMENDATIONS -

That this report be received.

RA/REU/JG/5014

ANTI-RACIST FILM PROGRAMME

EVALUATION REPORT

BACKGROUND

- 1 The Anti Racist Film Programme (ARFP) was organised as one of a series of Arts events to complement the GLC's Anti-Racist Year. Detailed proposal for the Programme was outlined and agreed in Report AR 1785.
- 2 The idea for such a programme was born out of the enthusiasm, ideas and suggestions which resulted from the Third Eye Film Festival organised in 1983. Much of that interest came from people who work with children (teachers, youth workers, etc.), and thus it was felt that a programme open to schools and youth groups would be a particularly useful way of promoting the use of film with such groups. The Inner London Education Authority had asked Schools to develop Anti-Racist Policy Statements and it was felt that films and discussion around that theme could assist them in developing their work in that area. Many of the community venues and youth clubs and libraries would have the opportunity to screen films for their local audiences and the community cinema circuit could heighten the profile of a whole range of work from film makers in the UK and abroad, which may not normally be exhibited. These screenings took place between November '84 and March '85, with a concentration of schools screenings in January, community venues screenings in February and community cinema screenings in March '85.
- 3 The proposal was to present a series of films whose central concern was Anti-Racism, and in an artistic context, irrespective of whether they had been made by black or white film makers. Films were to form the centrepiece of the programmes and where possible film makers were to be invited to discuss their work directly with students and other audiences.
- 4 A Conference was to be organised to discuss issues around Race and the Cinema in general, and the development of the Black Film Sector as a challenge to the status quo specifically.

CONSULTATION PROCESS

- 5 Black film makers working in London were invited to meetings held at the GLC to discuss the nature of the programme and their involvement in the programming process and the discussions after the films. The initial response to this request was enthusiastic but only a nucleus of those expressing support were available to meet and participate in the selection process.
- 6 A number of ILEA officers were contacted for permission to invite ILEA schools to have screenings. Contact was made with the ILEA Multi-Ethnic Inspectorate to solicit their assistance in effectively distributing the details to schools and to see if there was any possibility of co-operation between any of the units within the Multi-Ethnic Support Services and the Film Programme. Permission was finally granted after a very long period from the Education Officer and the attached memo was sent out with our letter to schools. (See Appendix II)

- 7 Consequently contact was made with the following:- Divisional Officers, Education Liaison Officers, the Anti-Racist Strategies Team, Primary Curriculum Development Teams were consulted as were the Afro-Caribbean Educational Resource, (ACER) Project and the Centre for Multi-Ethnic Education, MRO for education resources relating to the Asian Culture, ILEA's Head Media Resources Officer, and ILEA's Film Studies Course Co-ordinator.
- 8 A screening of the films selected for use in Primary Schools was arranged at the GLC in January, and Primary School teachers who had expressed interest in having the programme, ILEA personnel mentioned above (including the Multi Ethnic Inspectorate) were invited to see the films. Their comments on the films and how they could be used with children were particularly useful.
- 9 A meeting with all the venues involved in the Community Cinema part of the programme was held to discuss detailed scheduling/programming/publicity/ticket prices and other arrangements.
- 10 Meetings were also held with members of the Irish Turkish and the Jewish Film Communities who were able to identify suitable films to be included in this sort of programme.

PROGRAMME STRUCTURE AND FORMAT

- 11 The programme was structured to include 3 main sections:-
 - (a) Community Cinema Programme
 - (b) Community Venues Programme (Youth Clubs, Community Centres, Libraries, etc.)
 - (c) Schools Programme (Secondary and Primary)
- 12 Schools and Community Venues all over the Greater London area were invited to have screenings via an initial circular letter, and those who responded favourably were contacted to discuss programme details. The numbers initially responding were:-

Primary Schools	-	39
Secondary Schools	-	66
Community Venues	-	69
- 13 A number of Community Cinemas or Cinema Spaces were selected to reflect a London-wide geographical spread. The venues were:-

Battersea Arts (Wandsworth)	Phoenix (Enfield)
Cinema Action (Camden)	St Matthews Meeting Place (Lambeth)
Rio Cinema (Hackney)	
Everyman (Camden)	Montague Hall (Ealing)
Four Corners (Tower Hamlets)	Jackson's Lane (Haringey)
	Havelock Hall (Hounslow)

- 14 The programme featured 35 and 16 mm, Video and tape slide, fiction films and documentaries. A long list of 30 or 50, (not mutually exclusive) titles were drawn up for each of the 3 main categories of the programme, from which venues/groups/schools could select, in consultation with the co-ordinator, the most appropriate programme of films for the type of venue.
- 15 The schools were offered either one-day or one-half day of screenings, depending on the number of classes to be covered; community venues were (on the whole) offered one screening event; and the Community Cinemas and Cinema Spaces Programmes ranged in length from 1-7 evenings although most of them lasted 3 evenings.
- 16 Discussions were planned to take place after each screening with a representative from the Anti Racist film programme and either the film maker, teacher, or youth club leader concerned. A number of film makers were invited from the UK and Abroad to take part in these after-film discussions, and a few people with knowledge of a particular programme theme were also invited to lead discussions.

UK Film Makers were:

Imruh Caesar
Retake Workshop
Sankofa Workshop
Ceddo Workshop
Black Audio Film Collective
Chris Reeves

Film Makers from abroad were:-

Annand Patwardan (India)
Tapan Bose (India)
Rigoberto Lopez (Cuba)
Euzhan Palcy (Martinique)
Debra Robinson (USA)
Ayoka Chenzira (USA)

Others:-

Sue Birchall (ALTARF)
Daramphal Raul (Anti Racist Strategies Team - ILEA)
Amina Patel (Centre for Multi Ethnic Education - ILEA)

- 17 Three receptions were organised to welcome visiting film makers, who were not all here at the same time. Two of the workshops (Ceddo and Black Audio) organised seminars with some of the visiting film makers to discuss their work.

PUBLICITY

- 18 The "Third Eye" Logo was retained and used on all publicity material with the words "Anti-Racist Film Programme". A poster design for the programme was commissioned and was used also on the leaflets, Schools Information Pack and the Community Cinema Programme Brochure (see attached).

- 19 Press releases were prepared to announce the advent of the programme as a whole and its aims and objectives; to announce the start of the Community Cinema Programme; and to announce the presence of film makers from abroad.
- 20 Independent efforts to publicise the Programme included an initial mail out to schools, youth clubs and community centres in London consisting of a general explanatory letter with tear-off return slip and the programme leaflet (see Appendix I). To ensure that the notice actually reached teaching staff in schools additional mail outs were carried out through ALTARF and the Caribbean Teachers Association (CTA). The ILEA Youth Club list was used, and Youth Officers in the Outer London Boroughs also received information. The Units Mailing list was also used to inform a very wide spread of those who might be interested and leaflets and posters were sent to Borough Libraries and distributed in County Hall. Posters were also distributed to schools having screenings.
- 21 Advertisements were taken out in the Black, and the Fringe Press, advertising the Community Cinema Programme.
- 22 Interviews with visiting film makers took place with a range of interested media and examples of some of the press interviews are attached (see Appendix III). Broadcast items included an interview with Tapan Bose on a BBC Asian Magazine Programme: and clips from Ayoka Chenzra's Film, 'Hairpiece' appeared on 'Black on Black' on London Weekend Television during the period of the Community Cinema Programme.
- 23 Each of the Community Cinema Venues included the Anti-Racist programme in their regular publicity sheets and they distributed these. They were supplied with posters, and copies of the Community Cinema Film Brochure for local distribution, general publicity, and audience information. Some of the Community venues (Libraries, Community Centres etc.) also prepared their own publicity material to advertise the screenings which took place at their locations.

PROGRAMMING

- 24 'Anti-Racist Films' were seen as films which:-
 - (a) Expose Racism (institutional, social Individual);
 - (b) Challenge Racism (ways in which racism is - or has been - fought by movements, individuals etc.)
 - (c) Examine the historical roots of racism (i.e. Imperialism, Colonialism, and Neo-colonialism);
 - (d) Promote the achievements of black people both in the West and in the Third World.

- 25 The Advisory group suggested films which were included on a long list for each of the 3 Sections of the programme - i.e. Schools, community venues and community cinemas. Films and videos were chosen to cover the field of racism in its widest context and therefore included themes such as:-

Race and History
Anti-Imperialism
Institutionalized Racism
Race and Identity
Achievement and Cultural Heritage

- 26 The wide definition of 'Anti Racist Films', meant that we were able to include films which looked at groups not normally considered to suffer racism - e.g. the Irish - and examine the nature of their domination in an Imperialist relation with Britain. Films dealing with Anti-Semitism and responses to it, and films which examined oppression and exploitation of the Turkish people were also included.
- 27 Many films featured women in the forefront of the struggle against racist oppression and dealt with the double-oppression suffered by black women. A number of the films in the programme were made by women - some of them black women.
- 28 Community venues and cinemas were consulted to determine the final programme for that venue, taking into account, time available, locality, audience age/ethnic group etc. This was a largely successful procedure, but inevitably some films were very popular and others shown perhaps only once.
- 29 Films shown in schools were also selected in consultation with the individual schools involved, and again films selected were influenced by age, curriculum or special relevant subject matters, timetable, and in a few cases, format relevant to equipment available and size of class. Most teachers felt it would be necessary to see the films themselves first to select efficiently and provide the best curriculum context to make the best use of the material. While this facility was offered in respect of the small number of films suitable for primary schools, it was not practicable to show all of the other films to all of the teachers involved in secondary and High School screenings.
- 30 Some staff met with resistance from their headteachers or other staff who needed much coaxing before they would accept the screenings. Some were inflexible and obstructive in the process of scheduling the screenings which were not able to be resolved within the period of availability of the programme. Some staff in such situations decided that the Information Pack was sufficiently resourceful for them to be able to organize screenings themselves at their own pace and time, and thus did not have screenings during the programme period.

SCREENINGS

- 31 Schools: Of the initial 39 primary schools who expressed interest in the screenings initially, about one half of those still wanted the screenings at the scheduling stage. The final number of primary schools who had screenings was 12. The situation was similar with secondary and high schools and the final number here was also 12.

- 32 There were a number of factors which were responsible for some schools who initially expressed interest not having screenings.
- (a) Some teachers who contacted me spoke of resistance from other staff or lack of support from the Headteacher or Head of Department to the screenings. This meant that it was difficult to arrange a time when a number of classes could come together to watch the film and join in discussion. One teacher even tried to arrange screenings after school; when attempts to organize assembly screenings failed.
 - (b) The maximum amount of time we could spend screening films with discussion at any school was 1½ days although we tried to keep it to one day at each school. Screenings were scheduled to take place in schools between January and February. Although schools were initially contacted in the previous September – the Autumn term – they felt that a longer time was needed to integrate the screenings into the curriculum and that they should not merely occur once, but perhaps throughout a whole term.
 - (c) Once they had received the information pack prepared for schools and in view of the above difficulties, many teachers felt that they had sufficient information to organize the screenings at their own leisure and would therefore not need to have scheduled screenings within our time constraints.
- 33 Some schools integrated the screenings very well into an on-going programme of work either around Anti-Racist work in primary schools, or for example around social cultural studies work in secondary schools. These were the most successful screenings. One or two schools misused the opportunity and saw it merely as a facility to keep the children occupied while teachers were occupied elsewhere. Needless to say these were less successful as groups tended to be much larger than was advisable for the screenings and discussion.
- 34 Most of the screenings took place with little technical trouble, although many of the 16mm projectors were not in very good condition and often there was no staff available who could use them competently. It seemed that most staff preferred the video medium. It was thought to be easier to operate and easier to move around. The children found the medium fascinating especially those of primary school age.
- 35 Discussions after the screenings were, interesting and generally thought to be useful and positive. Some were particularly lively and lengthy, and therefore contrary to much scepticism. Primary school children were able to articulate ideas, feelings and experiences quite well. Discussion with primary-age children worked much better when the staff member(s) present, who knew the children were able to coax them into discussion. However, some teachers were quite repressive in the discussion challenging children's statements about their experiences of racism. Those classes who had been prepared for the films in other related curriculum work, obviously got much more from the discussions.
- 36 Two video tapes were made one of a discussion at a primary school and another of a discussion at a secondary school (These tapes are available for viewing).

- 37 Community Venues: These spanned a wide range of audiences at libraries, youth clubs, colleges, community centres, etc. Screenings were mainly organised once at each venue, but we were able to accommodate a second screening at some venues.
- 38 Of those 69 who initially expressed interest, 25 eventually had screenings. Reasons why screenings did not take place at some venues varied, but some examples were:-
- (a) Worker who had expressed interest, leaving a venue and the replacement not taking up the initiative.
 - (b) White Youth Club in predominantly white neighbourhood felt that they needed to do much more work at the centre before they could introduce films which raise issues around racism.
 - (c) Club in an area joined with another group where a screening from the programme had already been arranged.
 - (d) Libraries own film programme was full during the period that the A/R Film Programme was available.
- 39 Some of the venues did not have the appropriate equipment for the film chosen and thus we had to hire, 16mm equipment, projectionist, or video equipment. On occasion the group was able to borrow equipment from a local source.
- 40 Audience - sized varied with the type of venue, but generally there was much enthusiasm from those who attended the screenings. Discussions were often controversial and sometimes critical of the films, but constructive in their overall outlook.
- 41 Community Cinemas:- Cinemas and cinemas spaces were used for the 3-7 day screenings, to provide a London-wide spread and a range of audience type and size. As expected, films not seen widely before in London and films from abroad attracted larger audiences; however there were one or two films already in circulation here which were extremely popular. The number of people attending are included in the summary and conclusion.
- 42 The smaller cinema spaces, such as Jackson's Lane, Cinema Action and centres like St. Matthews Meeting Place and Battersea Arts Centre were quite successful venues in terms of audience discussion. These were venues at which audiences were used to having discussions about events and performances, and inevitably the films and the issues they raised generated much discussion. Discussion also took place at larger community cinemas like the Rio but were less successful at venues like the Phoenix cinema. Film makers from the UK and abroad who attended screenings were able to stimulate very wide discussion around their work, film making in the country of origin, and the race issue in general.
- 43 One of the more positive results of the community cinema programme is the potential establishment of a Black Film Circuit. Almost all of the venues who participated in the programme would be willing to consider some form of regular seasonal film events which will feature Black and Third World films. Some of these venues already have occasional screenings or small seasons featuring Black and Third World Film, but would welcome additional programming ideas and events in this area.

FILM AND EQUIPMENT HIRE/SHIPMENT/TRANSPORT/INSURANCE OF FILMS

- 44 A total of 63 films were identified for use during the programme. 45 from the UK and 18 from abroad. Arrangements were made with distributors in the UK and abroad, so that where films were to be screened a number of times, a special rate was agreed for additional screenings after the first screening.
- 45 A Shipping Agent was engaged to handle incoming films arriving by Air Freight and return them. Freight for films was paid by the A/R Film Programme, both ways. Transport of films between the Programme office and venues were arranged via a London courier service, who also carried projection and video equipment to and from venues.
- 46 Films were insured under a comprehensive insurance for the period of the programme, with Hogg Robinson UK. One premium was paid which covered the total value of prints to be in our possession at any one time. Both Freight Agents and the courier company were covered by their own insurance.
- 47 16mm Projectors, P.A. equipment, video monitor and recorder and video projector were all hired for use during the programme at community venues who did not have or could not borrow the necessary equipment. It was also necessary to hire the services of a projectionist at some venues.

SUMMARY AND CONCLUSION

- 48 The programme as a whole was very successful. It succeeded in building on the interest generated at Third Eye and has widened that interest both geographically and in types of audience. One of the most significant indicators of this success is the extensive number of enquiries that we continue to receive daily about the films. Enquiries from all over the country and from a wide range of interest groups:- e.g. Community Parents Associations, Language Groups, Colleges of Further Education, Teachers Centres, campaign groups, people organizing their own film events or film courses, and visitors from abroad wishing to find out what is available in terms of Black and Third World Films in this country. In fact since the end of the screenings we have been providing a very busy advisory service for a wide range of enquiries. Callers often believe that we are able to hire films out to them, but, settle happily for the useful consolation of the Information Pack containing a wealth of resource information to help them to pursue their own arrangements in this area.
- 49 In addition to the impact mentioned above, a number of teachers have written to recommend that some of the films be made available to schools via the Local Education Authority. We are in liaison with ILEA's Multi Ethnic Support Services Inspectorate and Media Resource Officer to follow through the ideas being received from teachers for some form of support/resource in this area. However, the experience has shown that it is essential that the films be properly incorporated into the on-going work of the school for it to be of significant use. This would involve quite a lot of advance planning but the rewards are thought to be sufficient to justify resources required.

50 Total attendances at screenings are approximate but are in the region of:-

(a)	Schools - Primary	2,000
	Secondary	4,000
(b)	Community Venues	1,000
(c)	Community Cinemas	1,000

Screenings at school and community venues were free of charge and those at community cinemas were operated with a range of entry fees, depending on the cinema or cinema space. Therefore, prices at the Phoenix and Everyman for example were at least twice that for community spaces such as the venues at Hounslow and Southall. These two venues were hired and low entrance fee charged, to facilitate public screenings in these outer boroughs, where there are no independent cinemas or cinema spaces. The income from screenings in the community cinemas was therefore quite low. However, the intention of the programme was not necessarily to make a lot of money and given that the great majority of events were free, the overall income figure is low. Nevertheless, balanced against the achievement of the main aims of the programme, the overall verdict must be one of success.

51 A number of articles and interviews around filmmakers from abroad who took part in the programme have also meant that we appear to be a very strategic unit to provide all sorts of information about Black and Third World films and film makers. An audience has begun to be established and this needs to be extended if the advances made in this area are not to lose momentum.

52 The Ethnic Arts Sub Committee have taken a number of initiatives in the development of its Film Policy and exhibition has been one of these. Production is also significant to mention here, as a number of films aided by grants from the Ethnic Arts Sub-Committee were included in the programme and a number of the film and video workshops funded, were also involved in the programme. All of the initiatives in Training, Production and Exhibition are inseparable in any meaningful strategy for policy intervention in the Black Film Sector. Hence, these spheres of activity are inter-dependent, and it is apparent that one crucial activity in the area of Black Film sector development is yet to receive attention and support: that activity is efficient distribution. Such distribution would involve promotion and marketing of the work of Black film makers but would necessarily combine these activities with a comprehensive information function and some exhibitions/events. The interest discussed in paragraphs 48 and 49 has led to the idea of establishing a Black film and video promotion and distribution Agency.

A draft discussion paper has been prepared and is being developed into a concrete proposal for such an agency.

CONFERENCE

53 A conference entitled 'The Black Film Sector: Which Way Forward' was organised to examine the past developments and to put forward priorities and strategies for the future, within the broad-based Black film sector - i.e. independent production companies, film and video workshops, and individual Black film makers. The conference was held on Saturday, 18 May 1985 at the National Film Theatre (3) and was recorded. A publication is to be produced from the recording to document the conference and issues raised. A separate report on this conference will be prepared.

FINANCE

54 Income and Expenditure (based on the latest available figures) were as follows:-

<u>EXPENDITURE</u>		£
(a) Publicity		553.45 (See note below)
(b) Film Hire : Abroad		1,929.76
UK		3,138.17
(c) Film Transport:	Freight	3,060.81
	UK	591.83
(d) Filmmakers	Accommodation	1,503.07
from Abroad	Subsistence	1,500.00
	Travel	2,241.69
(e) UK Filmmakers/Assistance when Prog. Running		5,828.00
(f) Equipment and Technical Assistance		1,408.66
(g) Cinema venues guarantee and Hire of additional screening spaces		3,129.99
(h) Hospitality		330.00
(i) Contingency		2,020.12
NET TOTAL		<u>£26,681.44</u> =====

55 The total is a net total because the Income element has already been deducted from the Guarantee amount paid to venues. This was the only income area. The income figure for the venues was a total of £823.71. Both the Net Total Expenditure and the net total income are incomplete as we are yet to receive Invoices/Income Statements from 3 cinema venues - Battersea Arts Centre, Four Corners and Jackson's Lane Community Centre. We estimate that the net guarantee amount (after income deducted) should not be higher than a few hundred pounds in total for the 3 venues.

- 56 Although these figures are not the final overall total, it should be noted that there are a number of reasons why the total expenditure for the programme (N.B. excluding the Conference) is quite low in comparison to the gross expenditure figure of £50,000, and the Net Expenditure of £49,550, allocated for the programme in the Report AR/1785. One of the main reasons relates to item (a) above - Publicity. The printing of posters, leaflets, programme brochure and information pack, and the placement of advertisements in the press were covered by the budget for the Anti Racist Year Activities as a whole and these costs were absorbed into that DG/Anti-Racist Year Publicity Budget.
- 57 A separate expenditure breakdown will be attached to the report on the conference: that figure (which will include publication of the proceedings) and the Nett Total above will form the overall Total Nett expenditure.



10 AUGUST 1984

Dear Friends,

ANTI-RACIST FILM PROGRAMME

At last year's London Festival of Third World Cinema, Third Eye, repeated requests were made by people attending the screenings and symposium for a more regular programme of films by or about black and Third World people, for schools and community centres. As one of the Arts events of the GLC Anti-Racist Year 1984, we are proposing such a programme of films to be screened in schools and in the community and we are writing to ask whether your school or organisation would be interested in the programme as outlined below.

The proposal is to present a series of films whose central concern is anti-racism, irrespective of whether they have been made by black or white film makers. Films will form the centrepiece of the programmes and where possible film makers will be invited to discuss their works directly with the audience. In order to reach as wide an audience as possible a special schools programme will be developed to enable students to explore the themes as part of an integrated studies approach. Additionally, a community programme will be developed around specific themes, ethnic groups, particular images and direction. A major conference on the theme of Racism in the Cinema - a cinematic exploration of how ideas of dominance have been presented, is also planned as part of the programme.

SCHOOLS PROGRAMME

The Schools programme will be developed in conjunction with the schools and will include features, documentaries and animation. The theme of the films selected will be concerned with Anti-Racism. This includes issues such as oppression, censorship, apartheid, the black struggle, youth culture and women and the Third World. Films will be used to stimulate discussion on the above issues amongst the students. Written material about the theme of the film and its wider context will be prepared beforehand and circulated to teachers to enable them to prepare the students. Two film programmes, one for children under the age of 12 and for children over 12 will be developed and the films selected accordingly.

COMMUNITY PROGRAMME

For the community it is proposed to screen films in non-traditional venues such as youth clubs, community centres, churches, libraries, community arts centres and community based film and video workshops. Again the programme will be developed around specific themes, such as history; education; social, economic and political struggles of the black communities and different ethnic groups. The screenings will be a combination of 16mm and video.

RACISM IN THE CINEMA

A one day conference will be organised to examine racism on the screen and behind the screen, that is in the production of the films. The objective is to provide a platform for black film makers in London to analyse the racist images and to discuss the challenges to such images. The conference, which is planned for early 1985, will be open to film makers and the audiences.

'Anti-Racist Films' in this context would relate to films which:

- (a) Expose racism (institutional, social, individual)
- (b) Challenge racism (Ways in which racism is - or has been - fought by movements, individuals, etc)
- (c) Examine the historical roots of racism (ie., Imperialism, Colonialism, and Neocolonialism)
- (d) Promote the achievements of black people

Both in the West and in the Third World.

On some occasions the Director of the film will be available to lead a short discussion after screenings and we hope to provide Thematic Discussion Guides with each programme.

The precise nature of the programmes is yet to be decided, as ideally we would like to incorporate aspects and areas that may be of particular interest to you. We will also try, wherever possible, to provide the necessary screening equipment or make alternative arrangements for those venues who do not have screening facilities. To this end, and for obvious organisational requirements, we would be grateful if you could complete the attached form to indicate your interest at this stage. Could you please return this form to the address on this letter by Monday 10 September or earlier, so that programming, timetabling and other arrangements can be made as soon as possible.

We feel that this initiative will provide a valuable opportunity to promote a better understanding of the nature of racism and hopefully more positive responses to tackle the problem.

We look forward to hearing from you.

Yours sincerely,

June I. Giovanni

JUNE I. GIVANNI (Programme Co-Ordinator)

PARMINDER VIR (Ethnic Arts Adviser)



GLC ANTI-RACIST FILM PROGRAMME

- (1) Name of School/Organisation
- (2) Address
.....
- (3) Please indicate programme of interest:-
- (a) Schools Programme
 - (b) Community Programme
 - (c) Racism in the Cinema Conference
- (4) Please mention briefly any theme(s) you feel your audience/students may find of particular interest. (For schools this could relate to some part of the on-going curriculum)
- (5) No. of members/patrons/students in School/organisation?
- (6) Age range of prospective audiences
- (7)* Seating capacity of Hall/Screening space you have available
- (8)* Do you have any of the following? Please tick those you have:
- (i) 16mm Projector and screen
 - (ii) Speaker system
 - (iii) Black-out facilities
 - (iv) Video recorder and monitor
 - VHS?
 - Betamax?
 - Umatic?

PLEASE RETURN THE COMPLETED FORM TO JUNE GIVANNI, DG/EMU/ ROOM 686A
GLC COUNTY HALL, LONDON, SE1 7PB BY MONDAY 10 SEPTEMBER OR EARLIER IF AT ALL
POPOSSIBLE

* Those interested in the Conference alone need not answer Questions 5 and 6



ilea circular

to Heads of Schools from the Education Officer, William H. Stubbs

SUBJECT AREA

Greater London
Council

- Anti-Racist Year

Recipients: Heads of all County and Voluntary Primary and Secondary Schools

Circular No: 84/174

Title:

Date: August 1984

Purpose or contents
of circular: Information on Greater London Council Anti-Racist Film Programme

Special notes: (a) supersedes/modifies circular no:

(b) other notes:

(c) Contact for enquiries on this circular:

As part of the Anti-Racist Year the Greater London Council Ethnic Minorities Unit is organising a film programme. A letter from the GLC Ethnic Minorities Unit is enclosed. Details of the film programme will be circulated later after consultation with the ILEA Inspectorate.

Cuban Film for Anti-Racist Year

APPENDIX III
34

RIGOBERTO LOPEZ, whom I first met at the 1984 Leipzig Film Festival, was recently in London as a guest of the GLC for an exciting programme of anti-racist films. The event was a follow-up to Third Eye, London's very successful Festival of Third World Cinema.

Nineteen-eighty-five is British Film Year but it is also Anti-Racist Year and 40 films from the UK and abroad were shown in cinemas, schools, colleges and various community venues.

Rigoberto Lopez—in his early thirties—graduated in political science from Havana University. He is a writer and a poet who gained experience of film-making by starting at the very bottom and working his way up.

"I admire the British documentary film makers," he said, "and read everything I could

'Everything I saw in Grenada led me to believe there would be a confrontation but I did not know it would happen so soon.'

about Grierson and his methods of working."

The film he brought over was *Taking Off from a Dream*, a critique of the claims made by the Reagan administration against Grenada under Maurice Bishop.

Specifically the film examines the nature and purpose of the

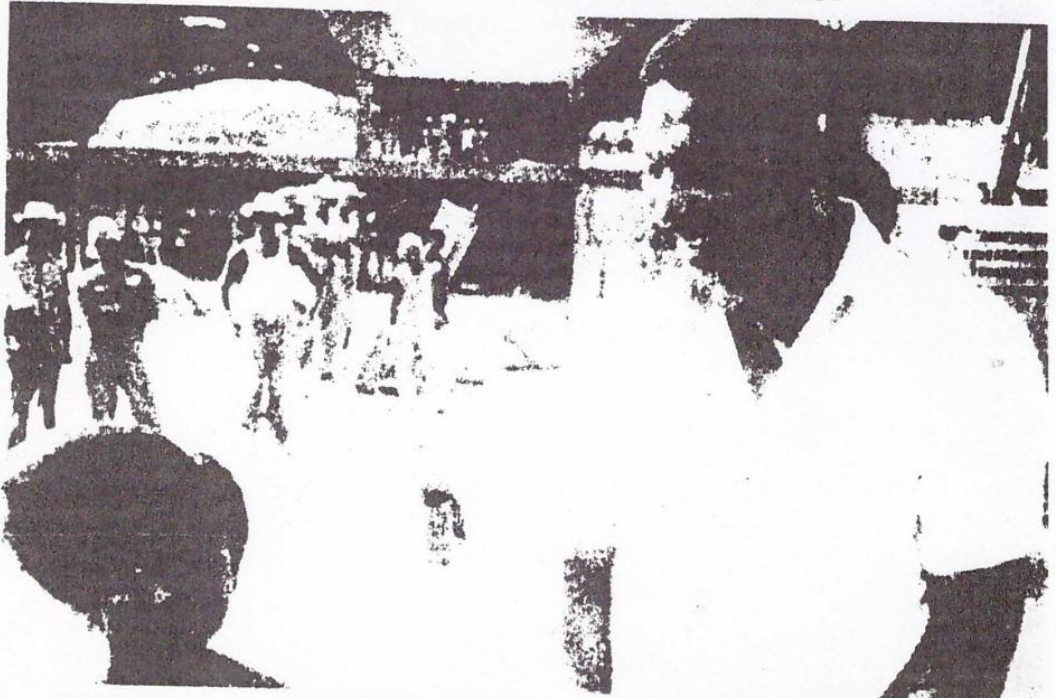
airport which was under construction in Grenada.

Point by point each claim made by the US government is demolished by Grenadians, US tourists, students on the island and Cuban and European construction workers at the airport site.

The film ends prematurely as events overtake the project, and the final scenes from TV

'I feel privileged to have been there as an eye-witness at such an important time.'

RIGOBERTO LOPEZ, Cuban documentary film-maker, talks to Virginia Dignam about the film he made in Grenada and brought to London for the GLC's programme of anti-racist films.



TAKING OFF FROM A DREAM: Maurice Bishop visits the site where Grenada's new airport was being constructed.

cameras spell tragedy for Grenada—the US invasion of the island.

Cubans and Caribbean people have a shared history, said Rigoberto when I asked him why he had made a film on Grenada. "I went to Grenada first of all on a fact-finding tour.

"I found the atmosphere and the people very welcoming. Maurice Bishop invited me personally to come back again and to make a film about the island.

"This I did in 1983. Everything I saw in Grenada led me to believe there would be a confrontation but I did not know it would happen so soon.

"I feel privileged to have been there as an eye-witness at such an important time.

"My next project will be a long documentary on the position in Angola. Living in Cuba, which has had Socialism since 1959, I feel great empathy with other nations still struggling for their independence.

"British films are very popular in Cuba, and also TV serials of the great classics. No Cuban will ever forget the trashy films made there by Americans, especially

Violence, shown in Havana in 1947, in which the island's capital is presented as a brothel and an insanitary port of seedy bars with people in rags and tatters."

I then asked him about Cuban cinematographer Nestor Almendros at present living in France. He had heard about but not seen *Improper Conduct*, a film made by Nestor Almendros and Orlando Jimenezleal.

Shown at the 1984 London Film Festival, where it nearly caused a riot, it was subsequently shown at the ICA Cinema. The film deals with the alleged repression of homosexuals in Cuba and won the Grand Prize at the 12th International Human Rights Film Festival in Strasbourg.

Improper Conduct is a film which has 28 Cuban exiles talk-

MORNING STAR

20 APR 1985

"products of a decadent capitalist society."

That laws were passed and that there were round-ups of "anti-social elements" is incontrovertible. But I think *Improper Conduct* a tendentious film in the way it is put together.

I spoke to Nestor Almendros about it after the screening, and he was clearly shaken at the vehemence the film had invoked.

Mixed in with the moving individual testimonies are distortions, untruths and exaggerations that tax the credulity of anyone who has the slightest knowledge of Cuba.

The film is not an exploration but an exercise in emotional blackmail. It makes use of the truth in a dishonest way and gave US papers a field day.

All the witnesses, in my opinion, spoke from their genitals and not their intellect. Fidel Castro said: "I led an army in the war, and in a war an army must be commanded with rigid discipline and total authority. We won the war."

"At the end of the war I had great personal power. I didn't

'No Cuban will ever forget the trashy films made there by the Americans.'

use the victory or the revolution to acquire more power. I've worked tirelessly from the start to form a leadership team, a collective leadership."

In other words, if the people concerned were as interested in

Cuba and the revolution as they were in themselves, they could have organised together to provoke change and to rescind the restricting laws.

Rigoberto Lopez said how much he admired the fluid camera work of Nestor Almendros and his imagination and skill. "But every artist must work with the truth," he said, "and I think spiritually he has lost his way."

"In Cuba we enjoy art, have a low infant mortality rate, increased life expectancy and have all but ruled out illiteracy."

"There is full employment and a rate of industrial growth which

'Every artist must work with the truth.'

is the envy of developed as well as underdeveloped nations.

"Lies can be fabricated out of half-truths, but those who know the real Cuba will never fall for such fabrications."

Rain was falling when I left Rigoberto Lopez, but, undaunted by the weather, he was busy making plans to go to Stratford-on-Avon.

"I would like to thank the GLC for making all this possible," he said. "Soon there might not be a GLC." I reminded him.

"To get rid of something so good, that's impossible," he said impossible indeed.

For details of buying or hiring *Taking Off From a Dream* (16mm/VHS, running time: 30min), write to: June Givanni, Co-ordinator Anti-Racist Films, GLC, London, or ring: 01-632 2611.

ing about their way of life and why they were forced to leave Cuba in order to live without restraint. They range from writers, dancers, painters, doctors and students, to general workers and transvestites.

All claim that homosexuality in Cuba is considered a "reformable vice" and is lumped in with prostitution, drugs and corruption of all kinds —

MOCK-UP

RIGOBERTO LOPEZ - CUBAN FILM-MAKER

by Linda Briggs

Rigoberto López is one of Cuba's leading documentary film-makers and winner of many international film awards for his work. In June 1983 he travelled to Grenada on the invitation of Prime Minister Maurice Bishop to make a film about the international airport being built at Point Salines. 'Taking off from a Dream' was made to dispel fears among US holidaymakers, provoked by the accusations being made at the time by US President Reagan concerning the airport and the US campaign of hostility against Grenada. The film was awarded prizes at international film festivals at Leipzig, Bilbao, Havana, Tashkent and Sydney, Australia.



photo: Humphrey Nemer (Caribbean Times)

3

Dear June,

This interview appeared in the current
British-Cuban Resource Centre (mailing)
letter.

Hope to see you and Per on the 18th.

Love,

Parminster
OBE BLACK & ETHNIC ARTS ARCHIVE
GLC
1981-1986
Working for London
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Through interviews with US cruise-liner tourists, US students at St Georges Medical University - seen jogging on the new runway - and with local people, including US residents, the film demonstrates the absurdity of Reagan's statements. The film was made in English for a mainly US audience, and it was hoped that it would also attract tourism to Grenada. However, as Rigoberto says, the airport dream turned into a nightmare - the end of the film consists of footage of the US invasion in November 1983. 'Taking off from a Dream' was given five showings in London in March and April this year as part of the GLC Anti-Racist Film Programme, one of the GLC's Anti-Racist Year initiatives. Rigoberto came to London on the invitation of the GLC to participate in the programme and to talk about his work.

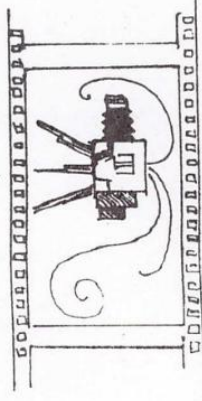
Rigoberto López graduated in political science from Havana University and began his film career in Cuban national television. He has made documentaries on such diverse subjects as the Cuban war of independence, the history of the Cuban workers' movement, the struggles in Vietnam and South Africa, and on Latin American cinema.

In an interview with BCRG, Rigoberto spoke of the development of Cuban cinema from the triumph of the revolution in January 1959.

'Before 1959 there was no national Cuban cinema. All films shown in Cuba were imported, and all the cinema screens were owned by US companies. Any films actually shot in Cuba were US financed and controlled, and presented a US view of the country.'

'The revolution changed all that. In March 1959 the Cuban Institute of Cinematographic Art (ICICA) was created, as the first law passed in the field of culture, great emphasis was placed on cinema as an expression of national identity. Cinema provided an opportunity for Cubans to present their country's history from a Cuban standpoint for the first time. The number of films being made has increased year by year and in 1985 a total of twelve feature films and fifty documentaries will be produced. What would you say were the major influences on early Cuban cinema?

'Perhaps one of the early influences was that of Italian neo-realism, although one could say that influence came from



Cuba, like the rest of the world, learned a great deal from the early Soviet documentaries and later from the British Grierson school.

'Since the very best films from all over the world are shown in Cuba, the national cinema is challenged to maintain an equally high standard, which it has succeeded in doing. The documentaries of Santiago Alvarez are the best in Latin America and have had considerable influence in the continent.'

'The Cuban people in particular have a highly developed sense of critical appreciation of cinema. Whereas in the rest of Latin America there is a high level of illiteracy in general, in Cuba the average educational level has exceeded sixth grade and is approaching ninth grade. Besides this, there has been a policy to go beyond passive viewing and to encourage discussion and aesthetic appreciation. Radio and television programmes as well as newspaper columns are devoted to film criticism. Another point is that no pornographic films are shown.'

'This well educated and discerning public is now demanding a high level of aesthetic expression from Cuban directors, films which are both faithful to Cuban reality and able to satisfy the highest international critical standards.'

What are the features which distinguish Cuban cinema from the rest of Latin American cinema?

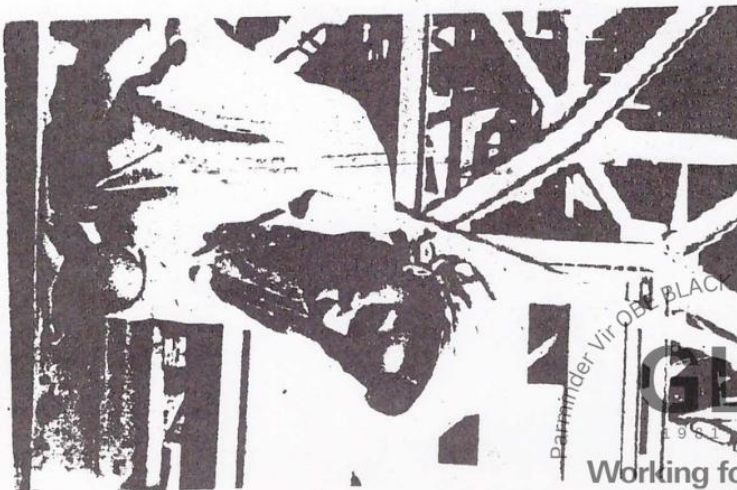
'Naturally, there is much in common. Cuba shares a common history and cultural roots with Latin America. The main difference is that Cuba has its own special history and a different current reality. Latin American films at the present time are often a protest against injustice and the prevailing established order. In the last five years, Cuban film-makers have concentrated on national historical themes, accounts of the changes brought about by the Revolution and portraits of everyday life. Documentaries have focused on the liberation struggles

How do you consider to be the best Cuban feature film directors at the present time?

Tomas Gutierrez Alea and Umberto Solas. Their work is concerned with Cuban history and with current preoccupations. Alea's 'The Last Supper' - which was shown as part of the GLC Anti-Racist Film Programme - is a brilliant portrait of master-slave relations in 18th century Havana. Humberto Solas uses his films to explore the role of women in the evolution of Cuban history.

How do you account for the position of women in Cuban society being the dominant theme of recent Cuban feature films?

'I think a primary concern of Cuban film-makers at the moment is to get as close as possible to Cuban reality. Part of the daily life of Cuban society today is the struggle for equality of women. The Revolution has given women a new independence. The country's cultural and education development has created the conditions for women to be able to perceive themselves in a different way. They have been able to acquire new skills, realise their potential and become economically independent. At the same time, society in Cuba is traditionally very 'machista', with women being seen as dependent second-class citizens. There are those who still cling to these old values and habits in this regard. It is a subject of great national concern, and in his film 'Hasta Gierro Punto' (Up to a Point), Tomas Gutierrez Alea examines this problem. Similarly director Juan Carlos Tablo uses the technique of comedy in his film 'Se Permuta' to reflect certain ideological values which still exist in Cuban life today'.



Dock worker in Havana. Women have made important gains, including breaking into traditionally male dominated jobs, but machista attitudes remain. This contradiction forms a central focus of Cuban cinema.

A selection of Cuban films is to be shown at the National Film Theatre in London in September this year. What do you think these can offer British audiences?

'They will provide people with a different view of Cuba and enable them to deepen their knowledge of the country, to see Cuban reality from a different perspective. They can then begin to understand our problems and our history, our struggles and cultural identity. The films will provide an opportunity to counter the disinformation circulating about Cuba and open people's eyes to Cuba's remarkable



ANTI RACIST FILM PROGRAMME

NOVEMBER '84 TO MARCH '85

During the past few weeks I have been visiting ILEA primary schools as part of the support team accompanying these films. In addition to the three members of the team based at the GLC, myself and Dharampal Kaur Malhotra, an advisory teacher with ILEA anti-racist strategies team have taken the films into schools, shown them to children and developed discussion with classes and teachers.

Despite difficulties with the often ancient, dusty and seldom used 16mm projectors that lurk in ILEA primary schools, the films have largely proved a success. We are hoping they may be able to be converted to video and to be permanently part of ILEA's resources. Dharampal is developing ideas for follow up work and hoping to arrange an exhibition of the children's work.

Though there is a large selection of films suitable for secondary schools, and community screenings, the films selected for the primary age group are small in number and although useful for discussing name-calling, and day-to-day racist incidents, don't actually address themselves to the structural effects of state racism or to its causes. That is left to the support team or the school-based teachers to discuss with the children. Given that disadvantage however, the films still present an interesting alternative to the rather limited resources at present dealing with racism. In fact the films could well complement what is already available (eg the ACER materials and some of the Tomorrow's People series as well as the more factual information) and what resources teachers may have developed for themselves.

Ideally the films should be shown as an integral part of the school's overall and on-going work on racism. Personal relationships are crucial in these films and class and gender issues can easily be related. We have found the most useful discussion sessions have been with children who have a) been previously encouraged to talk about their own personal experiences, and have b) had some anti-racist, multi-cultural work going on in their schools.

In schools where Black children are more isolated or where an anti-racist atmosphere has not been well established, has exposed a real need for Black children to be allowed a chance to discuss their own feelings about racism with a Black adult, without whites being present. White children's responses have indicated a desperate need for similar resources, more information and a real commitment from their teachers, to anti-racist teaching.

The two most useful films are Sound of Sunshine, Sound of Rain (Eda Hallinan/14mins/Animation/USA) and Teach Me To Dance (National Film Board of Canada/20mins/) both 16mm.

The former is suitable for Infant and Junior classes and deals beautifully with a blind child's need to rely on alternative senses, and his developing understanding of the grown-up world, and his growing independence. The racist incident in the film occurs as it does for many young children, suddenly and with viciousness. His older sister has no illusions and in her own way helps Willie come to terms with it.

continued on page 5

GLC

1981-1986

Working for London

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WASTED

The grain lies stockpiled,
The hungry starve,
Their lives ebb slowly into the dust,
A working lunch for missile commissioners,
Still the grain lies waiting.

The rich squat gloating on their horde,
The death toll rises, more lives wasted.
Technology fails to reach their door;
Withheld by its fat and free inventors.
Money, money is their call,
And still the grain lies waiting.

The grain lies stored for rainy weather,
As death streams down upon the poor,
No greater downpour have we seen.
The grain is dry in its obscene warehouse.
Waiting for a wetter day !?!

Saul Walker

Former pupil, Normand Park School.

WITHDRAW THIS PROGRAMME ↓

RAINBOW COLOURED DISCO DANCER

This English Programme made by Thames TV for schools has again been transmitted and is apparently being widely used in secondary schools.

When the programme was originally shown there were demands for its withdrawal because of its 'incitement to racial hatred and violence' (CARF). Peter Griffiths (Education Officer at Thames) came to a meeting with ILEA teachers and MROs where he refused to accept the criticisms made because he insisted that the work was anti-racist. For a white, male TV producer to reiterate that a programme is anti-racist despite the protests of Black educationalists is completely without justification.

'Rainbow Coloured Disco Dancer' presents a 'catalogue of events revealing at best a complete lack of consciousness of the issue and at worst blatant racism' (Multi-Cultural Teaching). Teachers and MROs must continue to press Thames to withdraw it.

Elaine Sturman

The latter film is suitable for Juniors, and lower secondary pupils, though we have also showed it successfully to aware infants. In some respects it may be most useful as a 'distancing' device, as it describes prejudice against Ukrainians in Canada. My first reaction was that it could be a 'way in' to examining institutionalised racism with mainly white groups - the aspect of colour is of course crucial, and absent from this film, but it could be introduced later, after children have learned to identify with the family in the film. The kind of experiences the Ukrainian children have can be strongly compared with bilingual children in Britain and the position of the teacher, seemingly powerless, but in fact choosing to ignore the call to challenge the system, is so applicable to the present day.

Both films could be excellent sources for collaborative work in drama and writing in poetry, prose or play forms.

A pack accompanies the films, including descriptions and resource lists. Although the primary screenings finish at the end of February, the secondary programme continues into March, as do the community screenings.

The co-ordinator of the programme is June Givanni and she must be congratulated for making these resources, many of which have not previously been shown in this country, available for schools.

Sue Birchall

FOR FURTHER INFORMATION CONTACT
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1981-1986

Tapan Bose —

The tireless campaigner

By Nani Afr

Talking to Tapan Bose is like going through a lesson in political science. He not only sounds like a benign professor at a 'research', but he also has a wealth of political ories around which he builds the framework for his documentaries. He is a thoughtful and articulate man in his thirties, with a round, honest and chubby face. here is always a glint in his eyes which seem to flicker every time he talks about the offerings of the people of India.

Tapan Bose was in London in connection with the showing of his documentary 'An Indian Story' in the CLC's anti-Racist Film Festival, which has been running in various cinemas and community centres in London since March.

It was in 1980 that a whole world was galloped by the news at the prisoners in Jharkhand (Bihar) were killed by the police as part of the sadistic punishment that was meted out to them. *An Indian Story* revolves around this tragic episode in the chain of oppressive measures

by the Indian Board of Film Censors. Tapan, however, organised the screening in various parts of India and also sued the Censor Board and won. Despite this exposure and protest from the whole world the culprits of the blindings are still scot free and no punitive

accident from the point of view of victims. *Bhagel - In A World Without Tomorrow* is a 100-minute documentary which encapsulates this tragedy and takes a deeper and more analytical look. Tapan's research suggests a minimum of 8,000 dead and 200,000

Bombay, which belongs to the Allied Workers Section of the Transport and General Workers Union.

As a matter of fact when I was in India during January the official estimate of the death toll was over 20,000 and there were strong suggestions of

the Third World with impunity. Tapan is also wary of the government's attitude. Apart from a public relations posture the government of India has done very little either to assuage people's sufferings or to bring Union Carbide to account. Union Carbide still

classify MIC, asks Tapan. Then with the agony of a wounded animal he goes back to his argument about the power elite of India. The reason, he argues, the government is unable to take a more courageous stand is the fact that the higher echelons of Union Carbide in India come from a stock mainly consisting of the nephews and sons of ministers, politicians and bureaucrats — a common phenomenon with all multinationals in the Third World.

Tapan Bose is a filmmaker with a difference. His contemporaries such as Govind Nihalani, Shyam Benegal and Goutam Ghose deal with the problems that afflict society today. But they couch them in dramatic features. Tapan Bose is more a political crusader than a filmmaker. He believes in a direct assault on the system. His documentaries may even

Goutam Ghose and other 'new wave' filmmakers have embarked on a new system of distribution. They have started a programme of distributing them to new film clubs and community

organisations across the country. Tapan Bose therefore marvels at the GLC's attempt to take the cinema to the people. He feels that a dozen people watching these films in a community centre followed by a discussion is worth more than a full house of a commercial showing. In between his documentaries about Bhagalpur and Bhopal, Tapan has completed a series of five documentaries about the Adivasis of Central India, another minority very much subjected to harassment and exploitation. He knows that these documentaries are bound to feel the wrath of the establishment. So rather than waiting for the



of India... the poor mas... an maintain... blindings are... tip of the... The violence... is a society... in upper caste... in collusion... police, corrupt... in collusion... wretched busi... vested busi... dress, crooked... s, trade union... criminal gang... and their mus... And this ubo... of the power... operates polit... administrative... against the... to ensure their... and monopoly on

Japan Bose speaks to Nigdi Ali... action has been taken... against them... From blindings in... Bhagapur to blindings... in Bhopal - Tapan Bose... has just completed a... documentary which... looks at the world's... worst industrial

Union Carbide being... badly affected with... afflictions that would... recur in the coming... generations... These figures are also... borne out by the re-... search team working... for the Union Carbide... Employees Union in

Union Carbide being... involved with experi-... ments in lethal gases... for the US army... Tapan speaks lastly... fully about how multi-... national companies can... manipulate the govern-... ments and the people of

appears unable to sup-... ply information on the... medical hazards arising... from exposure to methyl... isocyanate (MIC), the... poisonous chemical in-... volved at Bhopal. Why... can't Rajiv Gandhi ask... President Reagan to de-

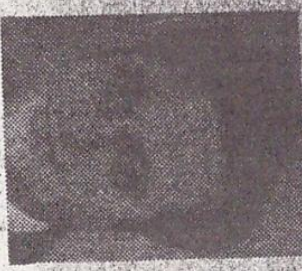
Board's certificate... Tapan intends to distri-... bute them through... channels of his own... choosing... Tapan's... documentary on the... blindings on Bgahapur... has opened millions of... eyes to the reality of the... situation and the blind-... ings in Bhopal are bound... to open many more... millions of eyes. And if... seeing is believing, it is... bound to lead to some... concerted action, which... is what this political... crusader's dream is.

Asian Times... Working for London... archive.parmindervir.com

Leicester's Asian hopefuls

activists are confident that the coun-... tions on May 2 will see the election... of Asian councillors representing the... Party in inner city wards in Leices-

Sood is standing... section in Latim-... and Gordon... is standing... in Abbey Ward... to be joined... new councillors... Singh, who is... Rushyemead... and Annu Devani... signs are set on... Wood Ward... local Labour... takes a... centres for the benefit



theory in the country... to made the teaching of... Indian classical music a... full part of the school... curriculum. He stres-... sed that the party was... very much in favour of... developing cultural... links with India and... other Third World... countries... The Labour candi-... dates also want to ex-... pand and develop social... services and provisions... in the fields of educa-... tion, care for the dis-... abled, the elderly and... children, and aims to... set up an Economic... Development Commi-... tee to provide training... and to aid local indus-... try with a view to eas-... ing the chronic unem-... ployment problems in... the area.

Ma'iraj-un-Nabi

The United Islamic Association (UK)... organised a function last Sunday on the... occasion of the Ma'iraj (ascension) of the... Prophet Muhammad.

The large gathering... of Muslims assembled... at Hornsey Girls... School in the North... London borough of... Hornsey.

The gathering was... addressed by religious... leaders of the faith and... members of the organ-... isation... The chief guest of... the programme was... Hajji Abdool Rahman... from Guyana, South... America, who spoke



Islam which has been... handed down from one... generation to another... that has now brought... them together and... stressed that sincerely... in Islam must be main-... tained at all cost.

"You have to con-... verse with Allah, peace be upon him, and the only way to do this is through prayer. Also it is not only how much you pray or how little, it is the sincerity from the Holy Quran, Kasidas (Islamic songs), Ghazals and other items. Among the other visiting guests was Usman Ali from Trinidad and Tobago, an important part in the programme and called on them to take *Rozafasting* and *Namaz* (prayers) seriously. The President of the Association, Salim Karim, gave a brief speech of the background of the United Islamic Association. He said that membership of the Association has increased by over 20% over the past few months and that contributions had also increased.

Funds raised from this event will go to wards charities in Ethiopia, the Sudan, and other countries in need.

Asian Times will