

1 Race Equality Unit

The establishment of the Race Equality Unit (REU) within the main Arts and Recreation Department represented a significant step in taking black artists into the mainstream. The REU has been concerned with developing the three major components of the policy pursued for black arts since 1981:-

- (a) Grant Aid Programme.
- (b) Race Equality Programme.
- (c) Black Arts Initiatives.

2 Grant Aid Programme

The last four years have seen a substantial increase in funding to black arts in London.

82/83	400,000
83/84	354,895
84/85	1,633,338
85/86	2,118,000

2.1 The Ethnic Arts Sub-Committee which began with a budget of £400,000 has steadily increased this in order to meet the demands made by the black artists at the first consultative meeting. These demands were for more resources in the form of rehearsal facilities, space, transport, materials, funding and training programmes in administration, technical and performing skills. It is important to note that in addition to the Ethnic Arts Sub-Committee budget, a number of black arts projects have also been funded from other Committees such as the main Arts and Recreation Committee, Greater London Enterprise Board, Industry Employment, Greater London Training Board, Women's Committee, Police Committee and Grants Committee.

2.2 Policy Organs

Before outlining the major achievements of the grant aid programme it is important to consider the policy organs which enabled this to happen. The GLC has been the first local authority in the country to develop a policy for black arts and to respond to the needs and concerns of black artists with actual resources. It is also the first authority that developed a structure which allowed black artists to participate in the decision making process and policy formulation. The most significant development within the state institution has been establishment of an Ethnic Arts Sub-Committee with its own budget and the appointment of 17 black arts advisers.

2.3 While acknowledging some of the disadvantages of creating a separate Sub-

Committee with its own budget, most notably the ghettoisation of black arts, this arrangement nevertheless ensured that the resources were committed to black arts. The Sub-Committee has also enabled black people to re-define the notion of ethnic arts; direct funds to art forms which to date had been under-funded and under-represented; encouraged new groups and art form to emerge and most important of all enabled black people to make decisions without being policed by 'community arts' and 'artists'.

- 2.4 The Ethnic Arts Sub-Committee challenged and rejected the notion of 'exotica funding'. Instead it established a pattern of criteria which encouraged training, long-term establishment of organisations as opposed to 'one-off' events, creation of strategic resources; acquisition of technical skills; and the development of under-represented art forms such as film and video, visual arts and literature and publication.

2.5 Objectives

A policy of direct grant aid has helped to develop the Black Arts Sector; enable many new groups to emerge; aided in the development of under represented art forms and provided a base for the growth of black arts. The priority for the REU in 1985 has been to consolidate the foundations already laid, so that black arts and artists are able to stand on their own and challenge the establishment for their rights to resources, employment, representation, training and recognition. To achieve this it has been important to develop a policy of funding aimed at:-

- (a) Consolidating black arts groups and organisations previously funded, whose work reflects the contemporary political issues and experiences of London black communities.
- (b) The development of networks and the infrastructures established as the result of funding.
- (c) Enabling groups and organisations to acquire the technical, performing and administrative skills in order that they may be able to successfully compete for resources and funding.
- (d) Assisting in the realisation of a vibrant articulate, organised and autonomous Black Arts Sector.

2.6 Criteria and Priorities for Funding Black Arts

The success of GLC Black Arts Programme has been due to clearly thought out structures and policy. The Black Arts Advisers and the Ethnic Arts Sub-Committee have played a key role in defining the criteria and priorities for funding. As the result it has been possible to develop new groups, new art forums and skills within the Black Arts Sector. It is important to note the criteria and prioritise for funding in 1985/86 since they reflect the key objectives identified by the Sub-Committee and future development of the Black Arts Sector.

- (a) Organisations whose primary objectives are the development of contemporary black arts and are innovative in form, content and aesthetics should be given a high priority.

- (b) Priority consideration will be given to black arts projects concerned with experimental work.
- (c) Support for the publication of works, criticisms and research will be given a high priority.
- (d) Projects aimed at creating central communal institutions and resource centres which will be of long-term benefit to all Londoners will be given favourable consideration.
- (e) Priority will be given to projects which provide adequate training opportunities in technical and administrative skills.
- (f) Where applicants can demonstrate compliance with any of the above, an additional criterion will be to demonstrate that funding, other than from the GLC, is forthcoming.
- (g) Favourable consideration shall be given to programmes aimed at facilitating a greater cultural exchange with black artists from abroad and which, additionally, lead to the sharing of skills and experiences so gained.
- (h) Priority will be given to projects which encourage a greater participation of women and youth.
- (i) Both the main Arts and Recreation Committee Community Arts Sub-Committee will be encouraged to fund black arts projects directly and jointly with the Ethnic Arts Sub-Committee.

2.7 Achievements

The main effects of the funding policy on the development of black arts have been:-

(a) Consolidation/Expansion

Direct grant aid has enabled the more established groups and organisations to consolidate and expand their work. Groups such as Tara Arts, Theatro Technis, African Dawn, Steel 'N' Skin, Academy of Indian Dance, Black Art Gallery, have developed more effective administrative and organisational structures and long-term artistic programmes. There has been a marked improvement in the presentation of the arts programmes, particularly in the area of publicity and marketing. Additional resources has also meant that they have been able to undertake expanded programmes on a regular basis. This has been important for audience building and is borne out by the fact that large numbers of black people regularly attend arts events. The growing, often critical black audience has had an important affect on the quality and presentation of black arts.

(b) Development of Administrative and Organisational Structures

The majority of the groups and organisations funded by the GLC have

been able to employ, for the first time, administrators to help organise the activities of the groups. One of the disadvantages faced by many of the black arts groups in the past has been inefficient administration and management resulting in bad productions, publicity and marketing. Having specialist workers whose sole task has been to keep books in order, ensure proper publicity of the arts programme and regular contact with funding bodies has meant a significant professionalisation of black arts events both in their presentation and productions.

Many of the groups now have highly developed administrative and management structures which help to sustain an innovating programme of activity. With a sound administrative base many groups have been able to explore other sources of revenue and project funding. A number of black arts groups have for instance been able to secure funds from the EEC, an area still under-exploited.

(c) Resources/Materials

Funding from the GLC has meant that black arts groups and organisations have been able to acquire materials in the form of equipment such as cameras, video monitors, editing desks, projectors, lighting, stage props, musical instruments etc. Having direct access to and control of material and equipment has given a high degree of creative independence to a number of black arts groups. A number of fully equipped black managed and controlled Music Studios have been established for the production and promotion of black music.

(d) Housing the Black Arts

As the direct result of GLC funding, a number of specifically black arts venues have been established in the community. They now constitute an alternative community arts venue circuit and are extensively used for the regular presentation of black arts and artists. Venues such as Tara Arts Centre, Black Arts Gallery, Asian Arts Gallery Westbourne Arts Gallery, Umoja Theatre Centre, Omnibus, Teatro Technis, Lancaster Hall, Ceddo, to name but a few, provide an important regular outlet for black creativity.

(e) Research/Publication

A number of research projects and publications aimed at providing a record of both the historical and contemporary contributions made by black artists to British Society have been supported by the Sub-Committee. These include publications of Rashid Araeen's book 'Making Myself Visible', a critical examination of the relationship and the role of black artists in Western Society; a book of poems by H.O. Nazareth; research into the History of Black British Literature; History of Black Visual Arts in Britain since the 1920's; Publication of a photographic book, the Black Triangle by Arhmet Francis; Publication of a number of catalogues; Publications of Artrage, an important Black Arts magazine to name but a few. Ongoing documentation of black arts is important for not only making the black artists visible but for providing a record of their contribution to art and society.

(f) New Groups

A number of notable new groups have emerged as the result of GLC funding. Groups such as Umoja Theatre Company, Asian Cooperative Theatre, Sankofa, Black Audio Film Collective, Retake, Ceddo, Caribbean Crafts Circle, The Arts Group have been able to organise and establish themselves. These new groups also reflect the policy of funding under-represented art forms, such as film and video, visual arts and crafts and publications. Over the last two years, the Ethnic Arts Sub-Committee through direct grant aid has supported the development of an infrastructure for black independent film-making in London. This has included the establishment of a number of franchised film and video workshops; film and video productions, many of which have achieved national broadcast and international exhibition, training and a number of highly successful exhibition programmes. With the help of GLC policies, Black Independent Film Sector is now a recognised part of the British film culture.

(g) Professionalisation of Black Arts Sector

The most significant effect of GLC funding on black arts has been the professionalisation of black arts and the emergence of a clear distinction between what is described as 'ethnic arts' and 'black arts'. There is now a clearly defined black art sector which is concerned with the development of contemporary art forms. GLC policy has enabled these groups to find a voice, which also challenges the status quo of established British Arts and Arts Institutions.

It goes without saying that consistent support to Black Arts has provided black artists with regular employment.

(h) Touring

The policies adopted by the GLC for the support of black artists have not only benefited black arts in London but have also influenced the policies of local authorities and other metropolitan councils. In addition many of the black groups funded by the GLC have been able to take their work outside of London, thereby helping local groups to organise and fight for resources from local and regional authorities. The numerous Black Theatre music and dance groups receiving money from the GLC have been able to show their work outside of London. The photographic exhibitions by David Bailey and Arhmet Francis have been extensively toured in the regions. Both of the exhibitions were funded by the Ethnic Arts Sub-Committee.

2.8 Future of Black Arts

It is vital if these initiatives are to survive and develop further, that ACGB, GLC, Local Boroughs take their role and responsibilities for the funding of this sector seriously. It is clear that over the last four years an active, vibrant black arts sector has emerged. None of the funding bodies can ignore its existence or its significant contribution to the aesthetic, artistic and cultural development of this country.

- 2.9 Black arts must be seen as an integral part of the mainstream arts without the demeaning labels of ethnic, multi-cultural, multi-ethnic which reduces the creative expression of black people to something functional and marginal. There is an urgent need to develop new policies and priorities for funding which not only sustain but develop black creativity. The policy of funding participation of black artists should be one which aims at developing critical perspectives with the central participation of black artists defining the prioritisation for funding.

3 Race Equality Programme

The main priorities for the implementation of this aspect of the policy has been:

- (a) To ensure the continuous participation of black artists in the GLC organised arts and entertainment events.
- (b) To develop strategies for the implementation of equality targets and to monitor performances.
- (c) To monitor all mainstream arts institutions and community arts funded projects.
- (d) To develop training programmes in arts administration and management.
- (e) To develop major arts initiatives aimed at providing a high profile for black arts.

3.1 Black Participation in the GLC Arts and Entertainment Events

The GLC Arts and Entertainment Programme has been the single most important instrument through which the black artists have been given a high profile. The programme is the most accessible and popular means of reaching the mass of the London's population and the last two years have seen an increased representation of black artists in the Arts and Entertainment programmes. In addition, a number of new initiatives such as the highly successful Steel Band Competition and a contemporary Black Arts Festival on the South Bank have been introduced into the existing programme. The Race Equality Unit has built up an extensive list of artists in music, dance, theatre, crafts, visual arts, film makers which have been made available to other Boroughs. The REU has influenced the programming policies of a number of Boroughs by providing advice and information on black artists for inclusion in the various programmes in Parks, Open Spaces and Town Halls. The aim has been to ensure that a wide cross section of black artists are represented in these programmes as well as the full range and breadth of black creativity.

- 3.2 Nineteen eighty four was declared Anti-Racist Year by the GLC and a series of arts programmes were presented which enabled contemporary black artists to have their own platform and an opportunity to identify, redefine and consolidate their experiences as black people living in Britain. The individual initiatives are discussed further in the report. In addition to initiating a full GLC Anti-Racist Arts Programme, the REU also provides advice on staging of arts programmes to mainstream arts institutions, Boroughs and community arts organisations.

IMPLEMENTATION OF EQUAL OPPORTUNITIES POLICY WITHIN THE DEPARTMENT OF RECREATION AND ARTS

3.3 This has been a very important area of work since the Department employs some 2,000 people in APTEC and non-APTEC positions. The Department has poor record for recruiting black people into management positions and took the following initiatives to redress the racial imbalance within its workforce:-

- (a) Development of positive action programme.
- (b) Setting of equality targets in areas with clear under-representation or absence of black people.

3.4 The role of the REU has been to aid in the implementation of these two policies. The REU has begun to develop strategies for advertising and recruiting through extensive use of black radio press, community network and educational institutions to make black people aware of the range of job opportunities in the arts. In addition, a number of training initiatives linked to career development for existing staff within the Department have also been developed. Unfortunately, due to abolition, much of the work has been focused on providing training for change to enable staff to acquire skills for new employment.

3.5 Mainstream Arts Institutions

The role of mainstream arts institutions in the development of black arts is very important and the REU has begun to develop a programme of monitoring and evaluating the anti-racist and equal opportunity policies of all mainstream arts institutions funded by the GLC. The emphasis has been on getting mainstream arts institutions to develop and implement anti-racist and equal opportunity policies with regards to the employment, representation and programming of black arts and artists. In the event of GLC Abolition, the responsibility of mainstream arts institutions in recognising and supporting the development of black arts as an integral part of their funding and promotion is crucial to the future survival of black arts.

3.6 The policy paper entitled 'Mainstream Arts Institutions and Their Challenge to Racism' was agreed by Arts and Recreation Committee and all Mainstream Institutions were requested to produce written statements of their equal opportunity and anti-racist policies, together with a programme of action for the implementation of these policies. Organisations such as English National Opera, London Festival Ballet, British Film Institute, National Theatre, ICA, Saddlers Wells, GLA to name but a few have responded. All the responses are being co-ordinated into an evaluation report for Committee in early January '86. In addition, a series of questions relating to the employment, representation and programming policies of organisations receiving grants from the GLC were inserted into the 1985/86 grant application form. The information provided is incorporated into writing of the report. The REU provides an input into all mainstream and community arts grants report, assessing and evaluating the full impact of the organisation's anti-racist policies. The role of the Anti-Racist Outreach Worker has been to monitor the policies of mainstream arts institutions and to provide advice on development of strategies.

They should also be prepared to consider requests for additional resources aimed at implementing the race equality targets set out in this report.

- 3.7 A conference entitled Black Artists - White Institutions was held on 4 November 1985 at the Riverside Studios. The conference provided a platform for the beginnings of a long-term dialogue between Black Artists and White Institutions. The conference was attended by 250 people and a series of well searched papers with very clear demands were presented by black artists and activists. The conference proceedings were recorded and will be published by REU in early 1986. The conference achieved its objectives of initiating an important dialogue which must be continued further. The challenge to bring about change in attitude and policy of mainstream arts institutions with regards to employment, representation and programming of black arts has been the highest priority for the REU.
- 3.8 The work of monitoring and evaluating the anti-racist and equal opportunity policies of all major arts institutions and community arts organisations must be taken up seriously by ACGB, GLA and Local Boroughs. It is no good developing the Black Arts sector if White Institutions continue to present black arts as gap fillers or exotical entertainment; denying black arts access to facilities and resources; do not reflect London's multi-racial composition in the work force of the management structures. This along with the development of an autonomous Black Arts Sector is regarded as the most important area of work which needs to be continued further.

3.9 Training

Training and employment of black people in the arts professions were two of the major concerns expressed by the participants at the Ethnic Arts Conference held in May 1982. Provision for training facilities was seen as a major priority leading to the achievement of equality in the arts.

4 MAAS Training Unit: Short Courses in Arts and Administration

As a response to the basic training needs of black arts groups and organisations operating at community level, a series of short courses in Arts Administration and Management were developed in consultation with the PCL and MAAS. A Training Unit was established in MAAS and full-time staff appointed to manage the Unit. The project has met with tremendous success with all the courses being fully booked. The main benefactors of these courses have been people already working with black arts groups and organisations. The project is now in its second year with a greatly expanded programme of training. A regular Training Bulletin is produced and circulated by the Training Unit providing information on a wide range of courses in arts administration. The Bulletin fills an important gap by providing information to groups and serves a very valuable link between institutions offering the courses and community groups who would benefit from such courses.

4.1 Arts Administration and Management: Full training scheme at City University

The one year Arts Administration and Management Scheme is particularly significant development in seriously tackling the issue of training black arts administrators. There has been a tremendous response from the mainstream arts institutions in taking on students for placements and a number have

already been offered full-time jobs. This is a pilot project and one which needs to be urgently continued if black arts administrators are to really impact on mainstream arts institutions.

4.2 Short Courses in Film and Video

In addition to the general courses in Arts Administration and Management, the GLC through GLTB has also sponsored a series of short courses in film and video for black and ethnic minorities. The courses which began in August 1984 were well received with 100% take up. Many of the students attending these courses were found attachments with television and independent production companies. An advisory body consisting of professionals from black film and video workshops, independent production companies, Black on Black and Eastern Eye, ACTT and CH4 were set up to help in the selection of students, to monitor the effects of the courses and to advise on future training strategies for black people in film and video. It was generally agreed that while short courses provided interesting tasters they did not allow students the opportunity to get deeply involved. Development to the short courses, has been the funding of a programme of training around a series of productions. This enabled students to work on a project from the beginning to the end with a production to show for their efforts. Two of three films have been completed to a very high standard and quality. The responsibility for the continuation of initiatives such as these must now lie with the BFI, CH4, ACGB and GLA.

4.3 Short Courses in Radio and Print Journalism

A series of short courses in radio and print journalism was sponsored through Black Media Workers Association and the Polytechnic of Central London (PCL). The courses were aimed at assisting black people already working in the media, especially the black press, to develop existing skills and to acquire new ones. The short courses were followed by a one year full-time course in radio and print journalism sponsored by Commission for Racial Equality. Many of the students attending the short courses were able to apply and were accepted for this full-time scheme. On completion many of the students have found full-time employment in the mainstream radio and print media. The first year course, which had the support of the main unions, was so successful that it has been agreed to repeat the course again.

4.4 Black Arts Initiatives

The REU has initiated a number of special black arts programmes aimed at providing a platform for black artists to demonstrate aspects of their creativity. A number of highly successful key events have been organised in major arts venues. This has been important in helping to establish black artists in the mainstream. The success of these events has also confirmed the fact that Black Arts do appeal to the wider community and have the capacity for attracting large audiences.

Third Eye: London's Festival of Third World Cinema
Anti-Racist Film Programme
Contemporary Black Arts Festival
Anti-Racist Music Concerts
Anti-Racist Mural Project

GLC Writers Competition
Black Theatre Season
Paul Robeson Exhibition
Black Women's Arts Festival
Black Arts and Crafts Fair

Projects currently being co-ordinated by the REU.

Black Experience Arts Programme
Black Music Road Show with Trainee Attachment Scheme
Black Dance Circuit
Black Film and Video Distribution Network
Black Visual Arts Forum - Production of Policy Papers.

4.5 Third Eye: London's Festival of Third World Cinema

The first of its kind in Britain, it was organised and presented by black people and the programme offered a splendid selection of documentary and feature films produced by film-makers from Africa, Asia, Latin America and from black communities resident in Europe and North America. The festival provided a unique opportunity to see some of the classics on which Third World Cinema is founded, as well as more recent productions. The programme was presented over two weeks in three different venues. One of the most successful features of the Third Eye Film Festival was the 5 day symposium. Black UK film-makers and film-makers from abroad such as Prema Karanth, Gaston Kabore, Miguel Litten, Haile Gerima and many others presented papers and contributed to the extremely interesting and important discussions. The various contributions are in process of being published by the REU.

4.6 The Third World Film Festival was not only successful as a festival but also helped to define policy for the development of an Independent Black Film Sector. It was immediately following this impressive showcase of Third World Cinema that the Ethnic Arts Sub Committee adopted a policy paper intitled Black Film Policy which set out the priorities for funding of film productions; establishing Black Film and Video Workshops; initiating training programmes, organising regular exhibition programmes and investigating the feasibility of setting up a Black Film and Video Distribution Network.

4.7 Anti Racist Film Programme

As a following up to Third Eye, the REU organised and presented a major Anti Racist Film Programme from November 84 - April 85. The programme included screenings in schools, community venues and community areas and helped to establish a cinema circuit for the exhibition of films made by Black and Third World film-makers. An educational resource pack was produced to accompany the films into schools.

4.8 Black Film Sector: Which Way Forward

A one day conference held in May 1985 provided an important opportunity to discuss the effects of the GLC policies in aiding the establishment of Black Independent Film Sector and to develop strategies for a way forward. Over 100 people attended

the conference including representatives of film and arts institutions such as the BFI, ACTT, Arts Council, GLA, Channel 4. The central subjects of discussion included training, finance, promotion, exhibition, distribution developing film critics and educating and servicing audiences. A conferee report which constitutes the most complete and significant statement to date of the experience and direction of the relatively young black film and video sector in Britain, is in the process of being published and will be widely circulated.

GLC Spring Festival of Contemporary Black Arts

- 4.9 This was initiated as part of the Anti-Racist Year Arts Programme and presented on the South Bank. The festival provided a unique opportunity for black artists to present their art forms in prestigious mainstream arts venues. The programme stretched from the GLC to Royal Festival Hall, National Film Theatre, National Theatre, Jubilee Gardens and IBM Buildings. While the GLC provided the administrative back up, the selection of artists, programming and management of the individual artistic programmes was left to the black artists. Black people were involved not only in the performance but also in the technical and production aspects of the programme. It is important for the South Bank Board to continue these programmes on the South Bank because they provide ordinary people with an opportunity to feel part of the centres of excellence and real opportunity for black artists to present this work in professionally equipped venues.

5 Anti-Racist Mural Project

In February 1985 the GLC's Race Equality Unit in the Department for Recreation and The Arts commissioned four major murals. This was one of the Council's Anti-Racist Year initiatives and this project was to be completed in six months.

- 5.1 The GLC Arts and Recreation Committee allocated funds for Black/Asian artists to paint murals on appropriate themes on strategically located buildings in London, particularly in those areas which have a historical connection with the black presence or have experienced racial conflict. The areas are Notting Hill, Brixton, Southall and the East End. The murals are intended to provide a socio-political statement on, and as well as a visible record of, the past struggles and future aspirations of these communities. The projects actively involved the people of the areas from their inception, so that the murals did not seem sudden additions to the environment but proud achievements of the local communities. During the planning stage there was active consultation with community centres, art societies, art groups, people in the street, the local police and children.
- 5.2 The content of each mural was finalised only after public discussions over preliminary sketches. Eight artists in four pairs were selected to work on the project, namely Gavin Jantjes and Tom Joseph (56 Railton Road, Brixton), Shanti Panchal and Dushka Ahmad (Lowood Street, East London), Keith Piper and Chila Kumari Burman (Southall), and Lubaina Himid and Simone Alexander (Notting Hill). The murals are painted on walls in the Brixton area and the East End and on mobile panels in Notting Hill and Southall. It is the first time in the history of London that Black/Asian artists have been commissioned for such major works of art.
- 5.3 These four murals will provide Black/Asian artists with an excellent public outlet for their work by offering a rare opportunity to be involved with a unique and worthwhile project.

5.4 All four murals need to be properly maintained and serviced. The role of Local Boroughs where each mural is located is important in providing the resources and expertise for the upkeep of these murals.

5.5 GLC Writers Competition

This was another major initiative aimed at promoting black literature. The Ethnic Arts Sub Committee had made the funding of literature and publication a high priority and as part of that policy commissioned a research into Black British Literature assisted with the publications, art magazines, posters, and books. The organisation of a London-Wide competition was part of a policy to unearth young black writers. The response to the competition was tremendous with entries from all over Britain (though only Londoners could qualify) and abroad. A number of notable writers both black and white gave up their valuable time to be judges for the competition. Prizes were presented by James Baldwin. A follow up competition is planned as part of Black Experience Arts Programme with a focus on Film Script Development.

The competition should be repeated and the task of organising and presenting this very important initiative needs to be taken up seriously by ACGB, GLA and London Boroughs.

5.6 Black Theatre Season

Black Theatre has received much support and encouragement from the Ethnic Arts Sub Committee, and a number of new Black Theatre Companies have been established, namely Double Edge, Hounslow Arts Co-operative, Asian Theatre Co-operative, Afro-Sax, Theatre of Black Women over the last 4 years. The Black Theatre Season was conceived as a way of opening up mainstream theatre venues for Black Theatre. The success of the first Black Theatre Season at the Arts Theatre in the heart of the West End proved that black theatre had the capacity to attract a wide audience. As a direct result of this showcase, theatre venues like Tricycle, Theatre Royal Stratford, Lyric, Hampstead have all begun to present black theatre as an integral part of their progress and not just gap fillers.

5.7 The second season built on the lesson learnt saw the launch of a new Asian Theatre Company called Asian Co-operative Theatre. The Third Season planned for January '86 will seek to present classical black plays in the West End, two of which are from the Indian Sub-Continent.

5.8 Black Experience Arts Programme

The Black Experience which is the broad title of the programme will have a major impact on London's cultural and artistic life and help develop an understanding of the past, present and future of the Black Experience in Britain. The Black Experience Arts Programme encompasses a wide range of art forms performing and visual. The programme aims to reflect the historical and contemporary Black Experience. Through these art forms both traditional and contemporary, and subjects both historical and present day, the programme will highlight the political, social, cultural and economic contributions of black people to this country.

5.9 The programme is planned to take place between February and March 1986 in a variety of venues including Mainstream, Community Arts and Black Arts Institutions. Various Black Arts groups have been commissioned to organise these

events.

- 6 The programme aims to celebrate the Black Experience by highlighting the struggles and achievements of black people and their continuing significance to the development of this country.

6.1 Objectives of the Black Experience

- (a) To give expression to the experience of black people in this country through the work of contemporary artists.
- (b) To highlight through the different art forms the significant recent developments of Black Arts in Greater London area.
- (c) To present the best of Black Arts in a co-ordinated programme across different venues.
- (d) To illustrate the wide range of mediums that are being employed by black artists including dance, theatre, music, visual arts, literature, film and video.
- (e) To assess the role of public patronage and the development of Black Arts.
- (f) To make the black communities themselves aware of their heritage, contributions and current arts practice.
- (g) To make the mainstream British media aware of the high quality of Black Arts now.
- (h) To develop resource material in the form of publications, tape slide programmes, permanent exhibitions, production of films and video on the Black Experience for future use in schools, educational institutes and community.
- (i) To establish this as an annual Black History Month which is organised and presented by an independent organisation such as the Roundhouse Black Arts Centre.

6.2 Thematic Structure

The Black Experience will consist of a programme of events each of which will form part of one of the themes of the Black Experience. The themes of the programme are:-

- (a) Forces and Figures of Black History
- (b) Resistance and Rebellion
- (c) Impact and Influences
- (d) Race and Labour
- (e) Black Experience - Contemporary Initiatives

6.3 Black Music Road Show

The Black Music Road Show, claims to train black youth in various aspects of the promotion of live concerts. The main objectives of the Road Show are: to provide an opportunity for black promoters to manage and market black music, to provide a platform for young black musicians to perform and to train a number of young black

people as stage managers, publicity officers, lighting and sound operators and promoters.

- 6.4 Four companies have been chosen to provide the necessary training and will have two trainees each. They are Star Hire, a company specialising in P.A. set-ups and lighting, Sensible Music, they handle backline and stage management, Black Productions, a leading concert promotion firm and Positive Publicity, a PR consultancy which handles press and publicity for a wide range of entertainment artistes.
- 6.5 The Road Show will promote a range of musicians from the Afro-Caribbean and Asian communities. The following are just some of the artistes appearing in programme: Linton Kwesi Johnson, Junior English, Billy Paul, King Sounds and the Israelites, Abacush, Heera and Awaara, Taj Mahal, Misty in Roots, Alaap and Akaya (Abdullah Ibrahim's band)
- 6.6 The concerts are to be held in local and mainstream venues, including Black oriented venues, many of which are Black owned such as the All Nations Club, Dougie's Night Spot, The Academy, The Upper Cut Club and the Apollo. An important outcome of the BLACK MUSIC ROAD SHOW will be the establishment of a regular Black music circuit.
- 6.7 Black Dance Circuit

Race Equality Unit has initiated the Black Dance Circuit to improve and promote the climate for black dance on a regular basis at local and national level. The project will be staged over a four month period (each month playing host to a particular theme) during which a series of performances by known and unknown Afro Caribbean and Asian dance companies will be presented.

The Black Dance Circuit aims to establish a circuit for the regular promotion of black dance companies in Britain as well as a register of Black people with skills in choreography, direction, set design and of dance companies based in Britain and Europe.

7.0 REU Publications

Anti Racist Film Pack
Black Film Sector, Which Way Forward
Third Eye Film Festival, Symposium
Anti Racist Mural Catalogues
Third Eye Programme Catalogue
Black Experience Arts Programme
New Horizons Exhibition
Paul Robeson Exhibition Catalogue
Black Dance Circuit Directory

6.8 Black Arts Forums

The REU has been instrumental in bringing about the establishment of a number of black arts forums. The objective is to consolidate the different art forms and to encourage groups, organisations and individual artists to come together as a lobbying force. The forums will also develop policies and long term strategies for the funding and support of Black Arts. The forums established so far are:-

Black Theatre Forum
Black Dance Forum
Black Visual Arts Forum
Association of Black Film and Video Workshops
Black Music Association
London Forum of Ethnic Arts Officers
South Asian Arts Forum

The REU has serviced the groups in their development assisting with formation of management structures and budgets.

6.9 London Forum of Ethnic Arts Officers

The REU is working closely with the above forum in developing policies aimed at local boroughs. The main areas of concern are grant aid for black arts; general and specialist employment; representation of black artists in programming and management structures of all projects, training and black arts initiatives.

7.1 REU Policy Documents

Over the last few years a number of policy papers have been produced which taken together provide the foundations both for the GLC's attack on racism in the arts and the creation of an independent Black Arts Sector through its Grant Aid programmes. The Black Artists - White Institutions conference pack contains copies of those papers and are available from the REU. The most significant policy papers are:-

- (a) Mainstream Arts Institutions and Their Challenge to Racism
- (b) London Against Racism in Mainstream Arts, Policies and Programmes
- (c) Black Arts. Future policies and priorities
- (d) Establishment of Race Equality Unit
- (e) Race Equality Unit Targets 85/86
- (f) Black Film Policy
- (g) Black Arts Initiatives:
 - Black Experience Arts Programme
 - Black Music Road Show
 - Black Dance Circuit

- (h) Black Visual Arts Policy.

7.2 Conclusion

The Race Equality Unit as was stated earlier represents a significant step towards taking black arts into the mainstream. The establishment of the REU within the main Arts and Recreation Department provided an important focus for the implementation of the broad Race Equality Programme. The REU model is an important model for other bodies such as ACGB, GLAA, Local Boroughs and mainstream arts institutions to consider if they are serious about tackling the issues concerning black arts and its development. The black arts sector as a force has truly emerged as the result of GLC funding. A solid infrastructure has been laid and the responsibility for its development must be taken up seriously by ACGB, GLAA, Local Boroughs and Mainstream Institutions.

REU: Organisation and Staffing

Under the Race Equality Officer there are nine posts in the Unit; SO6 x 1, MG7 x 1, MG9 x 3, MG11 x 2, MG12 x 2. A chart showing the organisation and staffing of the Unit is attached.

The SO6 officer is responsible for liaising closely on the grants programmes for ethnic minorities; for developing a policy on ethnic arts and sports; for ensuring a race dimension in the Council's arts and entertainments programmes generally; and for pursuing new initiatives in relation to the promotion of black/ethnic arts in London. Two project development officers (MG9) report to the SO6, and liaise closely with officers of the Grants Branch.

The MG7 officer works closely with community arts funded projects and mainstream arts institutions to ensure the implementation of anti-racist policies and objectives. Apart from the monitoring role, the Anti Racist Outreach Worker provides advice and assistance to arts organisations in order to implement equal opportunities policies.

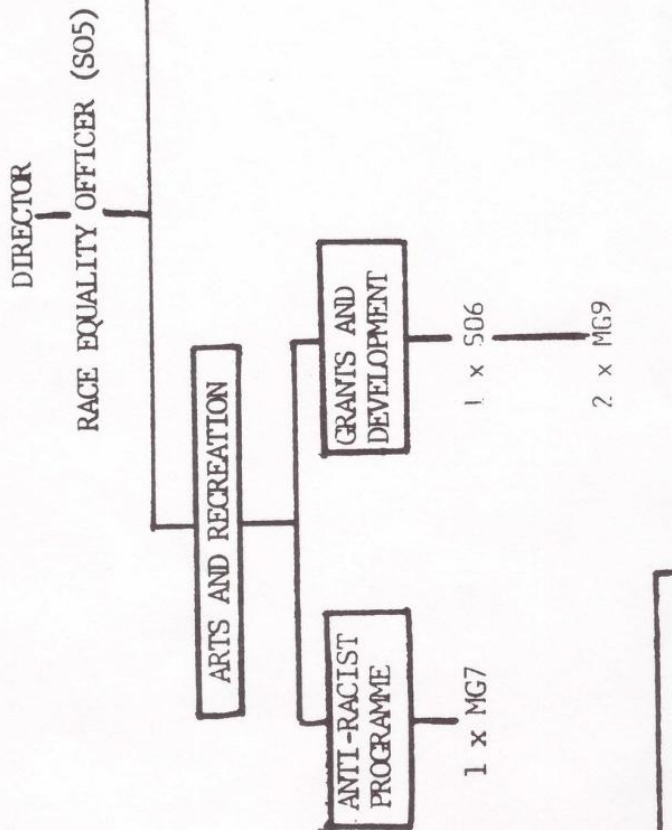
An MG9 officer is responsible for training and employment aspects. The main tasks have been to seek out new initiatives, do outreach work to ensure that minority groups are aware of the job prospects in the Department, assist the training officer in developing awareness training amongst existing staff and co-ordinate the action programme designed to redress imbalances.

The support group consists of a personal assistant to the Race Equality Officer (MG11) an office manager (MG11) and clerical assistance (MG12 x 2).

DEPARTMENT FOR RECREATION AND THE ARTS

RACE EQUALITY UNIT

Proposed organisation and staffing



STAFF NUMBERS	
S05	1
S06	1
MG7	1
MG9	3
MG11	2
MG12	2

TOTAL	10