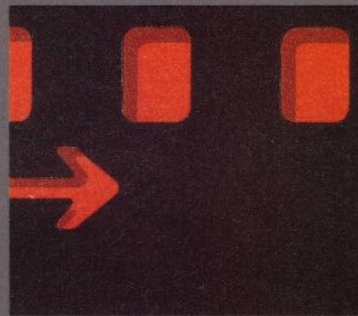
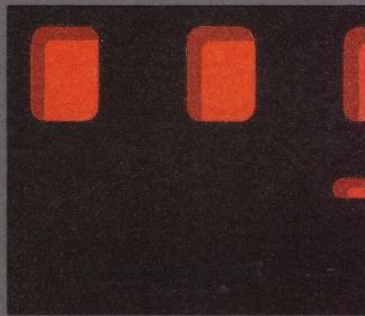
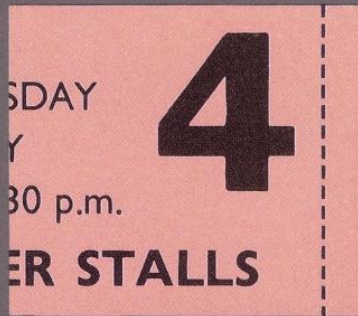
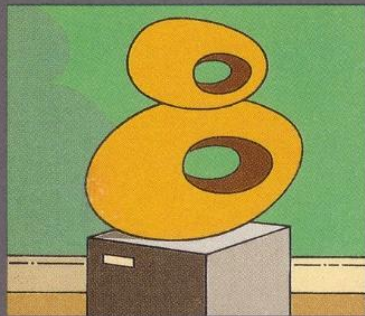


GREATER LONDON ARTS



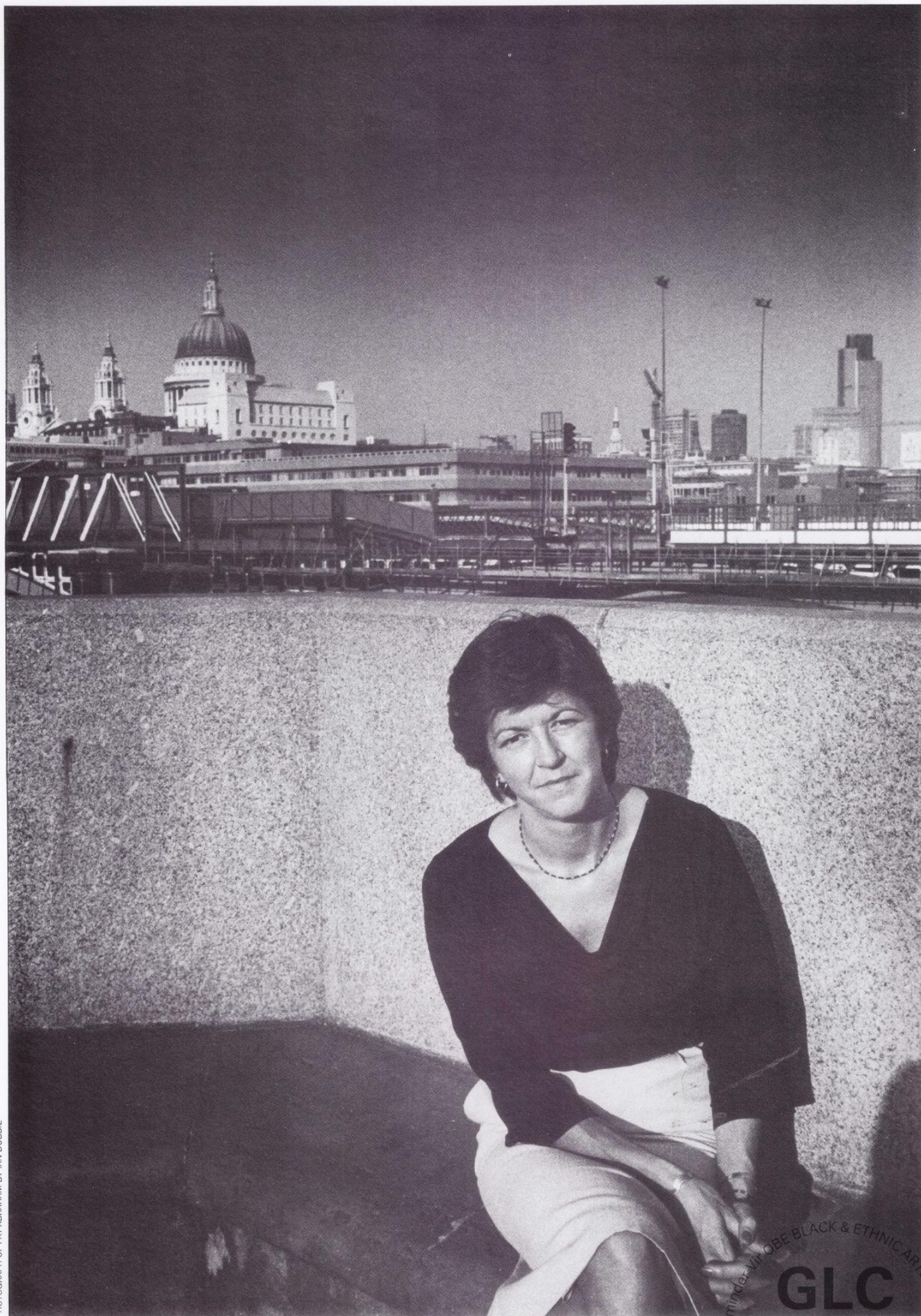
Annual Report
and Accounts
1984-1985



GREATER LONDON ARTS



Annual Report
and Accounts
1984-1985



DIRECTOR'S REPORT

Last year's report predicted a number of major changes in the world of arts funding in London. Since then, the threat of the abolition of the GLC has become a reality and the effects of rate-capping have begun to be felt.

Within GLA, 1984/85 saw the completion of the constitutional revisions and their implementation. This involved the establishment of a substantially new Executive Committee in November 1984, and the consequent departure from Executive Committee membership of many longstanding and loyal friends of the Association. On behalf of the whole Association I should like to give my thanks to all members of the outgoing Committee, for their extra term of service while the revisions were underway and their support and assistance during a transitional period. In particular, I would record my appreciation of two individuals—Alice Brett and Patrick Gilbert—who played a crucial and valuable role. Alice served as a member of the Executive Committee for several years before becoming Honorary Treasurer while Patrick had served the Association in a number of capacities since its earliest days, before assuming the Chair for the last few years. Their wisdom and insight is sorely missed throughout the business of the Association.

The new Executive was faced with the massive task of making a reality of all the hopes, claims and promises of the revised constitution; adopting a changed method of operation for the Committee and deliberating on some of the most significant issues ever to face the Association. They were greatly helped in meeting this challenge by the guiding hand of Ken May, who served as Acting Chair for the initial months, so as to enable members to get to know each other better before holding the formal elections—thank you, Ken. The subsequent election process resulted in the election of Nigel Walmsley as Chair, with Alex Farrell and Ken May as the two Deputy Chairs.

Last year's report referred to the Arts Council's publication of *The Glory of the Garden* and forecast the publication of GLA's response as a basis of consultation with all of our partners. *More Than Meets The Eye* was circulated widely during the Autumn of 1984 and was the subject of a number of meetings and discussions with interested parties throughout the region. We are indebted to all those who attended such meetings or submitted responses to the document—a consultative process is only as useful as the reactions received and we were heartened to receive such interest and input. In the light of the reactions obtained, the Executive Committee endorsed the broad thrust of the policies and priorities set out but identified a number of items for more detailed consideration, or requiring further clarification or expansion. In addition, it has been agreed that the development proposals outlined should be the subject

of more detailed shorter-term action plans. All of these matters will be explored further in a series of *GLA Policy Studies* to be published as a future occasional series.

More Than Meets The Eye also served as a prime cause of another event of major importance to GLA. Its origin was as GLA's response to the Arts Council's development strategy and served as our bid for an allocation of development funds. It became evident that the Arts Council had a number of reservations about the policies contained in our submission and questioned whether they were the most appropriate way forward for the arts in Greater London. In addition, the Arts Council wanted to examine GLA's ability to cope adequately with responsibilities it wished to devolve to us, and the potential implications of the forecast abolition of the GLC. As a result of all these questions and doubts the Arts Council appointed an independent Study Group to consider the appropriateness of our policies and a number of specific operational matters. This Study Group was chaired by Denys Hodson, with Mary Allen, Oliver Bennett, David Brierley, Bill Forster, Richard Francis and Ken Shaw as members. Its resulting report, to the Secretary-General of the Arts Council, was favourable to GLA, commending the artistic policies, the relationship with the regional constituency, and the work of the Executive, Panels and officers. We were obviously pleased and reassured by the general tone of the report and its conclusions. It would be hypocritical to pretend that we welcomed the need for the Study Group. Nevertheless, we are grateful to Denys and the other members for the time and energy which they devoted to the matter and for their commitment and sensitivity to what was, at times, an inevitably delicate and difficult task. We all hope that this episode has 'cleared the air' in relations between the Arts Council and Greater London Arts and that we can enter a period of honest and fruitful relationships between national and regional partners.

It is, perhaps, particularly crucial that we can work together harmoniously with our national partners given the severe devastation facing our local and regional partnerships. The abolition of the GLC continues to dominate our thoughts. Throughout 1984/85 it was still a proposal which filled us with fears and concerns but we now know it to be an all too imminent reality. And yet, with but one small alteration I find myself able to repeat a paragraph from last year's report:

Many of the uncertainties and concerns expressed one year ago remain unanswered and unresolved and the Association is continuing to strive to ensure that the arts in London are not devastated as a result of the (proposed) abolition of the GLC.

The extreme concern about the effect of abolition is particularly due to the number

THE ASSOCIATION IS
CONTINUING TO STRIVE
TO ENSURE THAT THE
ARTS IN LONDON ARE
NOT DEVASTATED AS A
RESULT OF THE
ABOLITION OF THE GLC.

WE ARE NOW MORE
CONCERNED THAN EVER
ABOUT THE POTENTIAL
DAMAGE FACING THE
ARTS THROUGHOUT
GREATER LONDON, IF
INCREASED FUNDS ARE
NOT ALLOCATED.

and magnitude of those uncertainties. We are now more certain of the inadequacy of the level of replacement funding proposed by the Government. In the light of the experience of the first year of rate-capping, directly affecting nine London Boroughs, we are now more certain of the likely inability of most of those Boroughs to assist in any substantial way with the continuing funding needs of arts activities within their localities. We are, in conclusion, now more concerned than ever about the potential damage facing the arts throughout Greater London, if increased funds are not allocated.

Despite the magnitude and far-reaching consequences of the issues referred to so far, we are, of course obliged to continue our day-by-day, month-by-month and year-by-year business as a strategic development agency for the arts throughout the region. The pages which follow discuss the work of the Association's arts sections and highlight events and developments during 1984/85. I shall here refer to some activities which span the art forms and affect all areas of the Association's work.

As promised at this time last year, the Association has reinstated a regular publications policy. 1984/85 saw the appointment of Fay Ballard as PR and Publications Officer and one of Fay's first, and certainly major, tasks was concerned with the introduction of two new regular publications. *Artswork* is a bi-monthly newsletter, containing reports on events and developments throughout the region and *Greater London Arts Quarterly* is a three-monthly magazine designed to explore issues and trends in greater detail.

October 1984 also saw the arrival of Delia Jarrett-Macauley as a member of the arts team, with special responsibility for Equal Opportunities. This post is a pioneering one for the Association, requiring a great deal of consultation and collaboration with other staff and external agencies. The post carries responsibility for the servicing of the Black Arts Steering Group and overseeing the implementation of the Association's priority for Black Arts throughout all aspects of our work. The importance which GLA attaches to this area of work will become even more crucial with the abolition of the GLC. That body has made a reality of encouraging and nurturing Black Arts activities throughout London, and GLA must do all in its power to ensure that such progress is sustained.

The year under review was the second year of the Borough Initiative Fund programme. In Islington, a positive strategy for arts development is emerging with the Borough's expanded Arts and Entertainments Department playing a crucial role. The Joint Fund created has enabled a positive response to be given to a range of new and exciting activities. In Haringey, an action research project undertaken by Cultural Partnerships provided evidence of the potential for working with various departments within a local authority, and the work on the Tiverton Estate resulted in an innovative funding partnership with the Borough's Housing Department. Regrettably, the developments in Southwark, predicted in my last report, fell foul of continued industrial disputes throughout the year. GLA

and the London Borough of Southwark were determined that the artists and arts organisations should not be deprived of the funds set aside for their benefit. It was therefore agreed to implement the Community Projects Fund and the Artists Community Grants as set out in the report *Live Arts for Southwark* and the proposed dance and drama season was incorporated as a major part of the Borough's Community Arts Festival during the summer. Many exciting proposals were submitted and assisted but it is to be regretted that this could not be developed as part of the coherent strategy originally intended, but our tribute must be paid to the outstanding contribution of the two relevant Borough officers in implementing this programme. Further discussions about the way to proceed in Enfield resulted in a decision to revert to a wide-ranging investigation of existing activities and aspirations to result in a proposed strategy for development in the Borough.

In addition to the new posts mentioned above, the past year saw a number of staff changes. Peter Day joined the Association as Deputy Director, holding a particular responsibility for the Local Authority Forum and the Ordinary Members Forum, in accordance with the revised constitution. Peter also holds the responsibility for the re-development of an active PR, Publications and Information policy. In this connection, Fay Ballard's appointment has already been mentioned and we were pleased to welcome Rosanna Gore as Publicist following Claire Peter's decision to move on in her career. We wish Claire all the best in the future. We also welcomed Lisa Guthridge and Clare Allistone to their posts of Assistant Arts Officer (Film and Video) and (Community Art) respectively. In July 1985 we were saddened by the departure of Dermott Killip, Arts Development Officer (Community Art). Dermott made a crucial and positive contribution to the continued development of the Association's policy for Community Art and his wisdom and commitment is sadly missed throughout the Association. 1985 also saw the departure of Maureen McCue, who had served the Association as Arts Development Officer (Film and Video) for some nine years. Maureen had guided GLA through a period of considerable growth in the area of film and video and had developed a wide-spread and respected reputation in the profession from the production work assisted during her time with GLA. We wish her well in her new endeavours. Despite these changes the staff of GLA are the key to the Association's work and I should like to record my thanks to all of the staff for their commitment and vital contribution to the work throughout the year.

Finally, I must express the Association's continued gratitude to all those individuals who give so freely of their time and expertise to serve on GLA's various Committees and Advisory Bodies. The pressure we place on their good-will must seem undue and the drain made on their energy at times unending but we are deeply grateful and do not under-estimate the value of their contributions. The reason for their participation is to help us in our objectives of developing the arts throughout the region. Further details of these policies and the support offered is set out in the arts sections later in the report.

THE GLC HAS MADE A
REALITY OF
ENCOURAGING AND
NURTURING BLACK ARTS
ACTIVITIES THROUGHOUT
LONDON, AND GLA MUST
DO ALL IN ITS POWER TO
ENSURE THAT SUCH
PROGRESS IS SUSTAINED.

ARTS CENTRES

October 1984 saw the opening of the Brentford Watermans Arts Centre on a riverside site near Kew Bridge, the culmination of ten years' preparatory work in which LB of Hounslow played a key role through provision of the site and in negotiating development. Situated as it is in an area with low arts provision, this new centre is a geographically important addition to the arts resources for the region.

The building provides a 242 seat theatre, a 182 seat cinema, exhibition space, limited studio and workshop areas and a large foyer space with bar and restaurant. Programming for the initial months was planned to attract as wide a cross-section of the community into the building as possible. Extensive use of the foyer area has proved particularly successful, with free entertainment for visitors who are eating, drinking or simply looking around.

The opening of any such project is always tricky, and it is easy to stand on the sidelines and criticise detail. The time for a major assessment of success or failure has yet to come, but for the present tribute should be paid to the long-term commitment of the Borough to this project.

Major internal changes took place in two other centres.

The year began unhappily for the Drill Hall, with a complete rupture between the workers and the Directors, resulting in a virtual cessation of all work whilst some resolution to the difficulties was sought. A period of intense discussion between GLA, LB of Camden, the GLC and representatives of the Drill Hall resulted in the creation of a new management body—Central London Arts—whose brief was to manage and programme the Drill Hall as an arts centre. Members of the previous Drill Hall management team were absorbed into Central London Arts, and the centre re-opened in September with considerable success. A notable achievement of the new policy was the expansion of the workshop programme.

Inter-Action also went through some months of discord, which eventually resulted in the separation of the two sides, Ed Berman and several of the Directors leaving, and taking with them the name Inter-Action, their intention being to establish themselves in Docklands. The formidable task of restoring confidence, and maintaining and developing

the work of the Talacre Centre fell to the new Director, Francis Gladstone. This re-organisation will take some time, and the direction in which the programming of the Talacre Centre will eventually move has yet to be seen. In the meantime, an outward sign of the change is the new name for the project—Inter-Change Trust.

In times of continued financial stringency, the Association continues to believe in the value of short-term consultancies offered for particular purposes, and these were made available both to Yaa Asantewa (The Factory) and Central London Arts during the year.

A great deal of exciting and new work is being developed by many of the centres. Others have wide-ranging developmental plans. Even a supreme optimist would be forced to admit that by this time next year, this report may have to cover a depressing array of cut-backs and reduced programming as a result of Government legislation.

People working in the arts always draw attention to the wide gaps between available funds and the demand for them. The problem is never resolved, but ingenuity and creativity often produce exciting results. It must, however, be said that the outlook for 1985 and beyond is more than usually grim.



■ One of Watermans' greatest successes—free lunchtime music in the foyer overlooking the river. *Opposite:* Tomorrow's audience at Watermans today. Photographs by Ian Dobbie

ADVISORY PANEL

Wally Baker *

Researcher & Educationalist

Jonathan Brill

Head of Creative & Performing Arts, West London Institute of Higher Education

Peter Brinson*

Head of Research & Community Development, Laban Centre

Noelle Goldman

Photographer, freelance administrator

Remi Kapo

Co-ordinator, Roundhouse Arts Centre

Liz Kessler

Freelance administrator

Alton Kumalo

Actor, Director Temba Theatre Company

Nigel Lockley

Assistant Director, Arts & Recreation Department, LB of Hounslow

Cllr. Janet Ludlow

Councillor LB of Tower Hamlets; member of Tower Hamlets Arts Committee; member and Publications Officer, Society for Education in Film and Television

Cllr. Alan McGarvey*

Chief Executive, Greater London Enterprise Board, Councillor, LB of Wandsworth

Dr. Ken Robinson

Co-Editor, 'Arts Express'

Ian Saville*

Educationalist, actor and performer

Mike Sparks*

(Chairperson to December 1984) Deputy Clerk, Sir John Cass Foundation

David Urie*

Administrator, Hoxton Hall

Katie Venner

Arts Officer, LB of Lambeth

Sue Weston

Dancer, actress, choreographer, director and teacher (at LAMDA)

Tim Whitworth

(Chairperson from January 1985) Company Secretary, National Jazz Centre

Buz Williams

General Manager, Brentford Watermans Arts Centre

* Panel members no longer serving



COMMUNITY ART

1 984/85 was a very eventful year for community art in GLA. The Community Art Advisory Panel spent a great deal of time helping the Association to develop a new policy for its funding of community art—aiming to meet the pressing needs of new groups and new developments while also maintaining a commitment to activities already receiving funding. The Policy was discussed at a well-attended Open Forum held at Conway Hall before being finally implemented.

The Panel was also responsible for the organisation of a day-long conference called "Moving the Movement" to discuss anti-racist strategies for community art. Cecil Gutzmore gave an extremely stimulating and witty key-note address and other speakers included Parminder Vir, the GLC's Ethnic Arts Advisor (now Head of GLC Race Equality Unit) and Kwesi Owusu from African Dawn.

These meetings and discussions meant that Panel members faced an extremely heavy workload on top of their usual work of assessing applicants and advising on grant-aid and we are indebted to them for this.

Illustrating the diversity of GLA's community art clients, the following groups were among those funded during the year:

The Islington Bus Company is a community resource centre based near Highbury. GLA gave financial help towards its music and sound work and towards its print, design and general arts activities. As well as having its own sound recording studio and silkscreen printing facility the Bus Company helps local people to print posters and leaflets, promotes local music groups and runs a young women's music workshop. The project runs special events, courses and projects involving the arts.

Dagarti Community Arts Group is a West African dance and music group which operates in Lewisham and south London. Dagarti has an extensive programme of workshops, courses and classes. In conjunction

with the Combination Theatre it arranged a five-day event involving seven primary schools in Deptford and over 700 school children to introduce them to the culture, history and arts of West Africa. During the year, Dagarti also undertook a successful series of workshops for people with disabilities.

Local Radio Workshop is a project covering the whole of London which helps groups to make tapes either for broadcasting or distribution. As well as running training courses and giving advice about radio, the project actively campaigns for a more open and accountable structure for broadcasting in London. Local Radio Workshop has a sound studio in Paddington from which it produces its own tapes. The studio is also used by many other groups to make single tapes and on a regular basis by the Black Women's Radio Group, Women's Airwaves and Rest of the News.

The next two years promise to be extremely uncertain financially and the Association will be working hard to ensure community art continues to prosper and flourish.

ADVISORY PANEL

Debbie Baddoo

Dancer, teacher & choreographer, Cockpit Theatre

Maria Bartha

Photographic worker, Community & Recreational Arts in Barnet

Peter Bradbury

Writer, poet & photographer, Paddington Printshop

Onelle Clarke*

Co-ordinator of Dachwyng Parents' Association

Jacques Compton

Ethnic Arts Officer, LB of Brent

Peter Dunn

Artist, Docklands Community Poster Project

Hazel Goldman

Environmental Artist, Free Form

Bob Harris

Greenwich Campaign Unit

Matthew Hypolite

Graphic Designer, Organiser of Notting Hill Carnival

band & a community worker

Rosa Noel-Jones

Co-ordinator/Adviser, North Paddington Black Women's Group

Chris Lilly

(Chairperson) Teacher, drama and video worker

Steven Lobb

Artist, Greenwich Mural Workshop

John Mason

Voluntary photographer, Community Links In Camera

Rosemary Mason*

Playwright

Janet Mokades*

Director, Fleet Community Education Centre

Christine Muirhead

(Deputy Chairperson) Author; member Women's Airwaves

Tom O'Malley

Worker, Local Radio Workshop

Kwesi Owusu

Poet, musician, dramatist & writer, The African Dawn

Debra Reay

Media worker Cultural Partnerships

Rolande Thomas*

Artist/Administrator, Oxford House

* Panel members no longer serving



■ "Beyond Our Ken", Albany Video's controversial production screened on Channel 4, showed the devastating effects that GLC abolition would have on local groups like Lewisham Pensioners Action, the Black People's Forum and the Police Monitoring Group.

Opposite: Only 3% of trainees at Government Skill centres are women. This is taken from an exhibition by Acton Community Arts Workshop in conjunction with Women in Manual Trades which looks at women's work in trades and how training can be improved.

WOMEN'S CHOICE ?



DURING A WAR THE GOVERNMENT CAN PROVIDE WOMEN WITH TRAINING, HIGH WAGES AND CHILDCARE PROVISION. WHEN THE WAR ENDS SO DO THE OPPORTUNITIES. THE JOBS GO BACK TO THE MEN, THE WOMEN BACK TO THE HOME.

GOVERNMENT'S CHOICE!



ORIGINAL PHOTOGRAPHS BY PERMISSION OF THE IMPERIAL WAR MUSEUM



TODAY WOMEN ARE STRUGGLING EVERY INCH OF THE WAY FOR THE OPPORTUNITY TO TRAIN FOR JOBS IN MANUAL TRADES. OPPORTUNITIES FOR WOMEN SHOULD BE LINKED TO CHOICE, THEIR CHOICE, NOT GOVERNMENT ATTITUDES AND CERTAINLY NOT TO WAR.



DANCE & MIME

GLA's Dance & Mime budget received a small increase in 1984/85 and successful efforts were made to swell the funds through private sponsorship. However, the funds available for the art-forms were still extremely limited. Even after stringent priority setting, and the rejection of many interesting and important applications, the contribution GLA could offer to anyone was notional. Many companies and performers continued to provide their art-form skill to the community for a disturbingly low fee.

However, there *were* some shifts of emphasis, some developments and successes. Several venues and boroughs ran exciting dance and mime festivals, for which GLA helped fund company fees, marketing costs and sometimes outreach work. Elsewhere, cultural associations and venues new to dance and mime were able to take performances and workshops which GLA was touring. For example, the Queens Theatre, Hornchurch, ran a dance and mime season with a special marketing promotion, and both theatre and performers—as well as audiences—want to repeat the project. For the first time, some venues were offered dance and mime budgets, allowing them to programme in ways suitable to their spaces, localities and audiences.

So often fees are paid for actual performances, but the time and money involved in the coming into existence, the creative process, is ignored. To help with the 'making' of work, GLA offered some contributions to production costs in recognition of the quality of dance and mime activities taking place in the region.

An area of work we have tried to encourage is that of collaboration between dancers and musicians. This already exists for South Asian, African and Caribbean work, but it needs far more recognition both in terms of the costs involved and the resulting enhancement of the individual art-form.

GLA's Dance & Mime Awards for 1984/85 were funded in full by private sponsorship from Marks and Spencer, BP and NatWest. These Awards were given to dancers and mimes of particular merit, enabling them to 'buy time' for work on special projects or on creative development.

Sponsorship from Marks and Spencer and BP also made possible the performance at the Shaw Theatre in November of 'For One Night Only', an event in which youth and amateur groups who had received grants were invited to perform. This was again an acclaimed occasion, bringing together a wide

range of dance activity in a spirit of sharing and celebration.

GLA was involved in the setting up of the Youth Performance Project at The Place, in which 50 children and young people from all over the region worked in a number of different dance styles over the Christmas holiday, culminating in several performances in early January. These were very satisfying in their level of energy, commitment and professionalism.

Another important initiative, prompted by Shape, came in the form of the Introduction to Community Dance course, hosted by the London Contemporary Dance Trust. This course aimed to ensure that those



with 'special needs' would be included in the activities of the community dance worker, incorporating work on the dance styles and interests of other cultures.

Residencies continued to be a very important priority. The Dance Fellowship in LB of Hammersmith and Fulham completed an outstandingly successful third year, which included the formation of a Youth Dance Company. Alpina Sengupta completed her year as Asian Dance Animateur based at Putney and Wandsworth Adult Education Institute and won the admiration and gratitude of ILEA, her colleagues and many members of the community, both Asian and non-Asian. A job share based at Chisenhale Dance Space—Tower Hamlets Community Dance Workers—began in December with funding from the GLC, Tower Hamlets Arts Committee, ACGB and GLA, and revealed scope for much exciting work. These few cases are examples of how we are learning how to make a little go a long way.

■ Living Lindy Hoppers, one of GLA's energetic Youth and Amateur Award winners, are one of the few groups around to recreate jive from pre-war swing to post-war rhythm 'n' blues. Photograph by Paul Armstrong. *Opposite:* The exciting talent of Peta Lily, scarcely recognisable here in her brilliant solo show "Whole Parts". Photograph by Dee Conway.

ADVISORY PANEL

Chris Benstead
Composer

Carl Campbell
Director of Dance Co. 7

Kate Castle
Education Officer, Royal Ballet

Jean Davenport
Assistant Director, Shaw Theatre

George Dziku
African master drummer and teacher

Fergus Early
(Chairperson) Dancer, choreographer & writer

Nicky Gavron*
Trustee, Jacksons Lane Community Centre

Beverley Glean
Dance Animateur, Albany Empire

Sunita Golvala*
Indian Bharata Natyam teacher

Vicky Harbord
Freelance mime administrator

Jill Henderson
Dance teacher attached to the PE Inspectorate, ILEA

David Henshaw
Head of Dance, Middlesex Polytechnic

Sue Hoyle
Manager, Extemporary Dance Theatre

Nigel Jamieson
(Deputy Chairperson) Director, Trickster Theatre Company

Shobana Jeyasingh
Indian classical dancer, teacher, writer

Desmond Jones*
Mime & Director of Desmond Jones School of Mime

Ann Nugent
Dance critic for *The Stage*, freelance writer

Kate Owen
Freelance set, lighting and costume designer

John Travis*
Assistant to Director, London Festival Ballet

Jane Wells
Composer & musician

* Panel members no longer serving



DRAMA & PUPPETRY

ADVISORY PANEL

Mary Allen

Freelance consultant on business sponsorship

Michael Attenborough

Artistic Director, Hampstead Theatre

Ian Bowater*

Artistic Director, Shaw Theatre

Alison Chitty*

Designer, National Theatre

Nancy Diuguid

Freelance director, actress

Maggie Ford

Actress

Clare Fox

Production supervisor, Knightsbridge Theatrical Productions

David Gilmore

Freelance director

Richard Ireson

(Joint Chairperson) Actor and director

Elizabeth Lynch*

Deputy Director, ILEA/Tower Hamlets Youth Arts Project

Sue Martin*

Contracts department, BBC

Joan-Ann Maynard

Actress

Anton Phillips

Artistic Director, Carib Theatre Productions

Caryl Phillips*

Playwright

Paulette Randall*

Trainee Director Royal Court Theatre, (now Assistant Director, Octagon Theatre Bolton)

Hilary Salmon

Financial Administrator, Royal Court Theatre

Madhav Sharma*

Actor and director

Maureen Simpson*

Children's Programme Co-ordinator, Tricycle Theatre

David Sulkin

Director, Royal Court Young People's Theatre

Sue Timothy

Freelance administrator

Jatinder Verma

Artistic Director, Tara Arts Group

Gabriel West

Assistant Head of Arts & Entertainments, LB of Hackney

Hilary Westlake

(Joint Chairperson) Director, Lumiere & Son

Phil Young

Freelance director

* Panel members no longer serving

After an extensive review of its policy in 1983/84, the Panel reached the conclusion that it should continue to narrow its funding brief, in view of yet another decrease, in real terms, of subsidy to be allocated for drama and puppetry projects. Accordingly, its 1984/85 policy invited applications from Black groups, from youth and young people's theatre companies; theatre companies working in performance art (and therefore across a variety of media); projects focussing on women and women's issues; and community theatre projects with an emphasis on drama provision for the under-five year olds, the unemployed and the elderly.

Making Black theatre a priority enabled the Panel to encourage some interesting projects during 1984, among them Tara Arts Group's joint workshop project with the Welsh Taliesin Theatre Company, exploring common themes in each other's folklore. Another was the Black Theatre Co-operative's production of Lorraine Hansberry's 'A Raisin in the Sun'. In addition, a number of encouragement grants were given to young companies, including the Umoja Theatre Company, based in Southwark, and the Hounslow Arts Co-operative.

The Panel also tried to encourage more initiatives in the field of performance art, with some projects spanning other art-form media, in conjunction with other Panels. Notable productions funded this year were 'Patterns' by the Changing Woman Theatre Company; 'Pax' by Deborah Levy, performed by the Women's Theatre Group; IOU Theatre Company at the Almeida Theatre in Islington; a visit from Jim van der Woude of Holland under the auspices of the Traffic Theatre Trust; and the Pip Simmons Theatre Group's production of 'Ballista', at the Institute of Contemporary Arts.

'The Art of the Puppet' Festival filled London with visiting puppeteers and puppet troupes from all over the world in a two week extravaganza of colour, music, and all kinds of different tales to tell. The Association was particularly pleased to have contributed to such a unique Festival and congratulates Penny Francis and the Puppet Centre in Battersea for their magnificent work in organising it.

The other main theme of the year was the growing popularity of the 'community play' in which local residents got together to write and perform their own plays about their lives and the areas in which they live. GLA had the opportunity to support two during the year; the Hammersmith Community Play performed at the Riverside Studios, and the Islington Green Community Play, performed at Sadlers Wells Theatre, entitled 'All Change at the Angel'.

The Bubble Theatre Company completed its first season under the direction of Bob Eaton with a varied programme of performances and workshops in keeping with its

new method of operation. In addition to the summer touring programme, the Company developed three year-long projects in specific areas, working closely with the local communities. These were Feltham in Hounslow, Thamesmead in Greenwich, and Downham in Lewisham. The Company's efforts were much appreciated and resulted in Christmas shows devised and performed by the residents. The Bubble Theatre Company intends to continue



developing this programme of work next year.

The Drama and Puppetry small scale venues' scheme also began in 1984/85. The aim is to provide small community venues, day centres, tenants' associations, etc. with a guarantee against loss to help them meet the cost of a touring theatre company's fee, if box office income and other grants cannot provide the full amount. It is hoped that small non-theatre venues will be able to create a modest drama programme for local communities, or alternatively, that some London Boroughs may be encouraged to create or extend their own community venue circuits by applying for support through such a scheme.

In 1985/86 the Panel will continue to follow its existing policy closely, but hopes to enlarge its funding priorities to include some initiatives in new writing for the theatre.

■ A scene from "In Nobody's Backyard", written by Gloria Hamilton and directed by David Sulkin for Umoja Theatre Company, a new Black theatre company based in Southwark. Photograph by Dee Conway.



■ A scene from the classical American play "A Raisin in the Sun", by Lorraine Hansberry, performed by Black Theatre Co-operative at the Tricycle Theatre in March 1985 for a sell-out run. Photograph by Robert Aberman.

FILM & VIDEO

ADVISORY PANEL

Ruth Baumgarten*

Critic, City Limits

Sindamani Bridglal*

Independent film-maker

David Critchley*

LVA Administrator,
freelance video producer

Terence Davies*

Independent film director

Tony Downumt*

Community video worker

Dominique Green*

General Manager, Virgin
Films Distribution

Jeanette Iljon

Video production tutor

Ahmed Jamal

Film director/producer,
Member, Retake Collective

Paul Kerr

Editor of Primetime

Andrew Lipman

Independent video
producer, Video critic, City
Limits

Nadine Marsh Edwards*

Sankofa Collective

Andy Metcalfe*

Member of Newsreel Film
Collective; scriptwriter;
producer; director

Ron Orders

Independent film camera-
man/director

Amina Patel*

Independent videomaker

Julian Petley

Researcher/writer on
media issues

Esther Ronay

Independent film editor

Felicity Sparrow

Circles Film Distribution

Erica Stevenson*

Camerawoman

Paul Webster*

Managing Director, Palace
Pictures

Jenny Wilkes

Independent film director/
producer

Peter Wyeth

(Chairperson)
Film & video writer/
director for Blackrod
Production Company

* Panel members no
longer serving



■ A still from "Fall Out", a video about a woman's growing interest in peace issues which brings her into increasing conflicts at home and at work.

The ground was tilled during the year for some major policy shifts for the next year and beyond despite a cash standstill budget. These changes included a shift in priority to training, Black projects and sponsorship for production awards.

A feasibility study on training women and Black people, with precise recommendations, was commissioned by GLA and completed in February 1985. With the co-operation of the ILEA it was recommended that the ILEA Battersea TV Centre be used during evenings and weekends for training purposes. The unique features of this proposal were the 'custom-made' course structure and the course planning involvement by each group or individual who wanted to learn more about television production and editing. The feasibility study was a very comprehensive document which argued its case well, in addition to providing detailed information on film and television courses available nationally. It was written by Peter Jones, who for many years trained overseas students in television production at the British Council's TV Training Centre.

The scene was set to shift funds into Black projects and training for 1985/86. A major initiative to train Black women film directors on a two week intensive course at the National Film and Television School was

funded in 1984/85. The course was taught by Sarah Boston, a documentary film director, and was considered very successful by the Short Course Unit at the School, as well as the students. It is hoped to place the trainees on future GLA productions.

A major drive for a production award scheme took place, with approaches being made to companies inside and outside the film and television industry. Fundraising for production is notoriously difficult and awards to help launch young people into their careers proved not to be an exception. The results were still awaited at the end of the year, particularly those involving cash sponsorship.

Several films and tapes were completed and Vida's production 'Circumstantial Evidence' won the ITVA Award for the most promising newcomers in non-broadcast video. The award, presented in New Orleans after the international competition, was given to Penny Dedman, Terry Flaxton and Kes Carey. The tape is based on the diary of a Victorian piano tuner, Arthur Palmer, and set in contemporary East London. A very amusing film production, called 'Things That Go Bump In The Night', by Roger Parsons, was completed and has been press-shown and received good reviews. The film concerns the antics of a poltergeist created by the mutual angst of an unemployed couple.



■ A still from "Photographic Exhibits", a 16mm colour film by Claire Barwell, which recreates the murder of a pregnant woman by the River Lea in East London.

LITERATURE



ADVISORY PANEL

Dr. Ranjana Ashe
Teacher, Author, Critic

Charles Clark
Publisher

Alison Fell
Poet

Georgina Hammick*
Poet & bookseller

Maggie Hewitt
Community Publisher

Mahmood Jamal
Poet

Graham Lane
Education Policy Adviser to ILEA

Robert McLeod
Bookseller

Jim Mulligan*
(Deputy Chairperson to July 1984) Advisory teacher & poet

Grace Nichols
Poet

Alastair Niven
(Chairperson to November 1984) Freelance writer, lecturer. Former Director, Africa Centre

Sarah Peel
Small press distributor

Har Gopal Prashar
Asian community librarian, LB of Brent

Michele Roberts
Poet & novelist

John Rudd
Former English lecturer, novelist

Aruna Shah
Asian community librarian, City of Westminster

Carole Spedding
Freelance literary publicist & publisher

Rosemary Stones
(Deputy Chairperson from November 1984) Editor, Children's Book Bulletin

Barry Totterdell*
Chief Leisure Services Officer, LB of Brent

John Vincent
(Chairperson from November 1984) Principal Librarian, Adult & Specialist Services, LB of Lambeth

Tracey Warr
Publisher & editor

* Panel members no longer serving

1 1984/85 was a deeply dispiriting year in which we continued to wrestle with the intractable problem of geometrically increasing demand in relation to real-term cuts.

It was a year in which those interested in the future of Literature were cast into further gloom by the Arts Council's decision to phase out its already totally inadequate support for the art-form—a decision which is bound to aggravate GLA's problem still further as responsibilities are transferred our way and aspirations re-directed from the Arts Council without a realistic hope of any increase in resources to meet them.

If the future is not exactly rosy, the present is hardly more than pale pink.

We were pleased to be able to support many good ventures in the year and saddened to have to turn down many more. We were particularly glad to be able to appoint two outstanding writers to residencies in parts of the region which have not had them before—Ngugi wa Thiong'o in Islington and John Abulafia in Barnet, but there remain many areas we have not even begun to touch. We laid down a small marker for the future (in many senses) by expanding the ways in which education authorities could use the Writers in

Schools scheme—encouraging a small number of them to look to a more coherent, planned programme. We would hope to be able to extend this approach across the entire region, but short-sighted cuts in education budgets allied with GLA's own financial restrictions make this a fairly faint hope.

Hopeful trends are emerging, however. There are signs of growing audiences for an increasing variety of types of literature and an increasing recognition of this variety on the part of publishers and promoters. These trends are noticeable in the increase of both numbers of, and audiences for, readings featuring prose writers in all sorts of events; and the growth of publishing interest in the particularly vigorous work which the capital's Black community is now producing.

These are trends which need to be nurtured and sustained and the Association's Literature policy is aimed precisely at developing such initiatives.

This policy needs real resources behind it if it is not to end up in tatters. The fact that it is not already is due to the commitment, energy and vision of a panel determined to hold fast to its ambition to help all Londoners to articulate and enjoy a varied, thriving and relevant literary culture.

MUSIC

In a year of consolidation and putting into practice the policies and priorities developed by the Music Advisory Panel, there were few surprises.

Two excellent residencies, that of Shaun Tozer in Tower Hamlets and Bruce Cole in Lewisham, entered their third years. Negotiations began with other Boroughs to expand the availability of residencies—practising musicians working full time in a locality with a range of projects.

GLA continued to support London groups and musicians by offering them funds to commission new works from composers. There was an increasing demand for these funds—not only from the composers themselves but from performers—some of them commissioning for the first time.

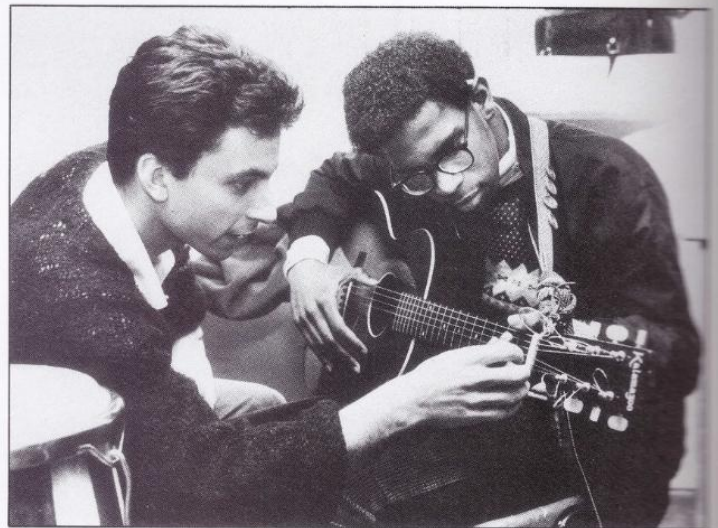
Similarly there were new clients for the Hire Scheme. Through this scheme, GLA offers promoters of all kinds of music help with the cost of hiring instruments—at present, key-boards, electronic apparatus and unusual percussion. This service is felt to be very beneficial by all types of organisations and creates contact and goodwill vastly in excess of the small fund available.

There were two major changes during the year. Firstly, GLA concentrated music project funding into two sessions per year, in parallel with other art-forms. With such meagre sums available for very high demand, it was felt preferable to impose a time restriction and compare all applications together. Clients old and new are getting used to this—it imposes a strictness on planning events which is no bad thing in music!

Secondly, the London Music Makers Scheme was remodelled in the light of last year's experience. Four groups were chosen—Contemporary Chamber Orchestra, Dade

Krama, Gemini/Bhavan and the Grand Union. They were offered to promoters and education services at well subsidised rates but with no preconception of what their mini-residences should be. Some have devised short-sharp attacks of workshop and performance, others long-standing but more infrequent contact. Both receivers and participants seemed very happy with the arrangements.

Much of the latter part of the year was taken up with preparing to receive the devolution of the grant-aid for the National Federation of Music Societies in London. A highly successful conference in January brought GLA, the Federation and the member societies together in a valuable examination of expanding repertoire and attendant problems. We look forward to a close and rewarding working relationship with NFMS societies next year and beyond.



■ A guitar workshop, part of the extensive range of activities organised by the Community Music Project from the National Jazz Centre. Photograph by Jak Kilby. *Opposite:*

Dada Lampitey playing the 'gai'—a one-string African harp—in a performance given by Dade Krama as part of London Music Makers 1985. Photograph by Luis Jaramillo.

ADVISORY PANEL

Dermot Agnew*

Administrative & Artistic Director, Greenwich Festival

Charlotte Ashe

(Joint Deputy Chairperson) General Administrator, Association of British Orchestras

Malcolm Barry

(Chairperson) Head of Performing Arts, Goldsmiths' College

Gary Carpenter

Composer

Felix Cross

Writer and player of reggae and calypso

Simon Emmerson

Hon. Secretary of the Electro-Acoustic Music Association of Great Britain (EAMAS)

Clive Frost*

(Joint Deputy Chairperson) Music Adviser, LB of Hounslow

Alan Giddings

Assistant General Manager, Fairfield Halls, Croydon

John Hosier

Principal, Guildhall School of Music and Drama

Viram Jasani*

Lecturer on Indian Music at King's College & Guildhall School of Music & Drama. Performer and teacher of the sitar

Maurice Jennings

London District Organiser, Musicians Union

Robert Maycock

Journalist, Editor of *Classical Music*

Ian Mitchell

Woodwind player

George Nicholson*

Composer.

Brian Priestley

Presenter of a weekly Jazz Programme for Radio London. Pianist

Hexie Ranger

Concert Manager; Member of Executive Committee of National Federation of Music Societies.

Howard Skempton

Composer

Christopher Small

Author, *Music, Society & Education*, Lecturer at Ealing College of Higher Education

Roger Wright

Administrator, British Music Information Centre

* Panel members no longer serving



VISUAL ARTS

The Visual Arts Advisory Panel faced another challenging and exciting year with energy and commitment despite a standstill budget, continuing inflation and increased demand on funds. The emphasis of support continued to follow the same priorities as last year, the level of financial provision for the many worthwhile ongoing projects and galleries was maintained and, in addition, the Panel attempted to respond positively to new initiatives requiring active encouragement as well as financial assistance.

The small independent gallery sector continued to represent the very best in contemporary art. Coracle Press, Interim Art and Matts Gallery mounted exhibitions which excited the London audience with some of the most ambitious shows to be seen this year, exhibitions which would not have been possible without funds from GLA. With exhibition subsidy the South London Art Gallery staged a major retrospective exhibition of paintings by the late Martin Bloch and produced the most thorough catalogue to date of his life and work. Creation for Liberation was able to mount its second, much larger exhibition of work by Black artists at the Brixton Art Gallery, thus placing the event firmly in the annual calendar of exhibitions.

Within the wide range of residency schemes in which GLA was involved we were particularly encouraged by the continued success and growth of two placements—Conrad Atkinson in Lewisham and Paul Butler in Hounslow. Both residencies illustrate how, through close collaboration with local authority arts officers, a higher profile for the Visual Arts can be achieved on a Borough-wide basis. GLA also supported the continuation of Will Adams' residency at Oxford House Community Arts Workshop where he successfully completed his project with senior citizens, resulting in a very popular exhibition at Camerawork. In association with the Crafts Council and with financial support from Marks and Spencer, GLA initiated a series of residency schemes in schools in Southwark and Croydon, which were a considerable challenge to the artists, pupils and teachers. Over a short period the artists attempted to give a practical and theoretical introduction to their art-form and to encourage, through workshop activities, a much wider understanding and working knowledge of their particular art or craft. We must thank the Boroughs of Southwark and Croydon for their co-operation and for following up the scheme with exhibitions of the work made during this period.

The recent establishment of the Public Art Development Trust, under the direction of Lesley Greene, was a particularly welcome development. GLA encourages 'Art in Public Places' schemes to form a strong working collaboration with the Trust, assisting in the consultative and administrative processes of commissioning. We are confident that through this collaboration and with

continued support from local authorities we shall formulate a strategy for bringing together artist, architect and planner in working towards a more pleasurable environment. Several commissions were undertaken during the year in association with local authorities. In Lewisham, Hamish Horsley was commissioned to create an artistic feature for the recently refurbished Bellingham Green. Islington was able to offer two commissions for the new Elthorne Park Development—to Emmanuele Jegede for a large work to be sited in the centre of the park and to Kevin Atherton to make a sculpture for the Phillip Noel-Baker Peace Garden. Our continued support to the King Edward's Hospital Fund enabled works to be commissioned for Northwick Park Hospital, Colindale Hospital and St. George's Hospital, Tooting. Marta Rogoyska's tapestry at Queen Mary's Hospital, Sidcup, a commission which resulted from a highly successful residency in a school in Bexley was completed.

Amongst the many other schemes and projects that took place during the year was a small didactic exhibition of sculpture for Bexley libraries, funded by LB of Bexley and organised by GLA. We are particularly grateful to the artists—Kevin Atherton, Richard Deacon and Shirazeh Houshiary—for their co-operation and enthusiasm.

Given the continuing growth of interest in photography throughout the region and the importance that the Association attaches to its support and development, a Photography Working Group was set up to discuss and advise upon future policy. Basing its initial discussions upon a comprehensive report undertaken by Noelle Goldman earlier in the year, the Group should make a positive contribution to photography in London.



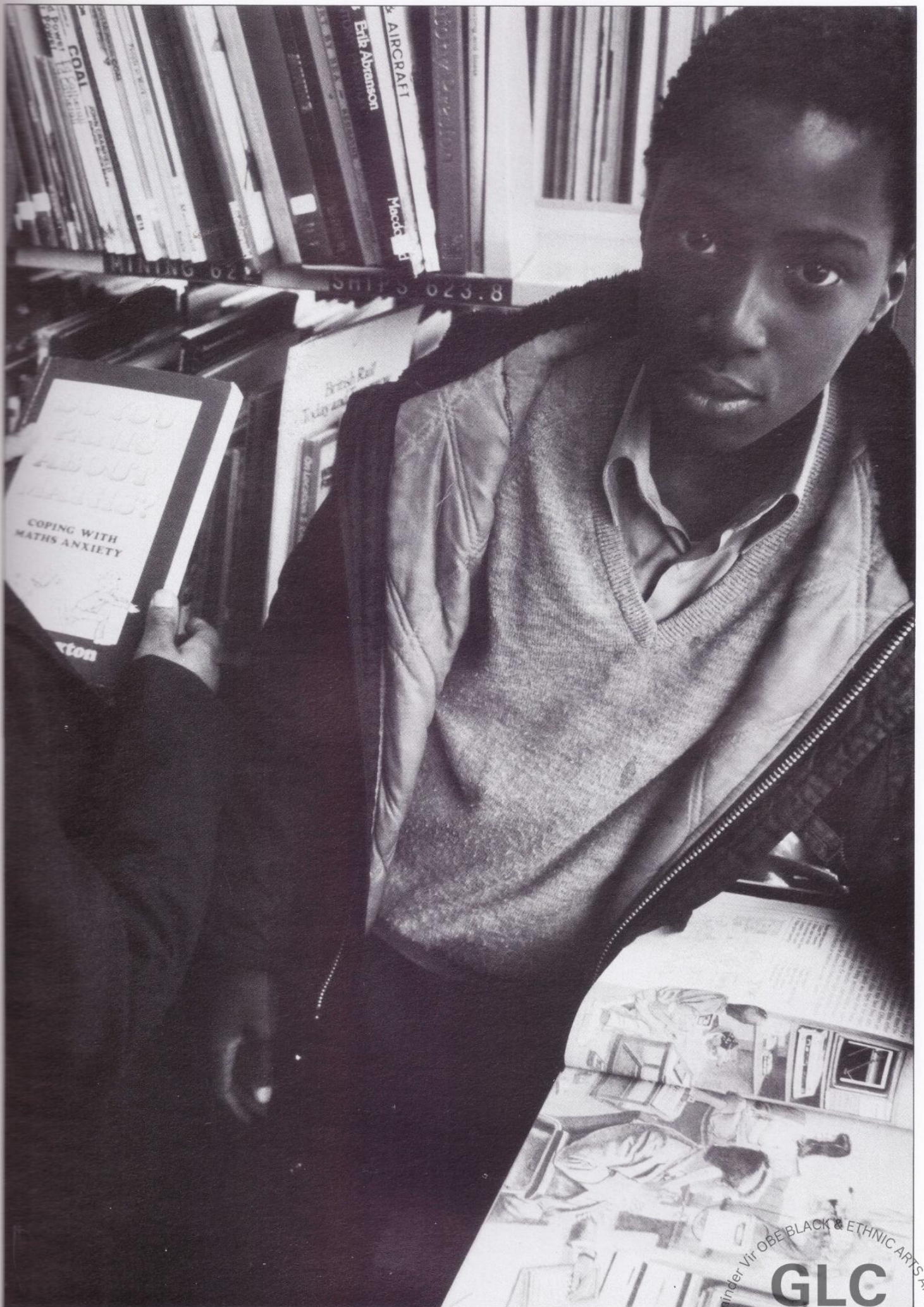
■ A view of the installation "Sheer Fluke" by Richard Wilson at Matts Gallery. The piece was specifically commissioned for this unique exhibition space in Hackney. *Opposite:* One of the wide

selection of photographs taken by Roger Hargreaves during his short-term residency at Warwick Park School in Peckham.

ADVISORY PANEL

- Jon Bird**
(Deputy Chairperson)
Art Historian
Mark Boyle*
Artist
Zuleika Dobson
(Chairperson)
Administrator, Camden Art Centre
Laura Ford*
Sculptor
Antony Gormley*
Sculptor
Paul Gover
Community Visual Arts Officer, LB of Southwark
Lubaina Himid
Artist/Critic
Alexis Hunter*
Artist
Timothy Hyman*
Painter/Critic
Yves Lomax
Artist
Jenni Lomax
Education Officer, Whitechapel Art Gallery
John Roberts
Critic
Marta Rogoyska
Artist
Phil Sayer
Photographer
Claire Smith*
Painter
Mitra Tabrizian
Artist
Caroline Tisdall
Critic/Film Maker
Jeremy Welch
Video Artist

* Panel members no longer serving



SPECIAL ADVISORY BODIES

The Black Arts Steering Group and the Regional Initiatives and Services (RIAS) Group exist to advise the Association on these two priority areas of work. They relate to all other Advisory Panels and report directly to the Executive Committee.

BLACK ARTS STEERING GROUP

Wally Baker*

Researcher and educationalist

James Berry*

Poet

Carl Campbell

Director of Dance Co 7

Noel Hardy

Film/video producer, ILEA Television Centre

Lubaina Himid

Artist/critic

Viram Jasani*

Lecturer on Indian Music at King's College and Guildhall School of Music & Drama

Kwesi Owusu

Poet, musician, dramatist and writer, The African Dawn

Anton Phillips

Artistic Director, Carib Theatre Productions

Fay Rodrigues

Editor of Artrage

Jatinder Verma

Artistic Director, Tara Arts Group

REGIONAL INITIATIVES AND SERVICES (RIAS) GROUP

Conrad Atkinson*

Artist

Laurence Baylis

GLA Arts Development Officer (Literature)

John Bowis

Councillor, RB of Kingston upon Thames, Executive Committee of Kingston Arts Council

Nicky Gavron

Fundraiser, Jacksons Lane Community Centre

Viram Jasani*

Lecturer on Indian Music at King's College and Guildhall School of Music & Drama

Liz Kessler*

Freelance arts administrator

Dermott Killip*

GLA Arts Development Officer (Community Art)

Chris Lilly*

Teacher, drama and video worker

Seona Reid

Director of Shape

Maureen Simpson

Workshop Coordinator for Women in Entertainment

Mary Wolf

Community Arts Officer, LB of Lewisham

* No longer serving

■ An integrated workshop in music and drama held at Morley College by Shape, which works for greater access to the arts for people who have mental or physical disabilities, or who are elderly or severely socially disadvantaged. Photograph by Maggie Murray. 1981-1986

Parminder Vir OBE
BLACK & ETHNIC ARTS ARCHIVE
Working for London
archive.parmindervir.com



AUDITORS' REPORT

To the Members of Greater London Arts:
We have audited the financial statements of the Association as set out on pages 25 to 29, in accordance with approved Auditing Standards.
In our opinion, the financial statements, which have been prepared on the historical cost basis, give a true and fair view of the state of affairs of the Association at 31 March 1985 and of its surplus and source and application of funds for the year then ended.

Arthur Andersen & Co.

Chartered Accountants, 1 Surrey Street, London WC2R 2PS
22 October 1985

BALANCE SHEET

Balance sheet as at 31 March 1985

	1985	£	1984	£
Fixed Assets (Note 1c)		1		1
Other Assets				
LB of Havering deposit (Young Musicians Scheme)		1,000		1,000
Thames Television Fund deposit (Note 2)		1,853		1,740
		2,853		2,740
Current Assets				
Debtors and prepayments		561,851		443,897
Bank and cash		12,558		12,337
		574,409		456,234
Current Liabilities				
Arts Activities Expenditure outstanding		(259,429)		(203,055)
Other creditors and accruals		(159,063)		(93,648)
Bank overdraft (Note 4)		(50,236)		(86,708)
		(468,728)		(383,411)
Net Current Assets		105,681		72,823
	£	108,535	£	75,564
Accumulated Deficit		(9,444)		(19,286)
Other Funds (Note 2)				
Thames Television Fund		1,853		1,740
Pension Reserve		27,196		22,524
Lease Renewal Reserve		51,743		37,523
Redundancy Reserve		37,187		33,063
	£	108,535	£	75,564

The notes on pages 28 and 29 form part of these financial statements.

Robert Walmsley—Chairman
22 October 1985

INCOME & EXPENDITURE

Statement of Income & Expenditure and Accumulated Deficit for
the year ended 31 March 1985

The notes on pages 28 and 29 form part of these financial statements.

INCOME	Schedule	1985	£	1984	£
Arts Council of Great Britain:					
Basic grant and handovers		1,497,000		1,439,390	
Transfers, schemes and supplementary		56,722		47,850	
British Film Institute:					
Basic		80,500		79,570	
Supplementary		—		930	
Local Authorities	1	171,382		131,490	
Other grants	2	12,260		5,320	
Private and corporate donations	3	6,250		1,000	
Membership		3,025		3,454	
Interest		26,563		25,765	
Activities income		1,302		3,552	
Continuing arts projects		11,138		31,484	
Grants and guarantees not required		535		1,855	
Sundry receipts		35		666	
Greater London Council pension refund: Reimbursement of employer's superannuation contribution overpaid 1981-83		—		17,406	
Prior year items (net)		1,910		—	
TOTAL INCOME (Note 1b)		1,868,622		1,789,732	
LESS: EXPENDITURE		(1,858,780)		(1,788,597)	
SURPLUS FOR THE YEAR ON ORDINARY ACTIVITIES		9,842		1,135	
SPECIAL APPLICATION (Note 5)					
Arts Council of Great Britain:					
Special handover		30,000		—	
Less: Related expenditure		(20,000)		—	
Transfer to lease renewal reserve		(10,000)		—	
SURPLUS FOR THE YEAR		9,842		1,135	
ACCUMULATED DEFICIT brought forward		(19,286)		(20,421)	
ACCUMULATED DEFICIT carried forward		£ (9,444)		£ (19,286)	

EXPENDITURE

Expenditure for the year ended 31 March 1985

The notes on pages 28 and 29 form part of these financial statements.

EXPENDITURE	Schedule	1985	£	1984	£
Arts Activities					
Arts Centres	4	269,000		253,756	
Community Art	5	329,601		333,057	
Dance and Mime	6	58,470		54,254	
Drama and Puppetry	7	234,008		231,155	
Film and Video	8	87,459		97,728	
Literature	9	65,540		83,144	
Music	10	75,356		84,233	
Visual Arts	11	145,594		129,424	
Regional Initiatives and Services	12	106,151		104,173	
Other	13	18,910		3,420	
GLA courses, conferences and seminars		1,815		—	
		1,391,904		1,374,344	
PR, Publications and Information					
Publications		16,469		13,088	
Publicity and Public Relations		18,825		7,841	
		35,294		20,929	
Services and Overheads	14				
Staff costs		316,030		293,090	
Premises costs		27,917		24,846	
Operating costs		80,135		47,118	
Special funds		7,500		26,106	
Anticipated income no longer receivable		—		2,164	
		431,582		393,324	
TOTAL EXPENDITURE		£ 1,858,780		£ 1,788,597	

The notes on pages 28 and 29 form part of these financial statements.

SOURCE & APPLICATION OF FUNDS

Statement of Source and Application of funds for the year ended 31 March 1985

	1985	£	1984	£
SOURCE OF FUNDS				
Surplus per accounts		9,842		1,135
Add item not involving cash flow during the year —transfers to other funds		23,016		27,916
	£	32,858	£	29,051
APPLICATION OF FUNDS				
Increase in working capital, as shown below	£	32,858	£	29,051
INCREASE (DECREASE) IN WORKING CAPITAL				
Debtors and prepayments		117,954		62,537
Arts activities expenditure outstanding		(56,374)		20,868
Other creditors and accruals		(65,415)		2,095
		(3,835)		85,500
Movement in net liquid funds				
Bank overdraft		36,472		(59,796)
Bank and cash		221		3,347
	£	32,858	£	29,051

NOTES TO THE ACCOUNTS

For the year ended 31 March 1985

1. ACCOUNTING POLICIES

a) Basis of accounting

The accounts are prepared on the historical cost basis.

b) Total income

Income represents grants, donations, membership fees and interest received and receivable during the year.

c) Fixed assets

Fixed assets are fully written off in the year in which the commitment is approved.

2. OTHER FUNDS	1985	£	£	1984	£	£
a) The movement on these funds was as follows						
Thames Television Fund:						
Balance brought forward		1,740		1,632		
Deposit interest credited		113		108		
Balance carried forward			1,853			1,740
Pension Reserve:						
Balance brought forward		22,524		2,356		
Transferred from general fund		2,000		2,000		
Reimbursement of employer's superannuation contribution		—		17,406		
Interest credited		2,672		762		
Balance carried forward			27,196			22,524
Lease Renewal Reserve:						
Balance brought forward		37,523		31,915		
Transferred from general fund		10,000		2,500		
Interest credited		4,220		3,108		
Balance carried forward			51,743			37,523
Redundancy Reserve:						
Balance brought forward		33,063		30,923		
Transferred from general fund		5,500		4,200		
Interest credited		4,100		3,039		
Payment in year		(5,476)		(5,099)		
Balance carried forward			37,187			33,063
			£ 117,979			£ 94,850

b) Pension fund

The pension fund represents a provision for contingent liabilities relating to the possible future pension payments. Employees leaving the employment of Greater London Arts may "freeze" their entitlement to the Greater London Council pension scheme. In such a situation Greater London Arts becomes liable for the index-linked increase in value of both the lump sum amount available and the annual pension entitlement between the date of the employee's departure and the date upon which the pension becomes payable and thereafter for any subsequent increase payable. The specific amount of this potential liability cannot be quantified due to the Association being unaware of the future intentions of employees and the likely increases in the relevant index.

c) As part of the setting of the budget for the financial year to 31 March 1986 the Executive Committee have decided to transfer all the 'Other Funds' to the 'Surplus/Accumulated Deficit' account. This will be reflected in the 1986 financial statement.

3. CHARITABLE STATUS

The Association is a registered charity, number 249204.

4. BANK OVERDRAFT

The bank overdraft represents a book overdraft.

5. SPECIAL APPLICATION

The Association received a special handover from the Arts Council of Great Britain during the year in connection with the anticipated costs of moving premises. This handover has been applied against the costs incurred during the year and the remainder has been transferred to the lease renewal reserve.

6. CHANGE OF NAME

In October 1984 the Association changed its name from the Greater London Arts Association to Greater London Arts.

INCOME SCHEDULES

1

LOCAL AUTHORITY GRANTS

	£
Greater London Council	
Basic	56,000
Supplementary	28,000
London Boroughs Association	34,630

Individual London Boroughs General Grants

Barnet	2,500*
Brent	1,400
Greenwich	5,000
Haringey	5,110*
Islington	10,300*
Kensington & Chelsea	1,830
Kingston upon Thames	2,500*
Lambeth	3,080
Lewisham	2,000
Tower Hamlets	2,675
Wandsworth	5,000

Transfer Grants

Brent	
Writer's Fellowship	1,990
Hammersmith & Fulham	
Dance Fellowship	4,834
Tower Hamlets	
Community Dance Workers	2,533
Waltham Forest	
Writer's Fellowship	2,000
	£171,382

The London Borough of Camden granted the Association £3,233 discretionary rate relief.

* These amounts include funds attributable to the Borough Initiative Fund and Regional Development Fund.

2

OTHER GRANTS

	£
The Bendhem Trust	
A.J. Reynolds	250
Citibank NA	
Arts Education Research Project	2,000
The Calouste Gulbenkian Foundation	
Transfer grants	6,000
Inner London Education Authority	
"Do you want a Concert in School?"	250
Other	3,760
	£12,260

3

PRIVATE & CORPORATE DONATIONS

	£
British Petroleum plc	
Dance Award	500
"For One Night Only"	300
Edward Harvist Trust	
Barnet Writer in Residence	1,500
Marks & Spencer plc	
Artists in Schools Scheme	1,000
Dance and Mime Awards	2,000
"For One Night Only"	450
National Westminster Bank plc	
Dance Award	500
	£6,250



ARTS CENTRES



■ Louise Bennet, "Miss Lou" performing at one of the many successful Poetry and Music Festivals organised by Yaa Asantewa (formerly known as The Factory). Photograph by Brenda Agard.

ANNUAL SUPPORT

Grants made available for overall costs, activities and salaries throughout the year, unless otherwise specified.

	£
Battersea Arts Centre	28,750
Bharatiya Vidya Bhavan	3,000
Brentford Watermans Arts Centre	16,500
Central London Arts (The Drill Hall)	6,750
Chats Palace	11,000
The Combination Ltd (at The Albany Empire)	110,000
Harrow Arts Centre (Harrow Arts Council)	6,000
Hoxton Hall Friends Neighbourhood Centre and Theatre	3,000
Inter-Action Trust/Inter-Change Trust	31,000
Islington Arts Factory	10,000
Jacksons Lane Community Centre	24,500
Moonshine Community Arts Workshop	7,500
Polish Social and Cultural Association	2,000
Yaa Asantewa (The Factory)	9,000
Total as per Income and Expenditure Account	£269,000



■ Sarah Tuakli behind the controls of Moonshine's new sound studio—an important addition to the resources of the Centre. Photograph by Colin Lizius.

COMMUNITY ART

ANNUAL SUPPORT

Grants made available for overall costs, activities or salaries throughout the year.

	£
Action Space London Events	3,750
Acton Community Arts Workshop	4,455
The African Dawn	4,950
Albany Basement Theatre	6,580
Albany Video Project	17,180
Barnet Borough Arts Council Workshop	1,930
Basement Community Arts Workshop	15,615
Caribbean Cultural International	2,270
Chats Palace	15,645
Community and Recreational Arts in Barnet	10,130



■ Dagarti is a West African drumming, dancing and music group, which has regular workshops and performances all over London. Here Lorna Diekuorh performs the Atsiaghekor dance accompanied by the music workshop students.

Dagarti Arts Group	5,220
Greenwich Mural Workshop	16,520
Hackney Marsh Fun Festival	950
Islington Bus Company	9,600
Lenthall Road Workshop	16,565
Lewisham Academy of Music	5,220
Local Radio Workshop	18,190
Meanwhile Gardens	6,580
Moonshine Community Arts Workshop	15,055
Newham Arts Council	2,170
North Paddington Community Darkroom	13,795
Oxford House Community Arts Workshop	3,290
Paddington Printshop	24,815
Poster Film Collective	6,580
South Island Trust	10,472
Theatro Technis	8,620
Tower Hamlets Arts Project	15,645
Trinbago Carnival Club	13,800
Walworth and Aylesbury Community Arts Trust	8,830
Wandsworth Arts Resource Project	13,800
West London Media Workshop	16,520
Women's Airwaves	1,690

PROJECT GRANTS

Grants made available for short-term or one-off workshops, events or activities.

	£
Asian Women's Arts Group	
Towards an evening of Asian Arts for women	350
Caribbean Development Foundation	
Towards costs of summer workshop	750
Centerprise Young Photographers Group	
Towards production of poster sets in community youth project	480
Dachwyng Parents Association	
Towards 20 workshops in silk-screen printing, dance and drumming	1,060
Dade Krama	
Towards five workshops/performances of African ancestral music and orature at Yaa Asantewa (The Factory)	1,130
Docklands Community Poster Project	
Towards three sections of the Docklands Exhibition	2,430
Foundation for African Arts	
Towards workshops in schools and colleges	540
Grenada Shortney and Ju-Ju Warriors	
To purchase traditional costumes	500
Hippos Mas Band	
Exhibition on Carnival Costumes of six bands	500
The Independent Photography Project	
Towards two photographic exhibitions	300
Jenako Arts	
Towards summer project for children	800
London Wall Ltd	
Towards making of a mosaic at Effra Primary School, Brixton	500
Loughborough Community Centre	
Towards summer photography project for young unemployed	600
Mary Seacole House	
Towards a community mural	2,729
Rebekah Sutton/Nicola Childs	
Towards drama and movement workshops at Samuel Rhodes E.S.N. School, Islington	500
Total as per Income and Expenditure Account	£329,601



■ A consumer survey of new telephone boxes in Barnet, conducted by a photography group of people with disabilities run by CRAB (Community and Recreational Arts in Barnet).

DANCE & MIME

PROJECTS

Funds made available for the projects specified.

	£
Academy of Indian Dance	
Towards costs of summer school and workshops	1,300
Battersea Arts Centre	
Towards intensive mime weekend of performances and workshops	500
Towards workshops during London Mime Festival	150
Towards third Dance Days Festival	1,000
Bharatiya Vidya Bhavan	
Towards performances in East-West Festival	500
Wendy Buonaventura/Maureen O'Farrell	
To develop programme of Egyptian and North African dance	300
Chats Palace	
Towards youth dance workshops leading to youth festival	100
Centre for Dance and Related Arts, Croydon	
Towards intensive summer course	200
Chisenhale Dance Space	
Towards dance programming	500
Cockpit Theatre and Arts Workshop	
Towards 1985 International Mime Festival	500
The Combination Ltd (at The Albany Empire)	
Towards dance and mime programming	500
Towards dance and mime residencies and workshops	600
Crouch End Arts Festival	
Towards dance and mime in 1984 festival	250
Dagarti Arts Group	
Towards African dance workshops and performances	250
Dance Co. 7	
To study Caribbean folk techniques with Barry Moncrieff	430
Dance Umbrella Ltd	
Towards dance and music workshops during festival	500
Grogan Greenwood and Tufnell Dance Co	
Towards performance costs	250
Half Moon Theatre	
Towards dance and mime fees in The East End Festival	500
Highbury Roundhouse Association Ltd	
Towards three dance performances	150
Pamela Hiley	
Towards production costs for new piece	200
Hounslow Community Relations Council	
Towards workshops in multi-cultural festival	100
Inside Out Productions	
Towards production costs	300
Towards administration and publicity costs of new piece	200
Jacksons Lane Community Centre	
Towards Open Choreographic Platform	400
Towards workshops by Phoenix and Trickster Theatre Company	400
Jenako Arts	
Towards multi-ethnic workshops	250

The Kosh Dance Theatre Company	
Towards production and running costs of 1984/85 programme	1,000
LB of Croydon	
Towards workshops and performances in Indian dance and music at Stanley Halls	1,100
Manoeuvres Dance Co	
Towards new dance theatre project	300
Mivvy Mime Company	
Towards production costs	400
Steve Moore	
Towards performances of improvised dance and music at The Cut	100
New Dance Publishing	
Towards production costs	300
Nickelodeon	
Towards production costs	150
Mary Prestidge/Sue McLennan/Phil Jeck	
Towards collaborative project	250
Salmonsong Productions	
Towards new piece	350
Francoise Sergy	
Towards publicity costs	50
Shape	
Towards dance and mime touring programme	1,000
Southall Arts	
For exhibition/display day of Indian dance	180
Stroud Green Community Centre	
Towards dance and mime season	50
Trestle Theatre Co	
Towards production costs	440
Trickster Theatre Company	
Towards new show	550
Tottenham Community Arts Association	
Towards workshops by Yaa Asantewa	400



■ Laurie Booth, 1984 Dance Award winner, in his solo show "Animal (Parts)" featured as part of a GLA tour in several London venues.

AWARDS

Made available to individuals shown to enable them to buy time for research and development.

Patricia Bardi	500
Laurie Booth	1,000
Carl Campbell	500
Ian Cameron	500
Nigel Jamieson	500

FELLOWSHIPS AND ANIMATEURS

Grants made available to enable individuals to be based at an organisation or in a locality for an extended period, with transfer funds usually provided by the host.

	Host	GLA
Joanna Blake		
as Dance Fellow		
LB of Hammersmith & Fulham	4,834*	2,666

Mary Prestidge and Cris Cheek	
as Community Dance Workers	
LB of Tower Hamlets	2,533 4,650
Dance Animateur	
ILEA/Putney and Wandsworth Adult Education Institute	— 2,666 17,349
* Balance of Borough contribution made direct	

YOUTH/AMATEUR AWARDS

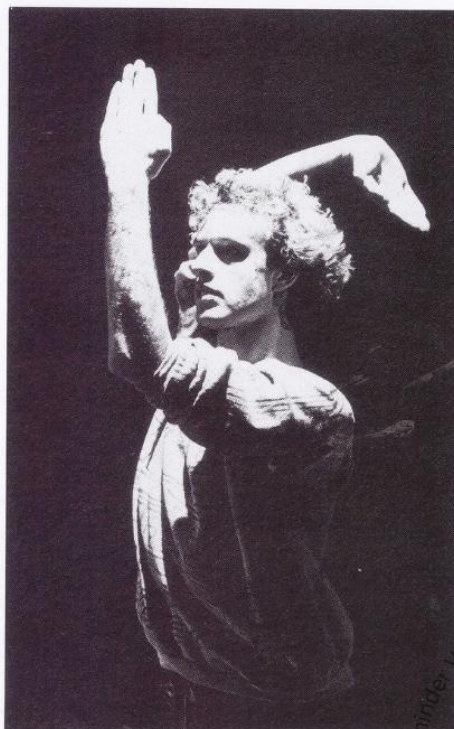
Funds made available to youth and amateur groups to enable them to develop their work.

Balalaika Dance Group	100
Chats Palace Girls Dance Group	100
Chipping Barnet Folk Dance Club	50
Contemporary Dance Trust	
For youth dance project at The Place	500
Contemporary Youth Dance	100
Corps de Jazz	50
Cosmic Rockers	75
Exhaust Centre	50
Explosives Dance Theatre Company	400
Fusion	150
Islington Young People's Dance Theatre	125
Lindyhop Jivers	120
Newham Youth Dance	100
New Malden Youth Club	100
The New Shaw Theatre Company Ltd	
For Breakthrough	350
Oranim Dance Troupe	100
Rare Earth Youth Dance	150
Shobana Sathananthan	150
Strathcona Dance Theatre Company	200
Zywiec Polish Dance Group	100
'For One Night Only'	
showcase at The New Shaw Theatre	825

TOURING

Funds made available for performances and related workshops by individuals or companies

Laurie Booth	560
Dance Co. 7	463
Fergus Early	700
Will Gaines	1,000
David Glass	600



■ Mary Prestidge and Cris Cheek, Community Dance Workers for LB of Tower Hamlets.



■ David Glass, one of the pioneers of mime in this country, caught in a moment from his solo show "The White Woman". 1981-1986

Claire Hayes/Patricia Bardi	525
Suraya Hilal	525
Shobana Jeyasingh	1,041
Kokuma	950
The Kosh Dance Theatre Company	867
Peta Lily Mime Theatre	600
London Festival Ballet Education and Community Unit	600
Pratap and Priya Pawar	1,393
Phoenix Dance Company	700
Alpana Sengupta	750
Janet Smith and Dancers	1,050
Trestle Theatre Company	867
Trickster Theatre Company	960

Marketing 2,758

Publicity 367

Total as per Income and Expenditure Account £58,470

Touring

The companies and individuals listed in the schedule undertook programmes or workshops which were promoted by the following organisations:

LB of Barking & Dagenham: Barking College
 LB of Bexley: Crayford Town Hall
 LB of Brent: Tricycle Theatre
 LB of Camden: Fleet Community Education Centre, October Gallery, The Place
 City of London: Chaucer Theatre Aldgate
 LB of Croydon: Stanley Halls
 LB of Enfield: Howard Hall
 LB of Hackney: Britannia Leisure Centre, Hackney Asian Association, Hoxton Hall
 LB of Hammersmith & Fulham: Bharatiya Vidya Bhavan
 LB of Haringey: Jacksons Lane Community Centre
 LB of Harrow: Harrow Arts Centre
 LB of Havering: Queen's Theatre Hornchurch
 LB of Hounslow: Brentford Watermans Arts Centre, Heathland School
 LB of Islington: Islington Arts Factory
 LB of Lambeth: Nettlefold Hall
 LB of Lewisham: The Albany Empire, Laban Centre
 LB of Newham: Tom Allen Centre
 LB of Tower Hamlets: Chisenhale Dance Space
 LB of Wandsworth: Battersea Arts Centre, Roehampton Institute
 City of Westminster: Yaa Asantewa (The Factory)

DRAMA & PUPPETRY

ANNUAL SUPPORT

	£
Bubble Theatre Company	
1984/85 season	152,000

COMMUNITY THEATRE

All Day Suckers	
For director's fee for 'Frankenstein'	600
Brentford Watermans Arts Centre	
For workshop programme	1,500
Bros. Ceptix	
For tour of 'Claret and Reason'	750
Central London Arts (The Drill Hall)	
Towards Pascal Theatre residency with 'Mary's Men'	1,000
Changing Woman Theatre	
Towards devising and presenting 'Patterns'	3,000
Charabanc Theatre	
For performances at The Drill Hall	1,000
Chats Palace	
Towards production costs of Christmas Show	750
Common Lore	
Towards production costs for new touring programme mainly for Bengali, Bangladeshi and Chinese children	1,000
For tour of community venues	1,000
Croydon Alternative Theatre Company	
For visits by children's theatre companies	700
The East End Festival	
Tower Hamlets	500
Fleet Community Education Centre	
For programme of visiting theatre companies	300
Foco Novo Theatre Company	
Towards 2 performances at The Albany Empire	200
Graeae Theatre Company	
For workshops	1,000
Half Moon Young People's Theatre	
Towards cost of six month technical traineeship for a young black woman based with the Company	2,000
Hammersmith Community Play	
For workshops leading up to the production	1,000
Inner City Theatre Company	
For tour to pensioners', day and community centres	1,500
Islington Green School Community Play	
Towards writer's fee	1,000
LB of Hammersmith & Fulham	
Towards visits by children's theatre companies to children's libraries	175
LB of Havering	
For workshops for young people	300
LB of Tower Hamlets	
Towards setting up venue circuit for visiting children's theatre companies	600
Mme. Souhami and Company	
Towards production costs of 'Prince Rama and the Demon King'	750
Mansfield House University Settlement	
For programme of visiting theatre companies	400

North Kensington Amenity Trust	
For programme of visiting theatre companies	500
Original Mixture Theatre Company	
For writer and director fee for 'The Bread and Circus Show'	1,200
Oxford House Community Arts Workshop	
For programme of visiting theatre companies	300
Polish Social and Cultural Association	
Towards publicity for 'A Summer's Day'	500
RB of Kensington & Chelsea	
Towards programme of visiting children's theatre companies in the south of the Borough	500
Shape	
For drama touring in Shape settings	2,000

BLACK AND ASIAN ARTS

Albany Basement Theatre	
Towards tour of 'Mohican'	1,000
Commonwealth Institute	
For visit of the Nigerian Tiv Puppet Company	400
Hounslow Arts Co-operative	
Towards writer's and director's fees and publicity	400
Natak Ghar	
Towards publicity for tour of Chekhov play in Urdu	500



■ A scene from "Miti Ki Gade (The Little Clay Cart)" which Tara Arts Group, one of England's leading Asian theatre companies, toured during the Spring of 1985.

Tara Arts Group	
For a workshop project and tour	1,100
Towards Asian Theatre season and workshop project in collaboration with Taliesin Theatre	5,000
Theatre of Black Women	
Towards production and tour of new show about black women and self image	3,000
Umoja Theatre	
Towards production of 'In Nobody's Back Yard'	1,000
Yaa Asantewa (The Factory)	
For Black Theatre season by visiting companies	1,400

YOUNG PEOPLE'S THEATRE

Buster Young People's Theatre	
For writer's fee for new show	605
Chats Palace	
Towards Youth Festival	250

Dalston Children's Centre	
For visits by children's theatre companies	500
Greenwich Young People's Theatre	
For visits by theatre companies	600
Half Moon Young People's Theatre	
Towards project in conjunction with Graeae Theatre Company	1,000
Towards tour of 'Killer Bytes'	900
Monega Drama Centre	
Towards writer's fee for project in Newham	450
NIFTIE 1984	
For Fourth International Festival of Theatre in Education and Young People's Theatre	250
Oily Cart Company	
Towards production costs of 'Picnic'	800
Towards production costs of 'Seaside'	600
Pop Up Theatre	
Towards tour of new production	1,000
Shiftwork—Lyric Young People's Theatre	
For writer in residence	1,500
Theatre Royal, Stratford East	
Towards costs of leaders for workshops for young people	1,000

PERFORMANCE ART WORK

Almeida Theatre	
Towards Residency by I.O.U.	1,200
Lift '85	
Towards visit of Greta Chute Libre at The Place	500
Mary Longford	
Towards production of new solo piece	400
Pip Simmons Theatre Company	
Towards publicity for 'The Ballista' at the ICA	500
Traffic Theatre Trust	
For visit by the Stichting Orkater to The Place	772

COMMUNITY VENUE TOURING SCHEME

Funds to enable venues to book touring companies at a subsidised price.

Barnet Arts Workshop	50
Barnet Centre Association	50
Bermondsey Parish Church	75
The Factory Youth Centre	20
Herne Hill Day Centre	30
Highgate New Town Community Centre	50
Hillingdon Women's Centre	100
Hornsey Ridge Under-12's Play Association	50
Islington Green Youth Centre	60
Kingsgate Community Centre	80
Kingshold Luncheon Club	60
Lomond House Social Club	30
LB of Islington: various venues	150
LB of Tower Hamlets: various venues	190
Mudshoot Farm	50
Priory Community Centre	100
South London Jewish Youth Centre	65
Stanley Halls	125
Stoke Newington Community Association	100
Tabernacle Community Centre	100
Third Feathers Club	75
Torriano Project and Meeting House	35
Tustin Youth Club	72
Venture Centre Youth Club	90
Waltham Forest Friendship Club	60
Wandsworth Family Service Unit	72
Whittington Park Community Association	50

ACGB/GLA CIRCUIT TOURING SCHEME

Funds made available jointly by GLA and ACGB to enable the following companies to tour to a number of venues at a subsidised price.

Avon Touring Company	1,100
Barry Smith and Blowzabella	635
Black Theatre Co-operative	500
Burnt Bridges	100

Graeae Theatre Company	1,134
Inner City Theatre Company	1,000
Oily Cart Company	1,000
Royal Court Young People's Theatre	2,000
Soapbox Children's Theatre	2,598
Tara Arts Group	2,466
Temba Theatre Company	684
Theatre of Thelema	2,500
Women's Theatre Group	2,200



■ A character from "Pax" written by Deborah Levy and performed by the Women's Theatre Group—a radical new departure for the company into the realms of performance art theatre. Photograph by Mike Miatze.

ACGB REGIONAL TOURING GRID

Battersea Arts Centre	1,750
Chats Palace	500
Croydon Warehouse Theatre	2,000
Jacksons Lane Community Centre	4,000
Yaa Asantewa (The Factory)	500
Total as per Income and Expenditure Account	£234,008

Community Venue Touring Scheme

The venues listed in the schedule promoted performances by the following companies:

Bedside Manners Theatre Company, Bros. Ceptix, Clown Cavalcade, Common Lore, East End Theatre Company, The Fleeties, Inner City Theatre Company, Little Women, Loki Theatre Company, Rubber Jennies, Sensible Footwear, Theatre of Black Women

ACGB/GLA Circuit Touring Scheme

The companies listed in the schedule undertook performances which were promoted by the following organisations:

LB of Barking & Dagenham: Kingsley Hall Assessment Centre, St. Erkenwald Playgroup
LB of Barnet: All Saints Church Barnet, RAF Hendon Playgroup
LB of Bexley: Holy Redeemer Playgroup Sidcup, St. Michael's Church Holiday Playscheme, St. Paul's Playgroup Erith
LB of Brent: Tricycle Theatre
LB of Bromley: Avalon Nursery Orpington, Blenheim School, Bromley Play Association, New Eltham Methodist Church, St. Luke's Playgroup Bromley, St. Paul's Playgroup Beckenham, Temple Playgroup St. Mary Cray, Valeswood Playgroup Bromley, Willet Park Playgroup Petts Wood

LB of Camden: Fleet Community Education Centre, Gospel Oak Play Centre, Lauderdale House, The Place, Winchester Youth Project
LB of Croydon: Croydon Warehouse, St. Chad's Playgroup

LB of Ealing: Featherstone High School Southall, St. Stephen's Church Hall

LB of Enfield: Millfield House

LB of Greenwich: Avery Hill Park, Eltham Park South

LB of Hackney: Berger Playscheme, Chats Palace, Clissold Park, Ferncliff Centre, Hackney Wick Festival, Haggerston Community Centre, Haggerston Community Festival, Holly Street Day Nursery, Hoxton Gardens, Hoxton Hall, St. Mary of Eton Hall, Wally Foster Community Centre, Yorkshire Grove Tenants' Hall
LB of Hammersmith & Fulham: Institute of Indian Culture, Last Chance Centre, Ravenscourt Park, Wormholt Library
LB of Haringey: Jacksons Lane Community Centre, Middlesex Polytechnic, The Shell Theatre, YMCA Tottenham Lane

LB of Harrow: Harrow Arts Centre
LB of Hillingdon: Penrose Centre

LB of Hounslow: Brentford Watermans Arts Centre, Chiswick Library, Cranford Community School, Cranford Library, Hounslow Library, Isleworth Library

LB of Islington: Finsbury Leisure Centre, Highbury Roundhouse, Old Red Lion, Upper Holloway Baptist Church, Whittington Community Centre, Whittington Park Festival
RB of Kensington & Chelsea: Cremorne Gardens, North Kensington Amenity Trust
RB of Kingston upon Thames: Happy Days Day Nursery

LB of Lambeth: Angell Park Adventure Playground, Battersea Park Festival, Coronation Gardens, Crystal Palace Park, Loughborough Day Nursery, Oval House, Railton Road Youth Club, Royal Festival Hall, St. Matthew's Meeting Place

LB of Lewisham: The Albany Empire, Childeric School, The Foreshore Library, Horniman Gardens, Lewisham Youth Centre, New Cross Detached Youth Project, Old Town Library, Rockbourne Youth Club, Rushey Green Children's Centre, Thomas Tallis Youth Club
LB of Merton: Polka Theatre, St. Martin's Playgroup Morden

LB of Newham: Tom Allen Centre, Walthamstow Youth Project, The Youth Club Fairbairn Hall
LB of Redbridge: Links Playgroup Woodford Green, St. Andrew's Playgroup Ilford

LB of Richmond upon Thames: Marble Hill Park
LB of Southwark: Ackroyd Community Centre, Pitt Street Settlement

LB of Sutton: Secombe Centre
LB of Tower Hamlets: Bow Baths Community Centre, Brickfield Gardens, Kingsley Hall, Montefiore Centre

LB of Waltham Forest: All Saints Playgroup, Higham Hill Day Nursery, Morris Road Day Nursery

LB of Wandsworth: Battersea Arts Centre, Battersea Park, Bolingbroke Playgroup
City of Westminster: The Africa Centre, Cockpit Theatre, Yaa Asantewa (The Factory)

ACGB Regional Touring Grid

The venues listed in the schedule promoted performances by the following companies:

Actors Touring Company, Black Theatre Co-operative, Bristol Express, Cheek by Jowl, Foco Novo, Graeae Theatre Company, Half Moon Young People's Theatre, Original Mixture, Paines Plough, Spare Tyre, Theatre of Black Women, The People Show, Trestle Theatre, Women's Theatre Group

FILM & VIDEO

WORKSHOP SUPPORT

Grants made available for overall costs of activities throughout the year.

	£
Cinema Action	20,000
Fantasy Factory	5,500
Four Corners	8,500
Lusia Films	8,001

SUPER 8/VIDEO INSTRUCTIONAL COURSES

Fantasy Factory	500
Four Corners	600
Doris Greenberg	25
Kingsway-Princetown College	2,000
London Video Arts	1,440
Moonshine Community Arts Workshop	800
National Film and Television School	3,000
Sankofa	430

EXHIBITION SUPPORT

Battersea Arts Centre	
For film programme	1,500
Brentford Watermans Arts Centre	
For film screenings	750
British Federation of Film Societies	
London Regional Group	
For magazine 'Montage'	250
Chinese Film Society	
For Chinese film series	800
Cinema Action	
For film screenings programme	800
Commonwealth Institute	
For film screenings, primarily African	1,000
Four Corners	
For film screenings	800
Jacksons Lane Community Centre	
Towards film exhibition programme plus film criticism course	1,000
Moonshine Community Arts Workshop	
Towards equipment for film and video instructional workshop	500
Rio Cinema	
Towards publicity for cinema programme	1,000
Torriano Meeting Place	
For independent film screenings	250

PRODUCTIONS

Grants made available for production or completion of the films or videotapes indicated.

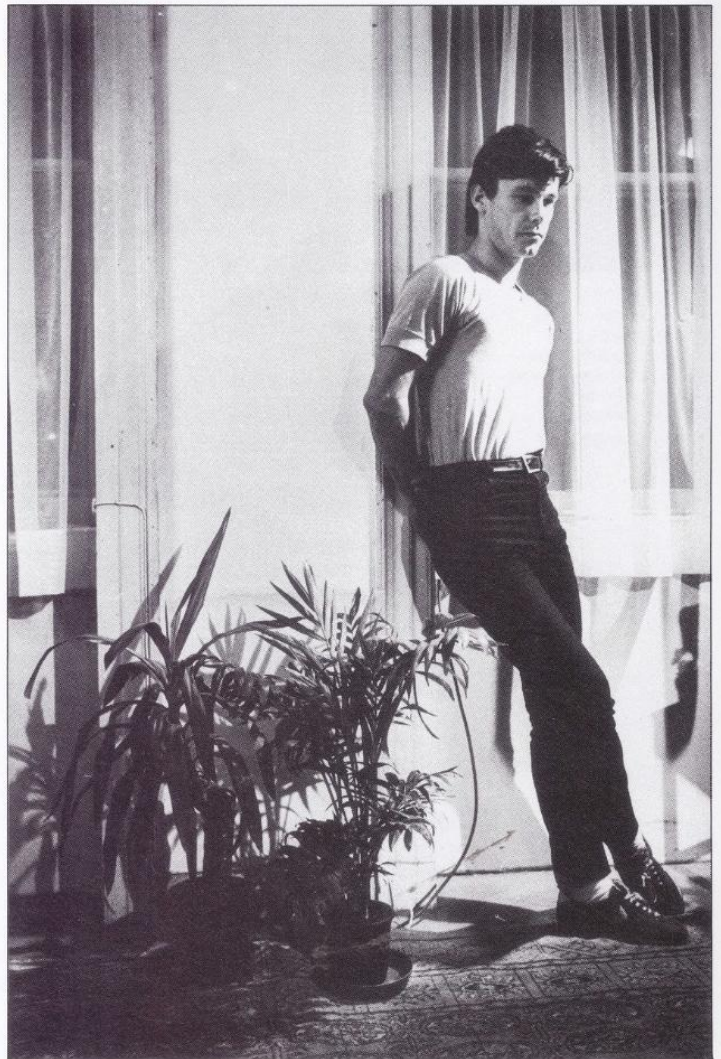
Emma Calder	
'Springfield'	1,500
Dalton & Bernard Films	
'Building Industry Project'	7,300
Jaime Estrada of	
Latin American Workers Association	
'Here and Now'	5,600
Films at Work	
'Fall Out'	1,475
Claire Glasman	
'Picture Myself Like This'	500
Carl Johnson	
'Son Are You Down There?'	559
Ron Peck	
'What Do You Do with a Male Nude?'	3,013
Christine Robertson	
'The First Anniversary'	500

Associated Film Costs/Production Completion	4,951
--	-------

Fund-raising for Production	600
------------------------------------	-----

Film/Video Catalogue	2,015
-----------------------------	-------

Total as per Income and Expenditure Account	£87,459
---	---------



■ A still from Carl Johnson's "Son Are You Down There?", a short film exploring the childhood memories of a young man caught between his parents' conventional expectations and his own sense of identity.

Part of the ROBE BLACK & ETHNIC ARTS ARCHIVE
GLC
 1981-1986
 Working for London
 archive.parmindervir.com

LITERATURE

BOOKSHOP SUPPORT

Grants made available for costs or activities throughout the year.

	£
Battersea Arts Centre Bookshop	2,000
The Bookplace (Peckham Literacy Centre)	3,000
Centerprise Trust Ltd	884
Greenwich Bookbus	1,500
Judy Hall's Bookspread	3,500
Page One Ltd	4,400
Tower Hamlets Arts Project	4,500

PROJECTS

Grants offered to organisations for the purposes specified

The African Dawn For poetry events as part of Festival of Poetry and Music at the Africa Centre	200
Battersea Arts Centre For programme of events	500
The Bookplace (Peckham Literacy Centre) For publishing project	1,000
Caribbean Cultural International For publishing	500
Centerprise Trust Ltd For publishing	1,500
Green Ink For anthology	300
Greenwich Festival Poetry Competition	215
Jenako Arts For magazine	100
LB of Hackney For 'Write Now' Festival	250
Minorities Arts Advisory Service For Artrage magazine	1,000
Mrs. Robinson's Bookshop For alteration to premises and stock augmentation	1,000
New Departures For magazine	275
Obatalaa Press For publication of an anthology of writing by black Londoners	900
Onlywomen Press For anthology	500
Plaistow Poets For anthology	100
Reading Matters For publishing	530
Tapayan For one issue of the magazine for the Filipino community	50
Third World Publications For Third World literature promotion and distribution scheme	1,000
Tottenham Community Project For writers workshops	500
Tower Hamlets Arts Project For publishing	665
Ujamaa Centre For premises improvements and stock augmentation	1,000

WRITERS IN RESIDENCE

Grants made available to enable individuals to

be based at an organisation or in a locality for an extended period, with transfer funds usually provided by the host.

	Host	GLA
Ken Smith HM Prison Wormwood Scrubs	—*	5,000
John Abulafia LB of Barnet	1,500	2,500†
Carol Ann Duffy LB of Waltham Forest	2,000	1,000 12,000

* Host contribution made direct

† Further contribution from Regional Development Fund

WRITERS IN SCHOOLS

	Host	GLA
LB of Brent For block allocation for visits in a variety of schools	1,990	1,000
LB of Bromley For block allocation for short-term residencies in a variety of schools	—	1,000*
LB of Croydon For block allocation for visits in a variety of schools	—	1,000*
RB of Kingston upon Thames For block allocation for visits in a variety of schools	—	1,000*
Other Writers in Schools grants	—	5,443 11,433

* Borough contribution made direct

London Poetry Secretariat	9,500
Publicity	738
Total as per Income and Expenditure Account	£65,540

London Poetry Secretariat

The scheme supports public readings by poets. The promoters of the visits during the year were:

LB of Barnet: Barnet Community Festival, The Tagoreans
 LB of Brent: Tricycle Theatre
 LB of Bromley: Ripley Poetry Association
 LB of Camden: Apples and Snakes/The Drill Hall, Bloomsbury Festival, Buddhist Peace Foundation, LB of Camden Libraries Department, The Cut, Diorama, Eccentric Enterprises, Fourteenth International Sound Poetry Festival, George Bataille Festival, London Welsh Society, October Gallery, Owl Bookshop, Pentameters, Pentonville Gallery, St. Paul's Festival, Torriano Meeting House
 City of London: Cymdeithas y Gwyneddigion
 LB of Greenwich: LB of Greenwich Arts and Entertainments Service, No Contained Show
 LB of Hackney: Hackney Care for Kids, Hackney Education Development, Jamaica 82 and St. Vincent Youth Project, Lantern Theatre Trust
 LB of Hammersmith & Fulham: Grove Theatre, Riverside Studios
 LB of Haringey: Crouch End Arts Festival, Headstart, Minorities Arts Advisory Service Promotion, PALM Support Committee
 LB of Harrow: Harrow Arts Council, Harrow Writers Circle
 LB of Hounslow: LB of Hounslow Arts and Recreation Department

LB of Islington: Angel Arts, Factory Youth Club, LB of Islington Libraries Department, Jenako Arts Trust, Obaala, Upstairs at the Hemingford
 RB of Kensington & Chelsea: Apples and Snakes/Soma Books, Commonwealth Institute, Kensington & Chelsea Mental Health Association, MIND, Minorities Arts Advisory Service Promotion, New Writing in Africa Conference
 LB of Lambeth: Brixton West Indian Society, Creation for Liberation, Morley College, St. Matthew's Meeting Place
 LB of Lewisham: Bluefoot Communication, Dagarti Arts, Discord Alternative Cabaret, LB of Lewisham Arts and Recreation Department
 LB of Newham: Theatre Royal Stratford East, Tom Allen Centre
 LB of Southwark: Federation of Worker Writers, ILEA Summer Festival, Live New Departures, Peckham Rye Festival
 LB of Sutton: LB of Sutton Libraries and Arts Services Department
 LB of Tower Hamlets: Bija Arts, New Globe Theatre
 LB of Waltham Forest: Caribbean Education Programme
 LB of Wandsworth: Poetry Proms, Tongue Out of Cheek
 City of Westminster: Piccadilly Festival, Sub-Voicive, Surinder's, Yaa Asantewa (The Factory)
 Regional: Africa Liberation Day, Afro-Caribbean and Asian Art Exhibition, GLC Festival

Writers in Schools

This scheme enables writers to visit schools and other educational establishments. The promoters of the visits during the year were:
 LB of Barking & Dagenham: Maybrook Comprehensive School
 LB of Barnet: Ashmole School, Bishop Douglass School, Garden Suburb Junior School, LB of Barnet Education Department, Wessex Gardens Junior School
 LB of Bexley: Picardy School
 LB of Brent: Brent Teachers Centre, Brondesbury and Kilburn School, Gladstone Park Junior and Middle School, Lyon Park Infants School, Tricycle Theatre
 LB of Bromley: Darrick Wood Junior School
 LB of Camden: Acland Burghley School, British Australian Society, City Lit, Fitzjohn's Primary School, Mary Ward Centre, William Ellis School
 LB of Croydon: Croydon Talented Pupils,

Kingsley Infant School, LB of Croydon Education Department, Monks Hill High School
 LB of Enfield: Eldon Junior School, St. Monica's Roman Catholic Primary School
 LB of Greenwich: Bannockburn Junior and Infants School, Greenwich Bookbus.
 LB of Hackney: Benthall Junior School, Hackney College, Parkwood Junior Middle and Infants School, Southwold Infants School
 LB of Hammersmith & Fulham: Arts in One, LB of Hammersmith & Fulham Libraries Department
 LB of Harrow: Orley Farm School, Rayners Lane Library, Whitmore High School
 LB of Havering: Gobions Junior Middle and Infants School
 LB of Hillingdon: Hayes Manor School
 LB of Islington: Islington Green School, Islington 6th Form College, Mount Carmel Girls School, Prior Weston Junior Middle and Infants School
 RB of Kensington & Chelsea: Holland Park School
 LB of Lambeth: Archbishop Sumner's School, Caldecot Primary School, Corpus Christi Junior Middle and Infants School, Dunraven School, Henry Thornton's School, Lilian Baylis School, Morley College, Rosendale Infants School, St. Helen's Junior Middle and Infants School, St. Matthew's Meeting Place
 LB of Lewisham: Athelney Primary School, Prendergast School
 LB of Merton: Garfield Primary School, Greenwood Primary School, Park House Middle School, Priory Church of England School, Singlegate Primary School.
 LB of Newham: Monega Arts & Drama Centre, Woodgrange Infants School
 LB of Richmond upon Thames: Chase Bridge Junior School
 LB of Southwark: Archbishop Michael Ramsay School, Grove Vale Junior School, Riverside Primary School, Southwark Teachers Centre, Surrey Square Junior School.
 LB of Sutton: Wallington High School
 LB of Waltham Forest: Handsworth Primary School, Rushcroft High School; Stoneydown Park Junior School, Thorpe Hall Primary School
 LB of Wandsworth: Earlsfield School, Hearnville Primary School, St. Walter & St. John's School, Walsingham School
 City of Westminster: Barrow Hill Junior School, Central London Polytechnic, Dorothy Gardner Nursery School, Pimlico School Library.
 Regional: ILEA Summer School.

■ A storytelling session by Common Lore in a Southwark school. Common Lore is a multi-cultural group of storytellers at the forefront of the recent renaissance in storytelling. GLA tries to encourage the medium of oral literature in both traditional and new forms, as well as attempting to develop a more imaginative approach to the teaching of literature in education. Photograph by John Benton-Harris.



MUSIC

PROJECTS

Funds made available for performances and workshops as indicated.

	£
The African Dawn	
Workshops at St. Matthew's Meeting Place	250
Afternoon Concerts for the Elderly	
Programme of events	100
Arts Worldwide	
7 concerts of non-Western music for school-children at Cecil Sharp House	750
Battersea Arts Centre	
Music programme	4,000
Women's Jazz series	500
Bharatiya Vidya Bhavan	
Performance and workshop programme	1,500
East-West Festival 1984	250
Brentford Watermans Arts Centre	
Music programme	1,000
Chats Palace	
1984 Youth Festival	250
1984 Christmas Show	750
Crouch End Arts Festival	
Music events September 1984	425
Dance Umbrella Ltd	
Dance and music workshops at The Place and Riverside Studios	500
The East End Festival, Tower Hamlets	
Music events March 1985	500
Will Evans and Sue O'Brien	
Series of improvisation workshops	730
Inter-Action Trust/Inter-Change Trust	
W.A.C. Jazz Workshops and Youth Jazz Ensemble	1,675
Jacksons Lane Community Centre	
Music programme	1,250
Jazz Education Society	
Summer Jazz Course	373
LB of Croydon	
Workshops and performances of Indian music and dance at Stanley Halls	1,100
LB of Enfield	
Performances and workshops by Domus in the Town Park	1,000
LB of Greenwich	
Workshops by The Grand Union	250
LB of Havering	
Workshops with London Sinfonietta	200
LB of Tower Hamlets	
'Music Week': Workshops for young people at St. Paul's Way School and The Steamrooms, Poplar Baths	750
National Jazz Centre:	
Community Music Project	
Workshops and tuition over 4 nine-week terms	3,500
New Shaw Theatre Company	
'Breakthrough' Festival of young black British talent	500
L'Ouverture Theatre Trust	
Community theatre production of 'The Mikado' in Lambeth Town Hall	250
Ova Music Group	
Workshops at Moonshine Community Arts Workshop and Women's Equality Unit, Peckham	500



■ Nightmare scene from "Retrushka" — Role Call used GLA funds to commission a new score from composer Richard Attree for their Street Festival of Dance.

Paddington Black Parents Group	
Performance for Cultural Day by The African Dawn	250
Phalguni Centre of Indian Music	
Concert at New Windmill Hall, Upminster	200
Room for Improvised Music	
Season of jazz concerts at the Old White Horse, Brixton	1,000
St. John's Lunchtime Concerts	
Towards performances at St. John's, Greenhill	300
Seven Dials Jazz Club	
Weekly jazz events	500
Towards purchase of PA system	250
Shape	
Music in Shape settings	900
John Stevens	
Workshop and performance at Intimate Theatre, Enfield	160



COMMISSIONS

Funds made available to individuals as commission fees for works to be performed or promoted by the organisations or individuals indicated.

	Award	Copying
Richard Attree		
Role Call	500	
Charles Barnes		
Fairfield Choral Society	300	200
Martyn Brabbins		
The Fairer Sax	250	
Alan Bullard		
Redbridge Brass Ensemble	300	
Jim Dvorak		
Fergus Early	1,000	
Simon Emmerson		
Vocem	600	
Donald Hart		
LB of Havering	750	
Vic Hoyland		
Elms Concerts	1,100	
Frank Millward		
The Combination Ltd (at The Albany Empire)	1,000	
Michael Nyman		
Bloomsbury Festival	750	
Paul Patterson		
Greenwich Festival	1,200	
Jeremy Peyton Jones		
Institute of Contemporary Arts	885	
Roger Redgate		
The Fryer-Wong Duo	300	
Roger Steptoe		
Harrow Philharmonic Orchestra	1,250	
Tim Stevenson		
Nigel Clayton	200	
John Weeks		
Redbridge Youth Orchestra	100	
Malcolm Williamson		
Putney Choral Society	700	200

■ Young London musicians taking part in a workshop organised by the Community Music Project from the National Jazz Centre. Photograph by Jak Kilby.

COMPOSERS IN RESIDENCE

Grants made available to enable individuals to be based as indicated for an extended period, at an organisation or in a locality.

Bruce Cole	
Lewisham Academy of Music	4,050
Schaun Tozer	
LB of Tower Hamlets	4,000

ACGB/GLA REGIONAL CONTEMPORARY MUSIC CIRCUIT

Battersea Arts Centre	
Equale Brass	396
Brentford Watermans Arts Centre	
Brodsky Quartet	250
Uroborus	600
Nettlefold Hall	
Regular Music	414

South Asian Research Project	750
-------------------------------------	-----

Jazz Research Project	500
------------------------------	-----

London Music Makers	20,035
----------------------------	--------

Hire Schemes	6,363
---------------------	-------

Total as per Income and Expenditure Account	£75,356
---	---------

Hire Schemes

Promoters receiving funds during the year were:

LB of Barnet: Hendon Music Society
 LB of Bromley: The Bromley Singers
 LB of Camden: Contemporary Dance Trust, Dance Umbrella, Diorama Arts, Little Angel Theatre, London Musicians Collective, New Arts Consort, Seven Dials Jazz Club, Society for the Promotion of New Music at Abbey Road Studios
 LB of Croydon: Beckenham Summer Choral Festival at Fairfield Halls, Education through Art
 LB of Ealing: Ealing Symphony Orchestra
 LB of Enfield: Enfield Young Symphony Orchestra
 LB of Greenwich: LB of Greenwich Arts and Entertainments Service
 LB of Hammersmith & Fulham: Addison Group of Singers, Dance Umbrella, Fulham Symphony Orchestra
 LB of Haringey: Jacksons Lane Community Centre, Paul Nieman/Tim Whitehead/Hartmut Hering
 LB of Harrow: Harrow Philharmonic Choir
 LB of Havering: LB of Havering Directorate of Leisure Services
 LB of Hillingdon: Fairfield Choral Society
 LB of Hounslow: Brentford Watermans Arts Centre
 LB of Islington: Canonbury Chamber Choir, Culpeper Community Gardens, Music Projects London, Whittington Park Music Club
 LB of Lewisham: The Combination Ltd (at The Albany Empire), Union Jazz
 LB of Merton: Wimbledon Choral Society
 LB of Redbridge: Redbridge Music Society, Woodford Music Society
 LB of Richmond upon Thames: Barnes Music Club, Castelnau Concerts, Richmond Concerts Society, Twickenham Choral Society
 LB of Sutton: LB of Sutton Libraries and Arts Services Department
 LB of Tower Hamlets: The Georgian Group
 LB of Waltham Forest: The Forest Philharmonic
 LB of Wandsworth: Battersea Arts Centre
 City of Westminster: Institute of Contemporary Arts

VISUAL ARTS

ANNUAL SUPPORT

Grants made available towards overall costs or activities throughout the year.

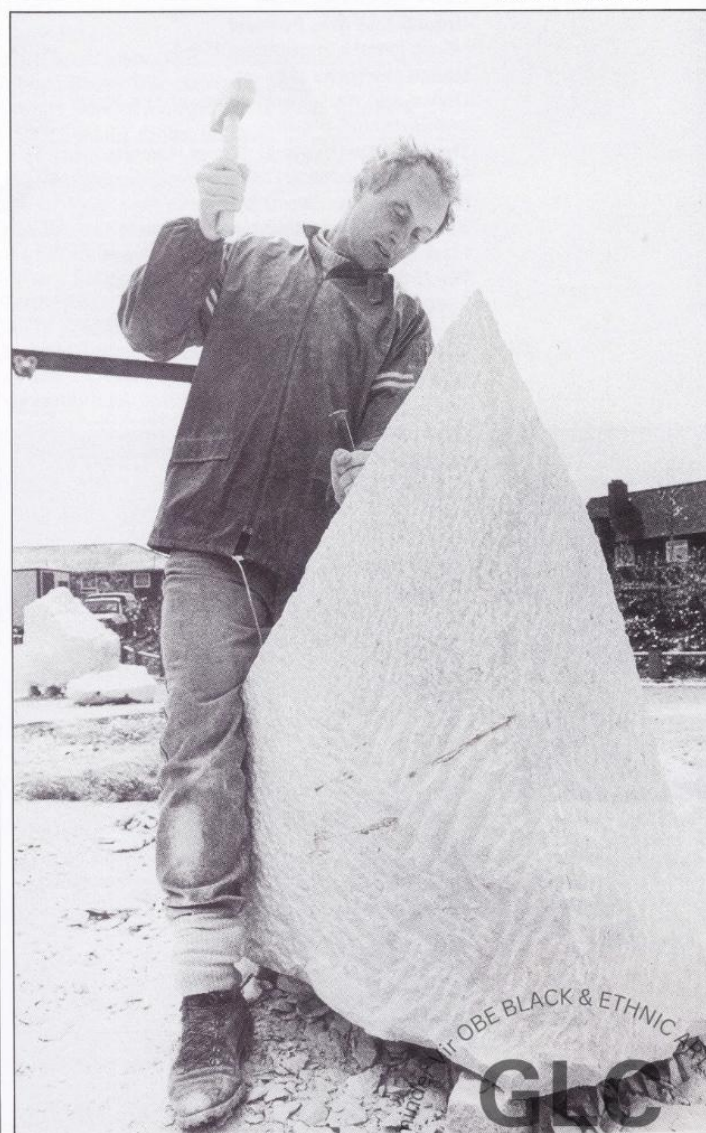
	£
Cockpit Gallery	
Annual programme	6,600
Towards Young People in Education publication	1,238
Commonwealth Institute	
Bhownagree Gallery	3,000
Coracle Press Gallery	4,500
Matts Gallery	6,000
Pentonville Gallery	3,500
Whitechapel Art Gallery	6,000

ART IN PUBLIC PLACES

King Edward's Hospital Fund for London

Commissions at:	
Charing Cross Hospital, Hammersmith	
Northwick Park Hospital, Harrow	
Queen Mary's Hospital, Sidcup	
St. Mary's Hospital, Paddington	4,500

■ Hamish Horsley at work on "Sunstone", a sculpture commissioned especially for the new Bellingham Green Park development in Lewisham. Photograph by Richard Mildenhall.



Parliamentary Office of Black & Ethnic Affairs
 GLC
 1981-1986
 ARCHIVE

LB of Islington	
Sculpture for Peace Garden in Elthorne Park	4,000
LB of Lewisham	
Sculpture for Bellingham Green Park	4,000
LB of Newham	
Sculpture for Southern Road Junior School	5,000
LB of Redbridge	
Stained glass window for New Central Library	1,000
Public Art Development Trust	
Fees to work in conjunction with GLA on development and organisation of GLA's Art in Public Places scheme	3,000

RESIDENCIES

Will Adams	
Oxford House	750
Conrad Atkinson	
LB of Lewisham	6,000
Paul Butler	
LB of Hounslow	1,500
Maggie Jennings	
Lowick House	1,200
Denis Masi	
Imperial War Museum	2,500
Paul Norton	
Lowick House	1,200
Sculptor in Residence	
LB of Hammersmith & Fulham	6,000

ARTISTS IN SCHOOLS

Grants made available for individuals to be based at a school for an extended period.

Judith Cowan	
Wingfield School, Greenwich	1,000
Roger Hargreaves	
Warwick Park School, Southwark	1,000
Elaine Kramer	
Lady Eldridge School, Croydon	1,000
Houria Niati	
Fulham Cross School	200
Peter Noble	
Prior Weston School, Islington	1,555

GRANTS TO ORGANISATIONS

Acava	
For prizes for 'On the Street' art event	200
Bermondsey Artists Group	
For exhibition programme at Café Gallery	920
Blackfriars Photography Project	
For continuation of community photographic project	10,000
Brentford Watermans Arts Centre	
For exhibition costs	2,000
Camerawork	
For transportation costs to Federation of Community Photographers meetings	25
Docklands Community Poster Project	
For continuation of the project	3,700
Islington Arts Factory	
For exhibition publicity	250
LB of Tower Hamlets	
To continue exhibition circuit	2,500
London Video Arts	
For exhibition programme	1,000
Shape	
To continue exhibition circuit	1,000
Southwark Institute	
Course for the Unemployed	200
Stationhouse Opera	
For performance work	500
Women Artists Slide Library	
For running costs	3,500

EXHIBITIONS

Funds made available for exhibition subsidy

Acme	
Exhibition of new work by S. Brisley, R. Haselden and T. Head	500
The Africa Centre	
Exhibition of Namibian Artist	500
Camerawork	
'Stereotypes of Black People' and 'New Initiatives' Exhibitions	1,840
Commonwealth Institute	
'The Saints' Exhibition	2,000
Coracle Press Gallery	
Low-Tech Summer Exhibition	1,500
Creation for Liberation	
2nd Year Exhibition	2,500
Goldsmiths' College Gallery	
Bridget Riley Exhibition	1,600
Interim Art	
For 5 theme exhibitions	1,000
Royal College of Art	
'Cross Currents' Exhibition	400
St. Botolph's Church	
Exhibition programme	250
South London Art Gallery	
Martin Bloch Exhibition	2,500
Richard Talbot and Vince Warapay	250
Woodlands Advisory Group	
ACAA 84	1,600

GRANTS TO ARTISTS

Christopher Andrews	300
Magnus Angus	200
Anna Arnone	300
David Bailey	250
Chris Baker	300
Tony Baker	250
Edward Barber	250
Raymond Barrie	400
Tony Bevan	500
Chila Burman	400
Matthew Carey	150
Helen Chadwick	500
Gloria Chalmers	300
Maria Chevska	250
Niamh Collins	200
Malcolm Connolly	50
Anita Corbin	250
Mikey Cuddihy	400
Jeffrey Dennis	400
Jovan Djordjevic	200
Simon Edmonson	300
James Forster	400
Richard French	400
Peter Gibson	200
Alan Grimwood	500
Vaughan Grylls	300
Nicholas Hamper	250
Barry Ingle	250
Claudette Johnson	200
Steve Johnson	500
Mumtaz Karimjee	100
Carole Keatley	145
Paul Neagu	500
Waheed Pall	350
Michael Peel	200
Robert Pullen	150
Lulu Quinn	300
Peter Robinson	250
Marisa Rueda	400
Anthony Sinden	300
Stephen Smith	400
Jo Spence	500
Susan Trangmar	300
John Walleit	100
Raymond Ward	250
Kate Whiteford	500

Alison Winckle	500
Fiona Wire	200
Julia Wood	250

Payments to Artists Scheme	9,500
-----------------------------------	-------

Services/Administration	2,771
--------------------------------	-------

Total as per Income and Expenditure Account	£145,594
---	----------

Payments to Artists

Under this scheme the following artists received payments for individual or joint exhibitions at the galleries listed:

Air Gallery

Brian Ayling, Martin Ball, Barry Brooks, Barry Cook, Matthew Cullerne-Brown, Vicky Hawkins, Ian Herdman, Jeff Instone, Edward Kelly, Chris Milson, Eric Moody, Hughie O'Donaghue, Suzanne O'Driscoll, Jane Parkhouse, Jim Pearson, Cherry Pickles, June Redfern, Keith Roberts, Sarah Troughton, Jim Unsworth, Adrian Wiszniewski, Laetitia Yhapp

Bermondsey Artists Group

Frances Coleman, Jane Colling, Tony Fleming, Neil Gordon, Ron Henocq, Peter McLean

Bexley Sculpture Show

Kevin Atherton, Richard Deacon, Shirazeh Houshiary

Camden Arts Centre

Anthony Amies, Graham Ashton, John Crossley, Nicholas Horsfield, John Roberts

Camerawork

Will Adams, Peter Kennard, Bruce Rae, Paul Rutishauser

Cockpit Gallery

Andrew Golding, Janina Struck

Coracle Press Gallery

John Bevis, Bill Culbert, Stephen Duncalf, James Hugonin, Wolfgang Koethe, Oleg Kudryashov

ICA Gallery

Stuart Brisley, John Carson, Graham Crowley, Ritah Donagh, Rose Garrard, Richard Hamilton, Tim Head, John Hilliard, Denis Masi, John Maybury, Olivier Richon, Julia Wood

Interim Art

Mario Rossi

Matts Gallery

Ian Breakwell, Amikam Toren, Richard Wilson

Morley Gallery

Tim Armstrong, Fred Cuming, John Everleigh, Brian Fielding, Ian Potts

Pentonville Gallery

Rasheed Areen, Day Bowman, Paula Cornwall, Adrian Frost, Helen Ganly, Sarah Greengrass, Alyson Hunter, John Keane, Michael Peel, Chris Reed, Tony Rickaby, Susan Swale, Stella Whalley, Martin Wiener

Photographers' Gallery

Derek Bishton, Dorothy Bohm, Anita Corbin, David Hurn, Barry Lewis, Frank Monaco, Horace Ove, John Reardon, Richard Saunders, Chris Schwartz, Victoria Stone, Lora Verner

Riverside Studios Gallery

Stephen Campbell, Helen Chadwick, Mikey Cuddihy, Antony Gormley, Paul Richards

South London Art Gallery

Mario Dubsky, Yoko Terauchi

Woodlands Art Gallery

Martin Blake, Michael Major, Francis Murphy, David Royle, Laurence Wallis, David Wiseman

REGIONAL INITIATIVES & SERVICES

REGIONAL SERVICES ORGANISATIONS

Contribution in recognition of services provided on a regionwide basis.

	£
Artsline	1,200
Minorities Arts Advisory Service	9,200
Shape	8,600

REGIONAL DEVELOPMENT FUND

LB of Barnet

Towards employment of Borough Arts Officer and fund for variety of arts projects	3,000	
Writer in Residence: For the residency of John Abulafia.	2,000	5,000

RB of Kingston upon Thames

Dance and drama programme for work in youth clubs and schools	5,000
---	-------

BOROUGH INITIATIVE FUND

LB of Enfield

For research project into arts provision and marketing as first stage in implementation of a BIF programme	5,000
--	-------

LB of Haringey

For a programme of arts activities and further research to follow up the action-research project under BIF	6,000
--	-------

LB of Islington

Arts Association of Islington	3,250	
Islington Adult Education Institute	1,200	
Islington Green School	3,680	
LB of Islington Recreation Department projects	2,950	
OBAALA (Black Arts Gallery)	1,500	
World Industry	3,000	
Other grants (£750 and under)	4,350	19,930

LB of Southwark

Community Projects Fund: 12 projects received £500 each	6,000	
Arts Community Grants: 20 artists received £140 each	2,800	
Dance/Drama Season as part of Southwark Community Arts Festival	2,500	
Research into Venues and Media	4,000	12,300

REGIONAL INITIATIVES

Arts and Business Action Project

Feasibility study in 3 boroughs on a project to build links between arts initiatives, businesses, community organisations and local Enterprise Agencies; and the implementation of project in Lambeth

Docklands Community Poster Project

For worker to collate information on campaigning as developed by the Project for the use of other London groups mounting similar campaigns 5,000

LB of Lewisham

Research prior to development of an arts policy for the Borough 2,000

National Jazz Centre: Community Music Project

For Community Jazz Workshops 10,000

ETHNIC ARTS DEVELOPMENT FUND**Africa Centre**

Towards production of play "The Trial of Dedan Kimathi" with Wazalendo Players 3,000

Bharatiya Vidya Bhavan

Multi-Media Festival 750

Ceddo Film and Video Workshops

For workshops in Training and Screening and for Seminars, etc. 2,000
For Community Training Workshops 1,200

Eddie Chambers

To write a dissertation on form and philosophy of Black Visual Arts 1,000

Dance Co. 7

Towards new costumes 700

Double Edge Theatre Company

To send Black worker on stage lighting course 53

George Dziku

For bursary to undertake dance training in Africa 500

International Theatre Institute: British Centre

Towards fees and expenses for practical inter-cultural performance research work undertaken by Pan Cultural Performance Project 1,300

Moonshine Community Arts Workshop

Fees for sending three Black women on Introductory Sound Technicians Course at Gateway Studios 518
To send three Black women on Advanced Sound Technicians Course 795

Southall Arts

Towards film and video techniques course for young Asian people 565

Tara Arts Group

Towards Training Workshops for members of Tara 2,040

Total as per Income and Expenditure Account £106,151

OTHER**SPECIAL APPLICATIONS: PERFORMANCE ART**

Grants made available for performances or workshops by individuals or companies as indicated.

£

Gaby Agis/Kate Blacker

For a dance and sculpture work at Riverside Studios 600

Blood Group

Tour of 'Cold Wars' 400

Changing Woman Theatre

Towards devising a mixed media production 400

Michael Clark

Towards new dance piece with a composer and fashion designer at Riverside Studios 400

Fergus Early

Towards new dance piece with a musician and design element supported by Kingston Polytechnic for performance at Chisenhale Dance Space 400

Forkbeard Fantasy

For four performances of 'Spring Time' at the Oval House 300

Suzy Gilmore

Towards 'The Observation Tower' at the Oval House 350

Mary Longford

Towards solo work to be performed at the Almeida Theatre 350

Station House Opera

Towards a new performance piece at the Bloomsbury Theatre 1,200

That's Not It Theatre Company

Towards a tape for new touring show 'An Independent Woman' 500

Miscellaneous Transfer Grants

Grants made for specific purposes 14,010

Total as per Income and Expenditure Account £18,910

SERVICES & OVERHEADS

	£
Staff Costs	
Salaries and National Insurance	278,365
Superannuation	17,784
Travelling and expenses	13,116
Advertising	6,765
	£316,030

Premises Costs	
Rent	13,050
Rates	3,306
Repairs	3,250
Heat and light	5,066
Cleaning	1,829
Insurance	1,416
	£27,917

Operating Costs	
Printing and stationery	15,005
Office equipment	6,757
Automation	15,784
Postage	10,658
Telephone	8,409
Fund raising and entertaining	1,246
Subscriptions	3,758
Association meetings	2,825
Committee and panel members' expenses	3,630
Miscellaneous	4,009
Professional fees: Legal	4,234
Audit/accountancy	3,820
	£80,135

Special Funds	
Pension Reserve: transfer	2,000
Redundancy Reserve: transfer	5,500
	£ 7,500

EXECUTIVE COMMITTEE & STAFF LIST

EXECUTIVE COMMITTEE (to November '84)

Chairman

Patrick Gilbert

Hon. Treasurer

Alice Brett

Panel Chairs

Arts Centres

Mike Sparks

Community Art

Chris Lilly

Dance & Mime

Fergus Early

Drama & Puppetry

Richard Ireson, Hilary

Westlake (Joint)

Film & Video

Peter Wyeth

Literature

Alastair Niven

Music

Malcolm Barry

Visual Arts

Zuleika Dobson

Elected Members

Charles Alexander

Michael Craxton

Martin Goodrich

Ellis Hillman

Kenneth May

(Deputy Chairman)

Seona Reid

Maureen Simpson

Nominee of the Arts

Council of Great Britain

Martyn Goff

Nominee of the Greater

London Council

Mr. Peter Pitt

Mr. Frederick Weyer

Nominees of the London

Boroughs Association

Cllr. Paul Beasley

Cllr. G. Colbourne Hill

Assessors

David Pratley (ACGB)

Wayne Drew (BFI)

EXECUTIVE COMMITTEE (From November '84)

Ordinary Members

From the Membership at large

Nicky Gavron

Jenny Harris

Ellis Hillman (Acting

Deputy Chair)

Remi Kapo

Kenneth May (Acting Chair)

Sandy Nairne

Kwesi Owusu

Seona Reid

From the Ordinary

Members Forum

Stephen Midlane

Mary Wolf

Funding Bodies

Elected from the Local

Authority Forum

Cllr. Jad Adams (Lewisham)

Cllr. John Bowis (Kingston

upon Thames)

Cllr. David Campion

(Kensington & Chelsea)

Cllr. Edward Claridge

(Greenwich)

Cllr. David Cornwell

(Richmond upon Thames)

Cllr. Terry Cowley

(Tower Hamlets)

Cllr. Miss Olwen Evans

(Barnet)

Cllr. Alex Farrell (Islington)

(Acting Dep. Chair)

Cllr. Malcolm Lester

(Barnet)

Cllr. Malcolm Mitchison

(Merton)

Cllr. Robert Pope

(Kensington & Chelsea)

Cllr. Ron Robinson

(Greenwich)

Cllr. Peter Slater

(Wandsworth)

Nominees of the

GLC/ILEA

Robert Hughes

Ken Little

Herman Ouseley

Nominees of The Arts

Council of Great Britain

Martyn Goff

Usha Prashar

Trevor Vibert

Nigel Walmsley

Nominees of the British

Film Institute

Sid Brooks

Advisory Membership

Arts Centre Advisory Panel

Jonathan Brill

Community Art Advisory

Panel

Chris Lilly

Dance & Mime Advisory

Panel

Fergus Early

Drama & Puppetry Advisory

Panel

Hilary Westlake

Film & Video Advisory

Panel

Peter Wyeth

Literature Advisory Panel

John Vincent

Music Advisory Panel

Malcolm Barry

Visual Arts Advisory Panel

Zuleika Dobson

Black Arts Steering Group

Anton Phillips

Assessors

David Pratley (ACGB)

Irene Whitehead (BFI)

STAFF LIST

Director

Pat Abraham

Deputy Director

Peter Day (from

September '84)

Arts Development Officers

Arts Centres and Regional

Initiatives

Christopher Richards

(Acting, from November '84)

Community Art

Dermott Killip (to July '85)

Dance & Mime

Lynn Maree

Drama & Puppetry

Anna Stapleton

Film & Video

Maureen McCue (to June

'85)

Literature

Laurence Baylis

Music

Richard Crossland

Visual Arts

Alan Haydon

Equal Opportunities

Delia Jarrett-Macauley

(from October '84)

Assistant Officers

Arts Centres and Equal

Opportunities

Agnes Meadows

Community Art

Clare Allistone (from

August '84)

Dance & Mime

Linda Dyos

Drama & Puppetry

Dominica Plummer (to July

'85)

Film & Video

Lisa Guthridge

Literature

Olwen Ellis

Music

Margaret Richards

Visual Arts

Bridget Brown

Support Services

Finance Officer

Phyllis Hemingway

Assist Finance Officer

Frank Barry

PR & Publications Officer

Fay Ballard (from

November '84)

Publicist

Claire Peters (to

September '84)

Rosanna Gore (from

February '85)

Special Projects

Frances Colyer

Administrator

Stuart Brown

Director's and Deputy

Director's Assistant

Loraine Meadows

Telephonist/Receptionist

Kim Higerty

© Greater London Arts

Designed by

Andrew Barron

Printed & photostet by

Williamson's

ISSN 0268-5140

ISBN 0 947784 02 0

Greater London Arts

25-31 Tavistock Place

London WC1H 9SF

Telephone 01-388 2211