

GLC RACE  
EQUALITY UNIT  
PRESENTS

# THE BLACK

*Arts Programme*



*The Roundhouse*

EXPERIENCE

Parmiter-Vir OBE BLACK & ETHNIC ARTS ARCHIVE  
GLC  
1981-1986  
Working for London  
archive.parmindervir.com

## BLACK EXPERIENCE ARTS PROGRAMME

Race Equality Unit (GLC Department for Recreation and Arts), Room 674, County Hall,  
tel 01-633 1671/2611/1437

### **Parminder Vir**

*Programme Director*

June Givanni

*Programme Co-ordinator*

Johnny O'Hene

Patricia Hilaire

Helen Denniston

*Programme Advisory Committee:*

Special thanks to

Seema Gill – Arts Administrator

Edwina John – Arts Administrator

Mia Morris – Programme Consultant

All information is correct at the time of going to press, but may be subject to change. Please check with venue for performance times, and days, and access information.

For disabled access please telephone Artsline  
arts advice and information on 388-2227/8.

|                                                                    |                                                                |    |
|--------------------------------------------------------------------|----------------------------------------------------------------|----|
| Foreword                                                           |                                                                | 2  |
| Introduction                                                       |                                                                | 3  |
| Launch                                                             |                                                                | 6  |
| Programme                                                          |                                                                |    |
| <b>• Forces and Figures</b>                                        | <b>Commissioned Groups</b>                                     |    |
| Focus on CLR James – Exhibition                                    | Creation for Liberation (CFL)                                  | 8  |
| The Black Jacobins – Play                                          | Talawa Theatre Company                                         | 10 |
| The Life and Works of Rajani Palme Dutt Exhibition                 | Pervaiz Nazir and Nasser Aslam                                 | 11 |
| <b>• Resistance to Rebellion</b>                                   |                                                                |    |
| From Resistance to Rebellion – Exhibition                          | Institute of Race Relations (IRR)                              | 14 |
| <i>Aurat Shakti</i> – Exhibition                                   | Manjula Mukerjee, Vibha Osbon, Amina Patel and Mumtaz Karimjee | 16 |
| <i>Reflections of the Black Experience</i> Photographic Exhibition | Race Equality Unit (REU)                                       | 17 |
| <i>Signs of Resistance</i> – Mural Tape-Slide Exhibition           | Graham De Smidt and Gavin Jantjes                              | 18 |
| <b>• Race and Labour History</b>                                   |                                                                |    |
| Caribbean Labour in Revolt – Exhibition                            | Cecil Gutzmore and Lance Watson                                | 20 |
| Oral History Project – Audio Visual Exhibition                     | Black Cultural Archives (BCA)                                  | 21 |
| Forces and Figures in Asian History Exhibition                     | Southall Afro-Caribbean Asian Arts Collective (SAAAC)          | 22 |
| <b>• Impact and Influences</b>                                     |                                                                |    |
| <i>From Coffee Beans to Disinfectant</i> Dance Programme           | Battimanze Dance Company                                       | 26 |
| From Generation to Generation Exhibition                           | The Black Art Gallery                                          | 28 |
| <i>Business Behind Performance</i> – Black Music Fair              | REU                                                            | 30 |
| <b>• Contemporary Initiatives</b>                                  |                                                                |    |
| Invisible Man and Jazz Variation – Plays                           | Afro-Sax Theatre Company                                       | 32 |
| Film Script Competition                                            | REU                                                            | 34 |
| <i>Struggles for Black Community</i> Film Programme                | Association of Black Workshops (ABW)                           | 35 |
| <i>The Remnant</i> – Play                                          | Double Edge Theatre Company                                    | 36 |
| Experience of Black Visual Artists Seminars                        | Black Visual Arts Forum                                        | 37 |
| <b>• Additional Information</b>                                    |                                                                |    |
| The Roundhouse                                                     |                                                                | 40 |
| Publicity                                                          |                                                                | 41 |
| Messages of support                                                |                                                                | 42 |
| Commissioned Projects names and addresses                          |                                                                | 44 |

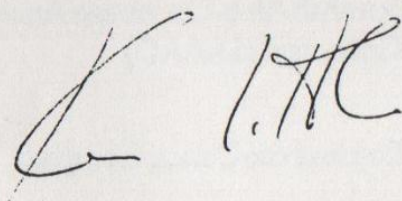
## BY KEN LITTLE – VICE-CHAIR OF ARTS AND RECREATION COMMITTEE

Member of the Greater London Council for Enfield, Edmonton.

The Ethnic Arts Sub-Committee of the GLC, for the last 4 years, has tried to respond to the burgeoning, profuse and multiple talents of London's black communities. We have tried to ensure that individual artists and groups working in many different fields were allowed and helped for the first time to display their talents and richness of experience to their fellow Londoners.

The Black Experience Arts Programme began as an idea and is a celebration of these talents. Now that London's Black Communities have been able to gain, sometimes, the centre of the stage, London's cultural life will and can never be the same.

All our lives are richer.



Ken Little

## THE BLACK EXPERIENCE ARTS PROGRAMME

Over the last few years there has been an expansion of the Black Arts in London. The numerous theatre productions, art exhibitions, dance performances, film and video productions, poetry and other publications all provide evidence of this. The Black Experience Arts Programme aims both to consolidate and to expand this creative movement.

The political and cultural struggles of the black communities which have produced this movement, have received support from the Ethnic Arts Sub-Committee of the Greater London Council. A policy of direct grant aid has enabled the more established groups to consolidate and expand their artistic programmes; enabled many new groups and art forms to emerge; and provide a base for the growth of Black Arts.

#### *Programme*

The Black Experience which is the broad title for the programme aims to have a major impact on London's cultural and artistic life and help to develop an understanding of the past, present and future of black presence in Britain. Through a variety of contemporary and traditional art forms, the programme aims to trace the diversity and richness of the black experience.

The programme documents the very significant role played by black people in the Trade Unions and Labour Movements; the impact of art and culture in the form of music, dance, theatre, literature, visual arts and films on the development and enrichment of British culture; the contributions by individual black people to science, health, education, politics, art, culture and media; and the role of the communities in building independent structures in the form of newspapers, arts institutions, self help organisations; Defence Campaigns; Alternative Education

Programmes; Black Consciousness Programmes and numerous community based political organisations.

*The main objectives of the Black Experience Arts Programme are*

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

The work commissioned for the Black Experience will be presented along the following themes:-

#### *Forces and Figures*

In this we salute the very significant

contributions made by exceptional individuals such as CLR James whose life as a political activist, historian, philosopher, critic and commentator will be presented in the form of an exhibition along with a series of lectures on his political developments. Homage will also be paid to Rajani Palme Dutt, the outstanding Marxist theoretician who radically transformed the intellectual and political climate of Britain. He was an eminent member of the Communist Party of Britain and was influential in the Labour Party and Labour Movement of this country.

#### *Resistance to Rebellion*

From Resistance to Rebellion, an exhibition of photographs and text, traces the different forms of black resistance to Britain's racism since the 1950's through demonstrations, strikes, sit-ins and the building of independent black organisations to defend the communities. In addition an exhibition, of the specially commissioned work by ten black photographers brings these present day struggles into focus. A tape-slide programme entitled 'Signs of Resistance' examines the political and historical message in London's murals and looks in particular at the recently completed anti-racist murals painted by black artists. The programme will also include a new dance production which traces the black experience from its roots in the Caribbean to present day Britain.

#### *Impact and Influence*

The presence of black people has enriched and continues to enrich the culture and the arts of this country. Black people's music, dance, life styles, theatrical traditions, visual arts, literature, fashion and food have all played their part in the development of Britain's heritage. The three day Black Music Fair called 'Business Behind Performance' will provide a market for the numerous, often small, independent producers, promoters and record labels. Through seminars, it will provide an opportunity to discuss and develop

strategies for ensuring that black peoples skills and talents get the audience and recognition that they deserve in the music industry.

#### *Race and Labour Movement*

The contributions of black people to the political and economic development of this country cannot be under-estimated. The role of black people in the Labour and Trade Union Movement is historical and one which must be understood in order to develop strategies for a way forward. The militancy of the black workers both in the work place and the Trade Union Movement is presented through two exhibitions, one focussing on the Afro-Caribbean experience and the other on the Asian. A series of seminars on Race and Labour Movement led by Labour historians are also planned as part of the programme.

#### *Contemporary Initiatives*

The last few years has seen the emergence of a number of young black film-makers. A selection of their films will be presented as part of the programme. These developments will be furthered by a Film Script Competition which aims to get six prize-winning scripts into production. In the same spirit of encouraging new talent, two theatre productions from London's young black theatre companies will also be included in the programmes.

We hope that as many people as possible will see the diversity which makes up the Black Experience.

### **Arts Institutions**

This programme will have a positive and progressive effect on both the White Institutions and the Black Arts Sector. White arts institutions must continue their efforts towards race equality in the arts by implementing equal opportunity and anti-racist policies aimed at providing increased employment opportunities for black people; developing training initiatives in both technical and managerial skills, in all

Parliament of the Black & Ethnic Arts Archive  
 1981-1986  
**Working for London**  
 archive.parvindervir.com

aspects of the arts; and developing arts programmes which do justice to the abundance of black creativity. All of these moves must be made in the context of a dialogue between the white institutions and black artists.

## **Funding Bodies**

The groups and individuals which the GLC's funding policy has helped to develop, are now sufficiently established to make their own demands for continued and increased funding. The Arts Council, Greater London Arts, the BFI, and Local Boroughs have a considerable responsibility for taking the GLC's

initiatives further. This will require fundamental changes in the criteria and priorities for funding and the active involvement of black people in the funding structures and decision making bodies.

## **Black Arts Sector**

Black artists and organisations on their own behalf must also build on the foundations established. Over the next five years, the independent organisation of the Black Arts Sector should aim to effect future funding policies; to begin to define the criteria for its own creativity and to develop its own political strategy along with its aesthetic.

# THE BLACK EXPERIENCE

THE RACE EQUALITY UNIT ARE PROUD TO PRESENT: THE BLACK EXPERIENCE ARTS PROGRAMME WHICH WILL BE LAUNCHED ON FRIDAY, 7 FEBRUARY 1986 AT THE COMMONWEALTH INSTITUTE BY THE CHAIR OF THE GREATER LONDON COUNCIL TONY BANKS MP. KEYNOTE SPEECH BY PROFESSOR STUART HALL

ENTERTAINMENT PROVIDED BY: COURTNEY PINES AND HIS JAZZ BAND, UTHINGO (DANCE GROUP)

# FORCES AND FIGURES

## FOCUS ON CLR JAMES-EXHIBITION

The exhibition portrays the life and work of CLR James which falls into a number of distinct periods, which roughly coincide with the particular countries in which he was resident. These were also closely tied to certain phases in his intellectual development: 1901-32 Trinidad; 1932-38 England; 1938-53 United States; 1953-66 Caribbean; 1966 to the present England.

The exhibition traces James' life from his birth in 1901 in Trinidad through the first 35 years of his intellectual development, during which time he joined the Trotskyist movement. In 1936 a production of his play *Toussaint L'Ouverture* was performed at the Westminster Theatre with Paul Robeson in the title role. In 1938 he completed his classic book on the San Domingo revolution *Black Jacobins*, (which is being produced as a play as part of the Black Experience). James was invited to the United States by the Socialist Workers' Party, during which time he undertook an extensive speaking tour which ended in Mexico where he discussed with Trotsky the question of an autonomous black movement. During his years in America he re-examined a number of fundamental Marxist ideas. Since the mid-60's James has lectured extensively to audiences in Africa, Europe, the Caribbean and the USA, on politics, history, literature, art and cricket. He now lives in Brixton and as he approaches his 85th birthday, continues to make an important contribution to contemporary debate.

The Exhibition will include archive photographs, articles, leaflets, correspondence from World figures such as Kenyatta, Padmore, Nkrumah, writers, cricketers and philosophers ...

### **By ... Creation for Liberation (CFL)**

Creation for Liberation (CFL) is a cultural organisation based in Brixton which was

born out of the struggles for freedom of the black community. In recognition that there is a cultural dimension to these struggles, CFL's programme aims to organise artistic/cultural events that will fuel and fortify the radical approach expressed by the artist.

Activities in all spheres of art are organised by CFL. An international poetry festival, an open exhibition of contemporary art and a sport tournament are organised annually by CFL. Throughout the year artists are invited to present and discuss their works in a variety of art forms at 'basement sessions'. In addition CFL arranges workshops for educational establishments and performances at venues throughout the country. CFL has presented the work of major international artists such as the Kenyan writer Ngugi Wa Thiong'o and Ntozake Shange from America to British audiences. As well as sponsoring established artists like Pulitzer prize winner Gwendolyn Brooks, CFL have introduced exciting new talents such as the *Dub Poets* of Jamaica, Michael Smith (deceased), Oku Onuora, Jean 'Binta' Breeze and Mutabaruka to name a few.

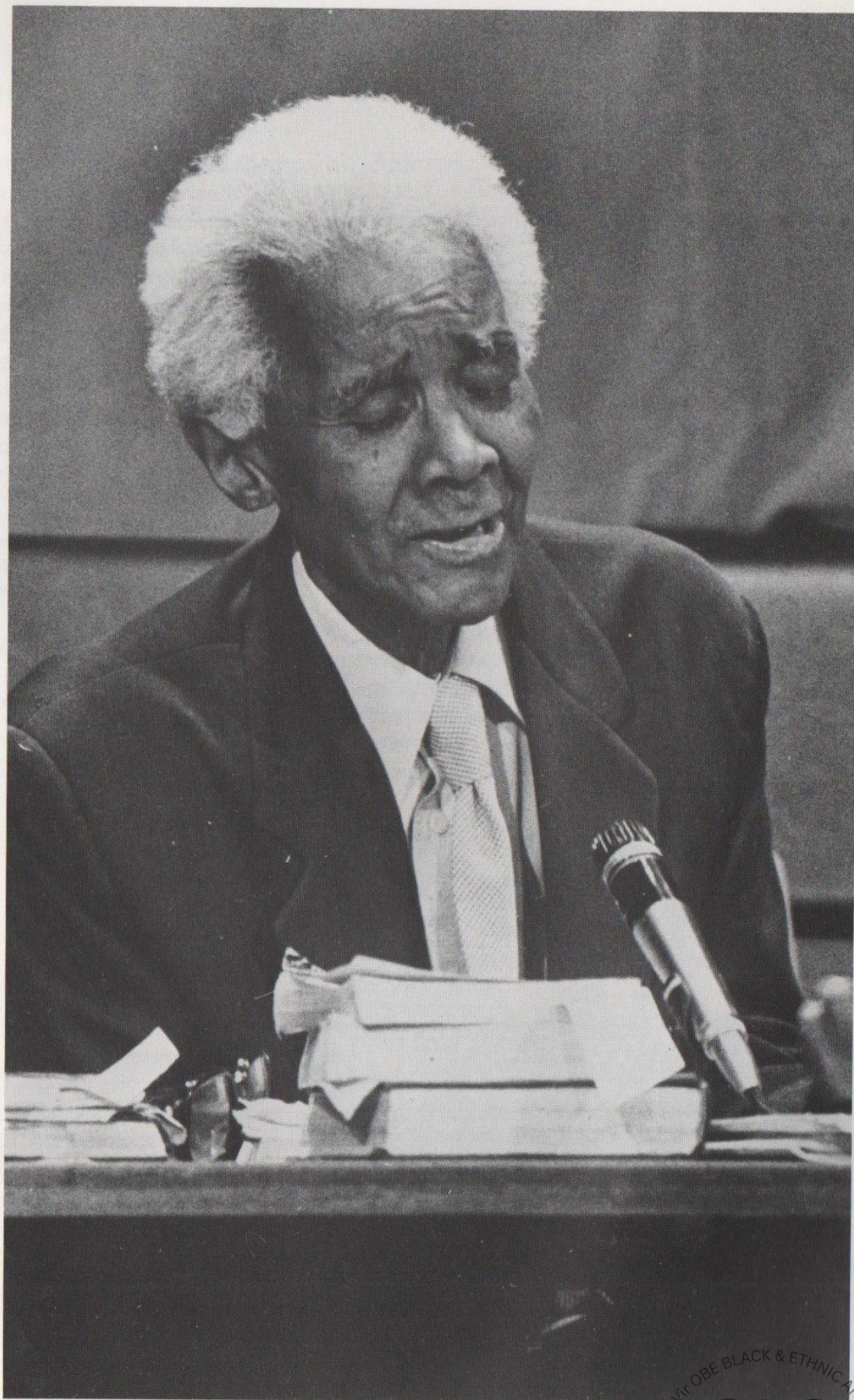
In nurturing the cultural expression which draws not only from the rich and powerful Asian, African and Caribbean heritage but also from British and European traditions, CFL, makes a significant contribution to the cultural life in Britain.

---

**Venue:** Riverside Studios 2, Crisp Road, Hammersmith (nearest Tube Hammersmith) 748 3354 (Box Office)

**Date:** 18 February to 15 March 12.00 a.m. to 10.00 p.m.

**Contact for Further Information:**  
737 2268 – Creation for Liberation (CFL)



CLR James. Photo: RT Studios

## THE BLACK JACOBINS – PLAY

Talawa Theatre Company proudly presents  
*The Black Jacobins* by CLR James.

In what will be a unique experience for British Theatre, Talawa, with a cast of more than 20 actresses, actors, dancers and musicians presents CLR James' own adaptation of his famous book *The Black Jacobins*.

Performed only once before in this country in 1940 with Paul Robeson as the lead, *The Black Jacobins* is a classic of the black theatrical tradition. It is a play of vision and elegance which portrays the only truly successful slave revolt in history – the uprising inspired by Toussaint L'Ouverture and the savage revolt in Haiti triggered off by the French Revolution. One of the many beauties of *The Black Jacobins* lies in its ability to speak to black and white audiences of the 1980's by placing into modern perspective the historical and political events of the Caribbean in the late eighteenth century and how they still influence today's attitudes and politics.

### Talawa Theatre Company

Talawa was set up by Yvonne Brewster with the aim of using ancient mythologies and the political experiences of our forebearers to inform, enrich and further enlighten modern black British theatre. So, with its first major production Talawa (an old Jamaican word with the basic sense of 'strong and tough' but going beyond the physical to mean dangerous and a threat to the status quo sic 'she lickle but she talawa') is now honoured to fulfill that commitment by presenting CLR James's classic work *The Black Jacobins*.

---

**Venue:** Riverside Studios, Crisp Road,  
Hammersmith (nearest Tube Hammersmith)  
748 3354 (Box office).

**Date:** Friday, 21 February to Saturday 15 March  
at 8.00 p.m.

**Contact for Further Information:** Nick  
Owen, c/o Riverside Studios,  
tel. 741 2251. Ext: 41

---

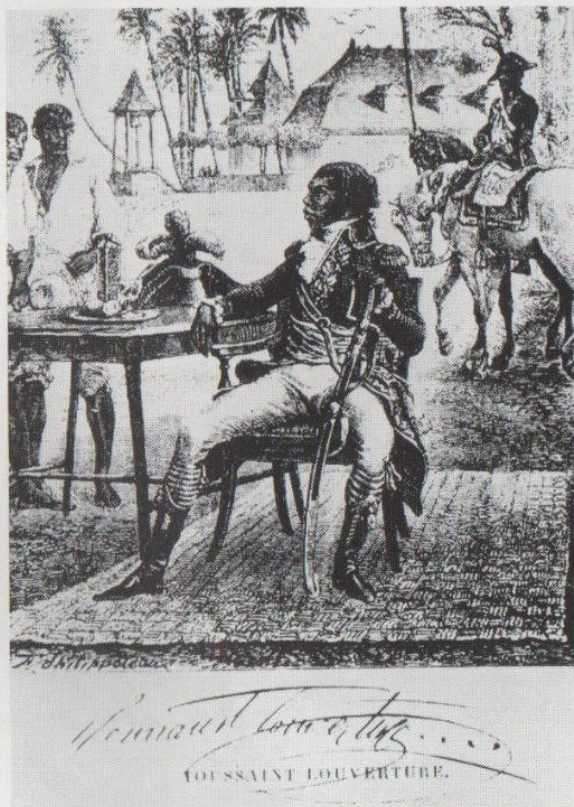


Photo of the engraving of Toussaint  
L'Ouverture kindly donated by Haitian Embassy

# THE LIFE AND WORKS OF RAJANI PALME DUTT: 1895–1975 – EXHIBITION

## *Introduction*

Given the institutionalised nature of racism in Britain, it is not surprising that the immense contribution of the outstanding Marxist theoretician, Rajani Palme Dutt, has all but been ignored. No single biography of Palme Dutt's long and varied life has ever been published and the media has constantly underplayed his importance as an activist and thinker.

Within the present context – the ongoing struggle of the Afro-Caribbean and Asian communities in this country – it has become imperative to re-assess the vast influence of men like Palme Dutt in radically transforming the intellectual and political climate of Great Britain.

Palme Dutt's formidable career stretched over the most repressive period of British Imperialism, when Fascism and Colonialism were dominant forces and Marxism emerged as a real means for the liberation of the oppressed peoples of the world. Palme Dutt was an eminent member of the Communist Party of Great Britain and disseminated his ideas through the pages of the influential journal *Labour Monthly*, which he edited, and through books and essays which he wrote. His astute insight into the controversial issues of his time – on Race, Class and Empire – meant that his impact was never restricted within his Party alone but may be traced through the Labour Movement to the Labour Party so that it retains its significance to this day.

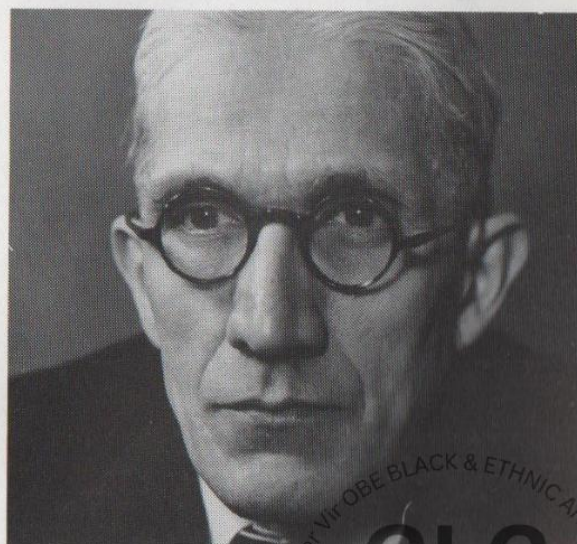
The proposed exhibition on the life of Palme Dutt, will restore his intellectual and political reputation to its rightful place – at the forefront of British political history. Using a wide variety of mediums, it will pinpoint Palme Dutt's associations with other black socialists and intellectuals like Saklatvala, Robeson and M N Roy and

document the strong reactions against Palme Dutt from powerful conservative forces active during the period. It is intended that while the exhibition be a personal history of Palme Dutt, it should at the same time, place his life in its historical context and thus, present a portrait of a historical era through the ideological and political struggle of one outstanding black intellectual.

## *Aims and Objectives*

The object of the exhibition will be to draw attention to the major contribution made by Palme Dutt towards the development of political and intellectual life of Great Britain. It will underline the fact that black figures have been in critical conflict with the powers that be throughout the 20th Century, thus putting into perspective the current struggles of the Afro-Caribbean and Asian communities.

By presenting the life and work of a prominent black political activist, the exhibition will aim to emphasize the multi-faceted nature of the *Black Experience* in this country and at the same time begin to dispel the stereo-typical view which sees the black contribution as restricted to music, sport and business alone.



Rajani Palme Dutt

Photo: Communist Party Library, Picture Library and Archive, 16 St John St, London EC1  
Working for London

archive.parvindervir.com

Again, in concentrating on a peripheralized figure, outside of mainstream political life, the exhibition will implicitly question the notion that history is a product of the Acts of Kings and Prime Ministers alone. It will thus attempt to introduce conflict and dynamism to the centre of the historical process. The fact that the exhibition will go beyond the parameters of Palme Dutt's private life, means that its interest will not be limited to scholars and students alone but will engage the public at large.

The Exhibition will be of interest to:

- The General Public
- Black and Third-World People
- Educational Institutions
- Political Historians

#### *The Project*

It is envisaged that the exhibition be a mobile one which can easily be displayed in different parts of the country and at

different venues. Ultimately it should be housed in an institution which can propagate its educational value and utilise it as a useful resource material.

**This exhibition is a project from the Race Equality Unit** and will be produced by:

*Parvaiz Nazir* who is a lecturer in Sociology at Essex University with a major interest in the Political Economy of South Asia and Comparative Socialist Movements.

*Nasser Aslam* read Philosophy at University College London as an under-graduate and then read Politics at SOAS for his MSC. He has worked as a journalist in Pakistan and is currently doing research into South Asian Politics and Indian Film Culture.

---

**Date and Venue** to be arranged.

**Contact for Further Information:**  
Nasser Aslam – 633 1671/2611.

---

# RESISTANCE TO REBELLION

# FROM RESISTANCE TO REBELLION EXHIBITION

The exhibition shows how the various strands of resistance were 'set on the loom of British racism' and looks at the rich mosaic of struggle and organisation thrown up in the process – in such areas as policing, immigration control, education, housing, welfare, work and racial violence on the streets.

In tracing the changing nature of racism from the 'colour bar' and crude economic exploitation of the 1950s, through the institutionalised racism of the '60s and '70s to the nationalist paranoia of the '80s, the exhibition reveals the weaving of Afro-Caribbean and Asian resistance into a common black struggle and portrays the different forms that that resistance took. Lobbies and petitions, marches and demonstrations, strikes and sit-ins, building of black political parties, developing alternative black infrastructures, creating defence campaigns and defending whole communities.

It pays homage to key people such as Claudia Jones (political activist and journalist), Obi Egbuna author, playwright founder of (UCPA), political activist, and Jagmohan Joshi (leader of Indian Workers Assoc.), not as individuals, but for their contribution to the making of black organisations and black history in Britain. The exhibition includes well-known milestones in black resistance such as the 1958 'race riots', the Campaign Against Racial Discrimination, the 1976 Notting Hill Carnival, the Grunwick dispute, the defence of Southall in 1979 and the uprisings of the 1980s. However, it also recalls the lesser known history: the West Indian Gazette, the Indian Workers' Association, the Black People's Alliance, the United Coloured People's Association, the Black Panther movement, the Black Socialist Alliance, the Asian and Afro-

Caribbean youth movements, the Organisation of Women of Asian and African descent. Drawing on leaflets, posters, news-sheets and pamphlets from within black organisations themselves (as well as the official press and photographs) *From Resistance to Rebellion* tells the story of how blacks made history in Britain.

## Institute of Race Relations (IRR)

The Institute of Race Relations is an independent body that has been working for the past 30 years to combat racism, both in Britain and internationally. Its journal *Race and Class*, is a leading source of independent analysis on issues of Racism, Third World and Black Struggle. IRR also publishes pamphlets including educational booklets for young people. The IRR library is the most comprehensive collection in Europe of books, journals and pamphlets on race relations throughout the world and includes extensive holdings of rare archive materials and a major collection of press cuttings covering every aspect of black settlement and struggle in Britain since the 1950's.

In recent years the IRR has concentrated much of its work on recalling and analysing the history of black resistance in Britain. A. Sivanandan, Director of IRR and author of '*Race, class and the state: the black experience in Britain*' and '*From immigration control to induced repatriation*' has provided the basic outline for our exhibition in his seminar (1981) article '*From Resistance to Rebellion: Asian and Afro-Caribbean struggles in Britain*'. IRR's sister company, Race and Class Limited, produced in 1983 a series of four films entitled '*Struggles for black community*' on Cardiff, Southall, Leicester and Notting Hill, directed by the IRR chairman, Colin Prescod. Other IRR

publications *Police against black people*, *Southall: the birth of a black community* and *'How racism came to Britain'* – a cartoon book have charted other aspects of British racism and black resistance.

**Venue:** Cockpit Gallery, c/o ILEA Drama and Tape Centre, Princeton Street, WCI. 405 5334 (nearest Tube Holborn)

**Date:** April 17 – May 16. Evening viewing to be confirmed. Phone IRR.

**Contact for Further Information:** Busi Chaane, 837 0041 (IRR)



Photo: Andrew Wiard

## AURAT-SHAKTI EXHIBITION

The aim of the exhibition is to show how complex the lives, expectations and the experience of Asian women are. The purpose is to create 'nana chaubi' (different pictures) and we want to do that in a way that is determined by, and controlled by ourselves.

The exhibition will reflect various aspects of our lives in this country. Each panel will consist of different representations of the individual women/organisations and will include text edited from interviews with them.

### Organisers

The exhibition is being organised by Manjula Mukherjee, a community worker at Dalston Children's Centre, who compiled the collection of writings in

Breaking The Silence; Vibha Osbon, a community worker/historian/builder; Amina Patel, a media worker who has co-produced the tape-slide shows, Stepping Out of Frame and Our Colourful Lives; and Mumtaz Karimjee, a photographer whose work on China has recently been exhibited at various venues in London, and also a translator of poetry and a cookery book.

---

**Venue:** Cockpit Gallery, c/o ILEA Drama and Tape Centre, Princeton Street, WCI. 405 5334 (nearest Tube Holborn)

**Date:** 3-26 March 1986. 10.00 a.m. – 6 p.m. (term time/week day) evening viewing to be confirmed

**Contact for Further Information:** Amina Patel, 377 9937/0040.

---

# REFLECTIONS OF THE BLACK EXPERIENCE PHOTOGRAPHIC EXHIBITION

Nine black photographers have been commissioned for the first time in London, to express and reflect in black and white photographs, some of the most pressing issues concerning black people's presence in Britain today as well as those of the past. Each photographer will submit 10 final prints. The final total of 100 photographs will be exhibited at the Brixton Art Gallery in March 1986.

The exhibition will be defined in five broad categories, cultural, political, social, economic and sexuality/gender.

The commissioned photographers who have been selected to perform this task are:

Mark Boothe  
Vanley Burke  
Sunil Gupta  
Mumtaz Karimjee  
David Lewis  
Madi  
Zak Ove  
Ingrid Pollard  
Sue Roden

Armet Francis, author of *The Black Triangle* (published by Seed Publication is one of the leading international black photographers living and working in London) will be contributing some of his works as a special profile.

**The exhibition is a project of the Race Equality Unit** and is being organised by Monika Baker.

The Photographic Exhibition will be Ms Baker's third project for the GLC. She was assistant Co-ordinator on the Anti-Racist Film Programme and Co-ordinator of the Spring Festival, Film Section.

Monika has also assisted on the photographic shoot *A Day in the Life of London* for a book of the same title.

Monika is involved in film and video work as

a freelance camera assistant. She has worked on several Channel 4 and workshop productions.

---

**Venue:** Brixton Art Gallery, 21 Atlantic Road, London SW9 8HX (733 7757).  
Nearest Tube Brixton

**Date:** Friday, 28 February 1986 Press Launch  
Opening date Saturday 1 March – 28 March.  
Time 10 a.m. to 6 p.m.

**Contact for Further Information:** Monika Baker (633 2664).

---

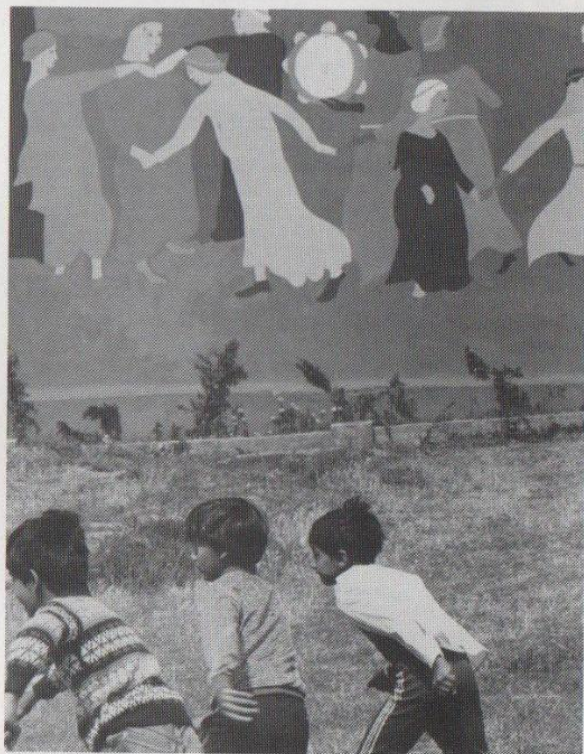


Photo: Suzanne Roden

# SIGNS OF RESISTANCE MURAL TAPE SLIDE EXHIBITION

Mural painting has become an increasingly popular means of brightening up parts of the inner city slums of London. Murals come from a tradition which goes back centuries. 20th century mural painting in the inner cities of Europe and the United States has become increasingly political, influenced by the pioneering work of the Mexican muralists Diego Riviera, Jose Clemente Orozco and David Siqueiros. They were revolutionary artists, and used their art to proclaim it. Their influence has spread throughout the world.

Other traditions of mural painting may be found in Africa and India, beginning with ancient cave murals and extending in sophistication as new and differing materials have been tried and applied. Black artists are now participating in the growing mural painting movement in London and have brought with them new ideas and differing traditions. They have addressed racism and celebrated the history and culture of black people living here.

The aim of the slide/tape programme will be to focus on the murals in London which have a historical and or political message, particularly those linked with universal struggles, and discuss the issues which surround them (the contents, the politics within, public versus gallery art, the history and origins of murals). A selection of the artists will be interviewed to discuss the influence on their work, the considerations they had to make, the way they translated political ideas into visual images which could be 'read' and have meaning.

## Organisers

Photographer: *Graham De Smidt* from South Africa, formerly community worker in Lewisham and Tower Hamlets, now freelance photographer. He has photographed in the Lebanon, Zimbabwe and Botswana, produced an educational

video: *A Place of My Own* on young homelessness in London.

Artistic Consultant: *Gavin Jantjes* from South Africa, designer of Brixton Anti-Racist Mural, has exhibited extensively in Britain and Western Europe since 1970. Participant in UNESCO 'Art Against Apartheid' travelling exhibition.

The tape/slide programme will be exhibited during the March programme of the Black Experience. Dates and venues to be announced.

---

**Contact for Further Information:** Graham de Smidt, (981 3408).

---



Photo: *Graham De Smidt*

# RACE AND LABOUR HISTORY

# CARIBBEAN LABOUR IN REVOLT: THE 1930'S AND IT'S AFTERMATH-EXHIBITION

An exhibition of photographs contemporary newsprint books and documents.

The 1930's the main period of focus of this exhibition was without doubt the most crucial decade in the history of the Caribbean region since the end of chattel slavery in the 19th century. It was then that the people of the region:

- Made a revolution (Cuba 1933)
- Conducted major nationalist struggles against US rule (Haiti and Puerto Rico)
- Engaged in region-wide labour revolts
- Created the ideology of Negritude (Demas, Aime Cesairé)
- Made original contributions to world literature (Guillen)
- Made original contributions to world sculpture (Edna Manley, Ronald Moody)
- Made original contributions to world pottery (Cecil Baugh)
- Made original contributions to world music (Calypso and Pan, Afro-Cuban etc.)

World events such as the Great Depression (1929-39) and the Italian Invasion of Ethiopia (1935), stimulated creative responses from the Caribbean people (expressed as physical or cultural resistance). There were also responses to increasingly brutal conditions imposed by the United States, Britain, France and the

Netherlands which caused, for example, more than one in every three children born in the island of Barbados to die before the age of one.

It was as a result of the resistance put up by the Caribbean people in the 1930's that new institutions and new forms of rule had to be brought forward by the outside powers. In particular after labour revolts we saw the new trade unions, the new political parties and moves towards new 'independent' states of the present period.

This exhibition explores and celebrates all of this. It is a must for all those who wish to see the Caribbean region as more than the exotic 'backyard' of the USA.

## Organisers

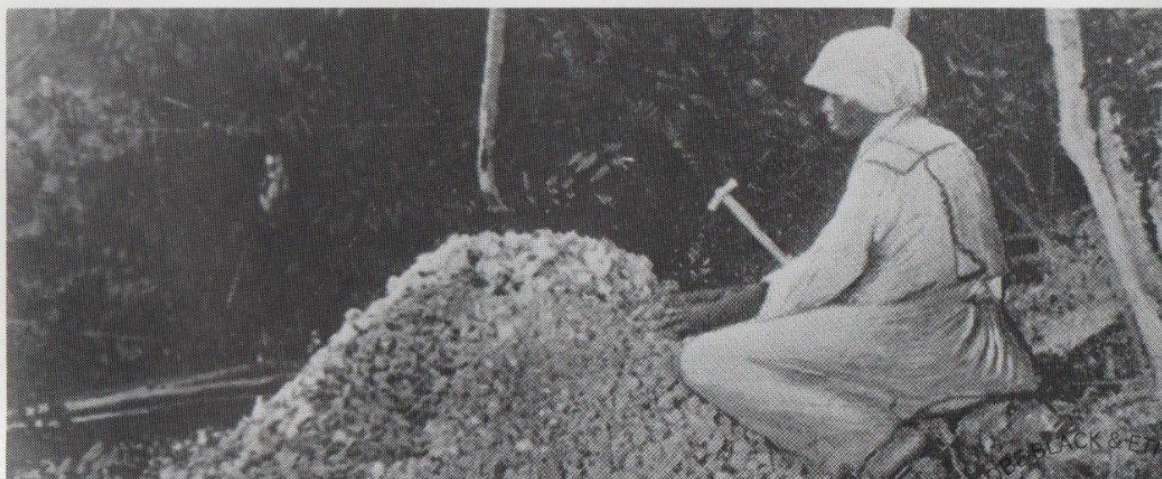
*Material prepared by Cecil Gutzmore and Lance Watson of the Caribbean Visual History Project, at the Institute of Education.*

**Venue:** Institute of Education, 20 Bedford Way, London WC1H 0AL. Nearest tube: Russell Square

**Date:** Monday 24 February to 7 March, (10 March to 31 March venue to be confirmed)

**Times:** 9am to 8pm Weekdays  
9 am to 12 noon Saturday

**Contact for Further Information:** Cecil Gutzmore (636 1500 ext. 570).



Material belongs to the Caribbean Visual History Project

# ORAL HISTORY PROJECT AUDIO VISUAL EXHIBITION

The Oral History Project will be a tape-document (with a link-narrative) relating the experiences of six members of London's Afro-Caribbean community, as a contribution to the on-going research into the history and development of black settlements in London. It is envisaged that the project will yield much information about the early and contemporary experiences of the Afro-Caribbean community in London, and that it will trace the struggles for community that have been waged since the late 40's. Particular attention will be paid to the communities confrontation with racism, police, immigration, treatment by the Welfare State, housing situations, education, work, and the various expressions of black identity.

The Oral History project will be presented in the form of taped recordings at times and venues to be arranged by Black Cultural Archives.

## **Black Cultural Archives (BCA)**

The African Peoples Historical Monument Foundation intends to build Britain's Cultural Archives Museum, to collect,

preserve and exhibit the history of black people.

This major initiative will be of national and international significance.

The Black Cultural Archives will at last give the black community in Britain a powerful cultural and historical focal point; providing the community, for the first time, with the resources to record and study our contribution to world history.

Comprising archives, museum, library, bookshop, conference theatre and exhibition galleries; the centre will enable visitors from all over the world, to trace the history of the black presence in Britain, and to see its development within the context of the black contribution to world history.

Young people, in particular, who are not always aware of the contribution other black people have made to this society, will be better able to appreciate their historical roots in this country, and will have a unique opportunity to learn about the experiences of all black people.

---

**Contact for Further Information:**  
Development Officer, 274 7700 ext. 34.

---

# FORCES AND FIGURES IN ASIAN HISTORY EXHIBITION

The Asian community in Britain is forged in struggle – a struggle against state racism. The struggle has taken many forms and has been in many areas – for and at work, immigration laws, housing, education and welfare, police harassment and in defending against racist attacks. It has spanned over four decades from the early forties to the present day. Started by the first generation of immigrants, the struggle has been carried on by their British-born children. It is a history of steady, sometimes spectacular struggles against racist legislation, practices and prejudices. But along this route there have been crucial events which led qualitative advances in the ongoing struggles – from the militancy of the Asian workforce and their unionisation campaigns without any traditional labour movement support; the racist murders which galvanised the youth; the occupation of Asian towns such as Southall by the police and their special units to the titanic efforts and struggles of Asian women against racism and patriarchy.

Although the motor force of the struggle has been the community itself, the role of individuals in these struggles cannot be under-estimated. These individuals, unknown and known, have formed the backbone of these battles.

The exhibition would include figures such as:-

M K Gandhi – Non Violent Political Activist  
Jhansi Ki Rani – Freedom Fighter  
Mrs Desai – Grunwick Strike  
Afia Begum – Anti-Deportation Campaign  
Bhagat Singh – Freedom Fighter

## **Southall Afro-Caribbean Asian Arts Collective (SAAAC)**

Southall Afro-Caribbean Asian Arts Co-operative (SAAAC), is a community-based

organisation whose prime aim is to work with people in developing their artistic skills, by providing skilled tuition, training facilities, knowledge, information and by encouraging people to become active partners in the whole project. SAAAC's long term intention is to set up an arts centre in Southall which will record, publish and promote the wide sphere of the arts. To achieve this the centre will house weekly workshops to include the fine arts, video-photography, sculpture, pottery and painting. These workshops will act as a magnet for the local black community in Southall, attracting not only the youth but also the most neglected of this singular group – black women.

SAAAC's immediate intention is to set up a solid base for training people of all ages in pottery and sculpture. SAAAC particularly aims to work with the unemployed, the youth and the disabled sections of the community. It is hoped that training organised at the centre will have a catalytic effect in creating job opportunities. SAAAC's vocational training scheme is designed for people interested in setting up their own studio workshops and for those who wish to continue with pottery and/or sculpture at a college of further education. Some colleges are interested in this scheme and are willing to absorb those students who go through the foundation scheme in pottery and sculpture.

SAAAC also designs and produces banners for groups to be used on marches/ demonstrations and rallies.

---

**Venue:** Featherstone High School, Western Rd, Southall, Middlesex. BR. Southall. 01 574 2311

**Date:** Opening 21 March – 28.

**Contact for Further Information:** SAAAC, Unit C16, Charles House, Bridge Road, Southall, Middlesex (843 9281).

---



Demonstration in Southall Photo: Amurjit Phull.

# IMPACT AND INFLUENCES

---

## FROM COFFEE BEANS TO DISINFECTANT DANCE PROGRAMME

*From Coffee Beans to Disinfectant* is a new dance piece directed and choreographed by Greta Mendez and commissioned as part of the Black Experience Arts Programme.

Coffee Beans begins at a time and a space where black people controlled their lives, built civilisations, had universities. They were inventors, philosophers, poets, heroes and heroines. They celebrated their lives with all the richness, depth, alleluiahs, pains, inventions and beauty. Most importantly they directed their lives and created their own value systems. The space was fluid. THEN!

Enter the Bible, gun, new systems and values, set up and control. Cultures destroyed, peoples raped of identity, sense of belonging. The dance explores historical and contemporary issues affecting black peoples daily lives especially the hopes and aspirations of the young and their daily sense of alienation and confrontation. It is a multi-media presentation using film, music, movement and drama to express the dynamic Black Experience.

The dance, music, video and set depict the colourful, creative mood of the early black civilizations which open the programme. The presentation undergoes a gradual transformation from its colourful and explosive beginning to a new constraining order reflecting a repressed existence.

### **Battimanze Dance Company**

*Greta Mendez – The Director*

Dancer, Choreographer, Director. Born in Trinidad and Tobago and has studied dance at the London School of Contemporary Dance. Greta has worked at the Royal Opera House in

Samson and Delilah and has appeared in shows for television. She was founder of MAAS Movers.

She has also directed, choreographed and taught at Middlesex Polytechnic and at the National Youth Festival of Dance. Recently she has worked as a Carnival Co-ordinator at the Roundhouse.

*Geraldine Connor – The Choreographer*  
Educator, Musical Director, Conductor, Arranger, Mezzo Soprano, Actress. Trained for 4 years at the Royal College of Music, London. She has won numerous international awards including the Trinidad and Tobago Biennial Music Festival Championship Awards. She has extensive experience working with a wide range of international artists such as Millie Jackson, Tom Jones, Jimmy Cliff and shows such as Jesus Christ Superstar.

*Clarinda Salandy – The Designer*

Clarinda Salandy is a graduate from the Theatre Design course of Wimbledon School of Arts and from the post-graduate course at Riverside Studios. Her designs include *The Last Judgement* (Finborough Arms Theatre Company), *The Komagata Maru Incident* (Jericho Theatrical Productions) and *Pacific Overtures* for BBC2's programme, *Debut*. She has worked as assistant designer at Riverside and The Almedia Theatre and has designed for the Notting Hill Carnival, 1985. She has been with Temba since August 1985, and has designed *All You Deserve* for the Temba Outreach Programme and *Mamma Decemba* at the Birmingham Repertory Theatre.

---

**Venue:** The Roundhouse, tel 482 1509/10

**Date:** 20/21 March 1986. Time to be confirmed. More dates to be confirmed.

**Contact for Further Information:**  
482 5245 – Marva McGilpin/Claire Shepherd



Greta Mendez. Photo: David Buckland

## FROM GENERATION TO GENERATION – (THE INSTALLATION) EXHIBITION

This exhibition originated from discussions that a number of artists engaged in last year, concerning their relationships with their respective parents, who all came from humble colonial backgrounds in the Caribbean.

It soon became apparent that although not all shared the same island base (eg. Jamaica, Barbados etc) any differences were totally outweighed by similarities. These similarities expressed themselves in a number of ways, ranging from the parents' expectations of the host community (England – the Mother Country) to their general attitudes towards their children's behaviour (they should be seen and not heard); to the language they used (and attempted to use). Many Afro-Caribbean parents, especially when addressing their children tried hard to follow the old adage 'when in Rome – do as the Romans do!' and sought to polish up their 'bad talking' and speak 'the Queens English'.

In short, all people coming from the Caribbean (or West Indies as the islands were then so commonly referred to), shared a common culture and experience in the ways in which they presented themselves and more importantly defended their interests, in the new environment.

A lot can be learnt about a person (or persons) by observing the objects and imagery which they choose to surround themselves with in their private every day surroundings (eg. home) given of course, the usual all imposing restrictions of finance.

This then is the area that *From Generation to Generation* focusses on, and for that purpose, two rooms have been constructed and dressed. The first room, representing a somewhat typical living room area of the early/mid sixties, and the second, representing again, a somewhat generalised room from the early/mid eighties.

### The Black-Art Gallery

As the name of the gallery makes clear, OBAALA (Organisation for Black Arts Advancement and Leisure Activities) intends to provide a location where the majority of work exhibited will be of a particular type.

In the main, the exhibits will have a criteria applied to them which is based not simply on the imagery alone but equally on the consciousness and cultural identity behind the imagery.

We believe that *Black-Art* is born and created out of a consciousness based upon experience of what it means to be an Afrikan descendant wherever in the world we are. 'Black' in our context means all those of Afrikan descent: 'Art' – the creative expression of the Black person or group based on historical and contemporary experience.

*Paraffin heaters, crochet table sets, Fats Domino on the radiogram, the cabinet in the corner holding fragile glass and china... a British Rail suit and cap on the settee... If these objects suggest to you a typical '60s Caribbean front room, then you'll be right at home at the Black Art Gallery's new exhibition.* – The Voice, Dec. 85

*This is the most powerful exhibition I've seen this year. I only hope it becomes a permanent exhibit; it says so much about us, so precisely and so well.* – The Voice, Dec. 85

---

**Venue:** Brixton Recreation Centre  
(nearest Tube: Brixton).  
Brixton Station Rd. 274-7774.

**Date:** February 11 – 25 March.  
Times 10am – 8pm.

**Contact for further information:**  
Black Art Gallery, 225 Seven Sisters Road,  
Finsbury Park N4. Tel: 263-1918.



Parents room – 1960's. Photo: Black Art Gallery/OBAALA Arts Collective



Our room – 1980's. Photo: Black Art Gallery/OBALA Arts Collective

# BUSINESS BEHIND PERFORMANCE BLACK MUSIC FAIR (BMF)

The Music Fair will provide an opportunity for the various factions of the Black Music Community to get together for business and educational goals, offering new perspectives, strategies, contacts and associations for long term changes within the industries.

The Music Fair will create a convention where delegates from every level of the industry can meet as equals to explore the common interests which unite us. Furthermore the Music Fair will offer the ideal environment to carry out business and make available the best possible facilities to view and hear products.

The Music Fair will act as a catalyst for the Music Industry and will help the smaller companies to obtain the international contacts necessary to market their products outside the UK. To facilitate this, invitations will be sent to relevant international companies and organisations. In formulating the contents of the Fair, efforts have been made to contact relevant groups, companies, organisations and individuals to gather feedback in order to identify how the BMF can best serve the needs of the Black Music Community.

The BMF will place considerable emphasis on the 'Business Behind Performance' through the seminars.

Seminars will examine:

- Marketing and Advertising
- Promotion
- Management

The Fair will show the historical and contemporary contributions made by black musicians to modern music as we know it, while at the same time giving every opportunity to the less popularised areas of black music covering the whole spectrum.

The Fair will offer stalls and audio-visual facilities giving the best possible opportunities to hear products.

*THE LIVE FAIR* will offer facilities for Demo tapes to be heard. A performance platform will also be available for new or undiscovered talent, supplied with a PA and Backline. Performances will be videotaped and made available. Groups wanting to participate in Live Fair should send their Demo tapes and Publicity material to the Black Music Fair organisers.

Room 679  
County Hall  
London SE1 7PB  
Telephone: 01-633 7227/1607/5824

## The Organisers

The Black Music Fair is a Race Equality Unit project and a team has been set up to co-ordinate and manage the Fair.

---

**Venue:** Brixton Recreation Centre, Station Road, Brixton, SW2. 274 7774.  
Nearest Tube Brixton

**Date:** 21/22/23 March 1986.

All Seminars: 2pm – 4pm

Live Fair – 21st Friday 12 – 5pm

22nd Saturday 12 – 6pm

23rd Sunday 12 – 5pm

Concerts – 21st Friday 8pm – 1am

23rd Sunday 7pm – 11pm

Exhibition – 21st Friday 12 – 6pm

22nd Saturday 12 – 6pm

23rd Sunday 12 – 6pm

**Contact for Further Information:**  
633 7227.

---



# CONTEMPORARY INITIATIVES

**GLC**

1981-1986

Parminster Vir OBE BLACK & ETHERIDGE ARCHIVE

Working for London  
archive.parmindevic.com

## INVISIBLE MAN PLAY

*Directed by Jeffery Kissoon*

Invisible Man is a theatre piece adapted and directed by Jeffery Kissoon from the novel by Ralph Ellison. The hero of this blistering successful first novel is a black man, who describes with a white hot passion, the adventures which lead him to the realisation that he is invisible. In British society Invisible Man is a nightmarish cry from the inner self of a man desperately needing to be seen.

Invisible Man is performed by Brian Bovell.

Brian Bovell, winner of Drama Magazines 1981 award for best supporting actor in Caryl Phillips 'Where there was Darkness' plays the Invisible Man. He has worked extensively in television and film and will be starring in a new Channel four TV series in February 1986.

## JAZZ VARIATION PLAY

*Directed by Larrington Walker*

The Blues Jazz Variation takes you through the time of an emerging people, determined to be free.

The music from this era, progressive, cool hot blue note dixie land, rag-time, Swing, B bop, stride piano, boogie woogie.

Jazz Variation's comes out of musical workshop's held by Larrington Walker, the Drama and Musical Director of Afro-Sax.

Jazz Variation features Carroll Thompson.

Carroll Thompson is an established singer/songwriter/actress and is currently under contract with Virgin Records.

Carroll has worked in America and on the Continent and has quite a few theatre and television appearances to her credit.

Carroll was featured by the 'Sunday Observer' Magazine as a promising newcomer to the British entertainment industry.

## Afro-Sax Theatre Company

Afro-Sax is a company formed by Afro-Caribbean/British/European artists. Through performances the aim is to present realistic and positive images of black people whilst demonstrating the strength and versatility of the Afro-Caribbean/British/European artists within the context of world drama. Afro-Sax run workshops in drama, music and production, facilitating where possible entry to drama schools or training opportunities in aspects of theatre. Afro-Sax also runs a long standing workshop at the Dick Sheppard Youth Centre where they have staged various productions.

---

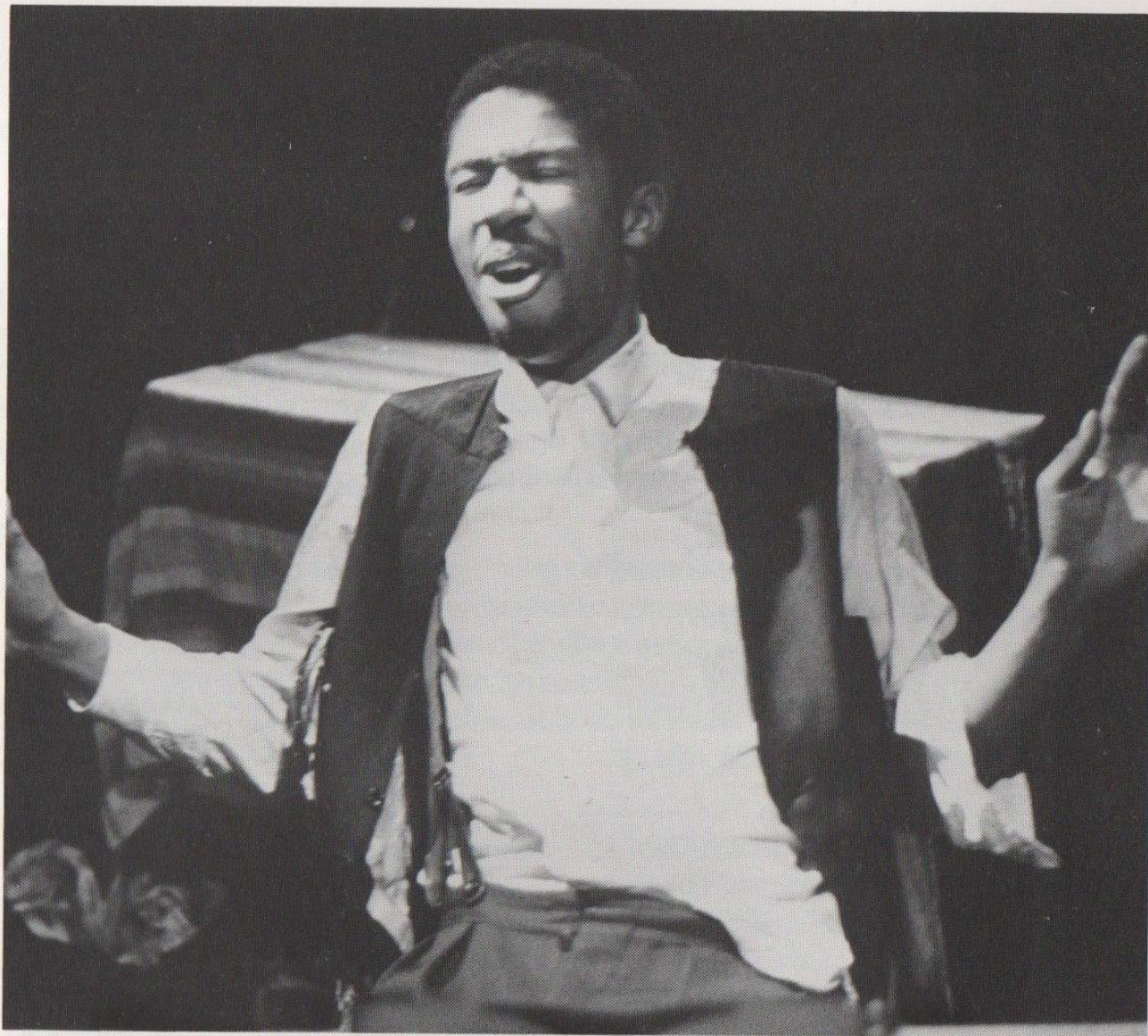
**Venue:** Old Red Lion, St John's Street, London EC1 (opposite Angel Tube) Advance bookings, Tel. 837 7816 or 821 0979.

**Date:** 1-11 January 1986.

Additional dates and venues to be confirmed.

**Contact for Further Information:** Carmen Martey 286 4862 or Ellen Thomas 821 0979.

---



Invisible Man. Photo: Keith Denham



Gail Thompson & Carrol Thompson.  
Photo: Keith Denham



Cleveland Watkins & Papa.  
Photo: Keith Denham

## FILM SCRIPT COMPETITION

The Greater London Film Script Competition is one of the contemporary initiatives focussing on the Black Experience. It is open to all who live, study, or work in the Greater London area and is aimed at aspiring rather than professional playwrights. Its aim is to elicit work about the experiences of people who are of Afro-Caribbean, Asian, Chinese or of non-European origin. The writer, however, may be black or white.

Twelve selected entrants will be given tuition and financial support to develop their scripts. No cash prize is offered but the organisers will do their best to have the six best scripts accepted for production by a film or television company.

**This competition is a project from the Race Equality Unit** and Prabhu Guptara has been appointed to organise it.

Mr Guptara is a Management and Training Consultant to international organisations, and a freelance writer, lecturer, broadcaster specialising in matters relating to South Asia and black people in Britain. He is also a member of the British Board of Film Classification.

Closing date for entries: 21.1.86.

Winners will be announced Mid-March 1986.

---

**Contact for Further Information:** GLC  
Race Equality Unit 633 1671/2611.

---

# STRUGGLES FOR BLACK COMMUNITY FILM PROGRAMME

The film programme entitled 'Struggles for Community' co-ordinated by the Association of black workshops, will present a series of films by black film-makers from this country and abroad.

The programme will thematically raise and celebrate the struggles and resistance that black people are engaged in. The programme will reflect the reality, of their lives.

With films from the South Asian sub-continent, Africa, the Caribbean, Europe and Latin America, a diverse black cinematic aesthetic will be represented in which black film-makers have approached their art from specific cultural environments.

There will be a one day seminar structured around the films, and an exploration of a black film aesthetic?

## Association of Black Workshops (ABW)

The Association of Black Workshops is a constituted body representing eight film/video groups throughout Britain who came together for a number of reasons.

- To represent and advance the interest of the Black Workshop Sector in the areas of film/video production, distribution, training and exhibition.
- To actively initiate and encourage a growing black film culture. To take part in discussions around film policies/training exhibition/distribution.
- To secure and encourage the developing interest of all Black Workshops nationally.
- To secure film and video facilities that will benefit and expand the Black Sector. To share resources and information amongst its member group.

- To actively work towards the establishment of an independent Black Film and Video Distribution of films by Black Independent Film-makers nationally and internationally.

- The ABW intends to challenge the existing funding practices of funding institutions through representation and further to secure new areas of funding.

All member groups of the Association of Black Workshops are committed to and informed by the politics of culture, gender and sexuality.

The programme of films is to be confirmed.

Member Groups of the Association are:-

Black-Audio Film Collective  
Cardiff Black Film Group  
Ceddo Film/Video Workshop  
Liverpool Black Film Group  
Macro Film Group  
Retake Film/Video Collective  
Sankofa Film and Video  
Star Productions

---

**Venue:** Metro Cinema, Ruppert Street, London W1. Nearest Tube Leicester Sq.

**Date:** 28 February to 6 March 1986.

**Contact for Further Information:** David Lawson or Lena Gopaul (254 9527/9536).

---

## THE REMNANT-PLAY

Six young people go away for a relaxing weekend at a cottage in the country where they meet an old man. Two of them see a tramp, a man to be despised for what is life without success. Two of them, though initially sceptical, see a man of vision – a man whose philosophy is rooted in his ancestral and cultural history. The last two are stuck in the middle, they sympathise with both sides but believe in neither.

*The Remnant* looks at different black people of the African diaspora and questions black assimilation vis a vis our own unique history and cultural identity.

### Double Edge Theatre Company

Double Edge Theatre Company was formed in July 1984 to tackle the apparent need to reflect and discuss the problems of young people in society and to show positive images of black people for black and white audiences alike. Within fourteen months the company has received funding from the major funding bodies and also attained approved management status by ITC/Equity.

Double Edge's first play *Johnny Was A Good Man* dealt with the social pressures that can force youth into the world of crime, violence and drugs. The play received wide acclaim from audiences and the media alike. *The Remnant* is Double Edge's second play which first toured London last September and which received the following reviews:

'Shows like this give me faith – there's still hope to be found on the fringe' – *City Limits*

'It's powerful, well-directed and like their previous play, too close to the truth' – *The Voice*

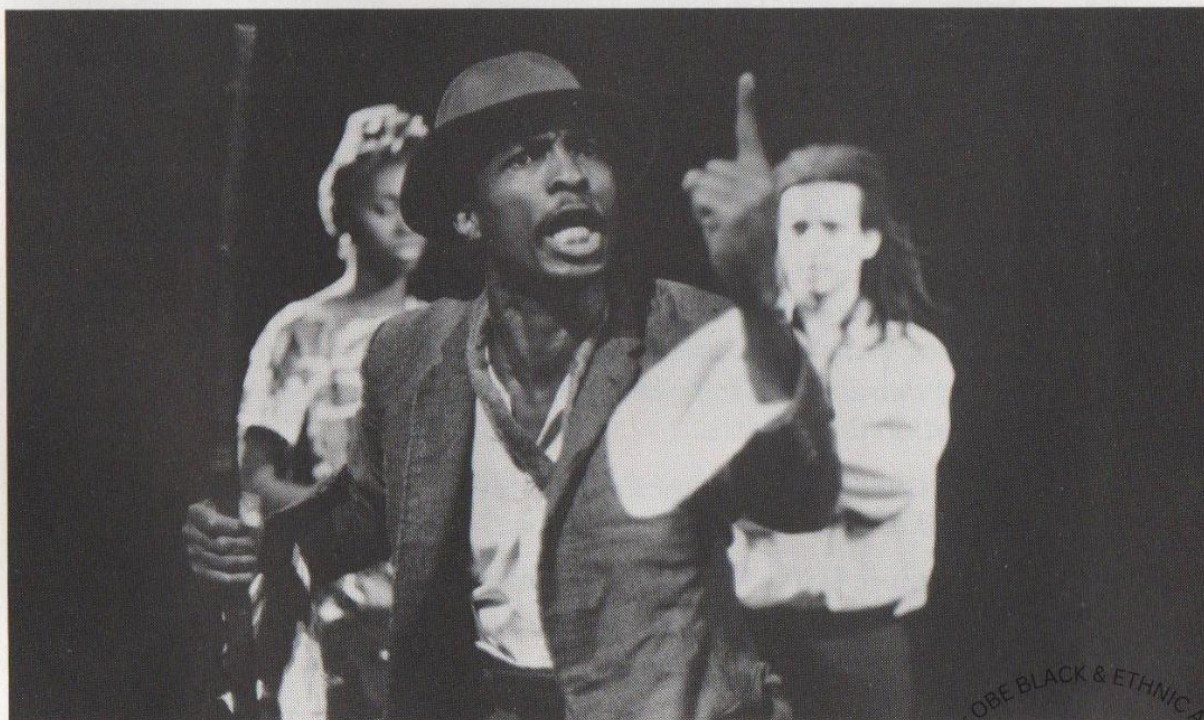
---

#### Dates and Venue:

|             |                                                            |
|-------------|------------------------------------------------------------|
| 2-6 April   | The Battersea Arts Centre, Lavender Hill, London SW11      |
| 9-13 April  | Interchange Theatre, 15 Wilkins Street, London NW5 3NG     |
| 17-19 April | Yaa Asantewa Arts Centre, 1 Chippenham Mews, London W9 2AN |
| 24-26 April | Theatro Technis, 26 Crowndale Road, London NW1             |

**Contact for Further Information:** Michael Donovan 482 1287.

---



*The Remnant.* Photo: David Bailey

# EXPERIENCE OF BLACK VISUAL ARTISTS SEMINARS

As part of the Black Experience Arts Programme, the Black Visual Artists Forum will be organising a series of seminars, studio visits, workshops and presentations. These will include black artists currently working, sharing their views, gallery owners, programme directors, administrators and educationalists.

The proposed programme will include seminars and a series of meetings with Gallery directors. The 8 seminars would be organised as follows:

- Historical Perspective on Black Art
- Black Women Artists
- Photography
- Performance Art
- Art in Education
- Invited Visual artists to speak on specific topics.

All of the seminars will be accompanied with slide material.

It is important for Black Visual Artists to gain access to mainstream venues in order to promote and publicise their work. In order to facilitate this the Forum proposes to arrange to meet with 10 Gallery directors who would be invited to meet the artists and view slide shows of their work. Studio visits will follow. (This element is not open to public participation).

## Black Visual Artists Forum

The Black Visual Artists Forum has been in existence since January 1985 and was set up by the Race Equality Unit (GLC Department for Recreation and the Arts), with the prime objective of investigating, researching, documenting, and producing the work of black artists. The needs of black artists are addressed through debates, seminars, conferences, training workshops, skill exchange programmes, exhibitions and documented in art works,

books, videos and mix media presentations. The Black Visual Artists Forum strives to be non-sectarian in its activities and there is particular concern for full inclusion of women and the specific issues which involve them. There is also special effort made to encourage young artists.

In June 1985, the Forum was commissioned by the REU to research into: The History of the Black Artists within British Society; The Role of the Black Women Artists, The Black Photographer; Education and the Black Artists, Performance Art and the Black Artist and the Role of Art Institutions and Funding Bodies. The findings of this research are soon to be published.

---

**Contact for Further Information:**  
Suman Buchar – 633 1622 (REU)

---

# ADDITIONAL INFORMATION

## THE ROUNDHOUSE BLACK ARTS CENTRE

There is a group of artists whose creative force is drawn from seven thousand years of history, the heritage of two and a half billion people, two and a half million who live in Britain alone.

They are the artists of Asia, Africa and The Caribbean, the people of the world wide black community, custodians and creators of the world's most vibrant and vigorous art forms.

Yet despite their sensational successes in theatres, galleries and venues across the world, until now there has been no major venue for the arts of the black community in Britain.

Now things are changing. The artists and the people of the black community are taking a new initiative in the arts world with the creation of The Roundhouse – an independent regional, national and international arts centre to be based in Chalk Farm, Camden, London.

An astounding variety of artistic forms will find a home within its walls – painting, sculpture, drama, music, literature, film and much much more – when it opens in March 1986.

The Roundhouse owes much to the Greater London Council and the London Borough of Camden. They recognised the need for such a centre and made it possible by purchasing the building for the arts in 1983.

The centre was initially put under the administrative responsibility of the GLC's Department for Recreation and the Arts, a Joint Committee comprising of GLC members and Camden councillors, an advisor from the GLC ethnic arts sub-committee and a representative of Camden's black artistic community.

Its early artistic development was guided by a Steering Committee of experienced Asian, Caribbean and African artists.

The current stage of the centre's development as an independent focal point for black arts involves the establishment of a Charitable Trust to take the responsibility for the day to day running of The Roundhouse.

The two year construction and conversion programme is already underway at The Roundhouse, but starting in March 1986, there will be a series of openings in a phased development over a two year period, as each facility is completed and ready for use.

In the meantime a team of highly motivated staff is working with project coordinator Remi Kapo to prepare a sound administrative and financial base on which to build The Roundhouse.

Everyone can share in the creativity of the varied, vibrant talent of the black community, just as you can share in the creation of this new artistic London landmark – The Roundhouse, in Chalk Farm Road, London NW1. Write or call us on 01-482 1509/1510 today.

## POSITIVE PUBLICITY

Positive Publicity have been engaged by the Race Equality Unit to, handle elements of marketing and public relations functions relating to the Black Experience Arts Programme.

POSITIVE PUBLICITY would like to congratulate the GLC's Race Equality Unit for its commendable foresight in centrally placing the black Arts Sector in the mainstream arts circuit. With the launch of the Black Experience on 7 February 1986, POSITIVE PUBLICITY sees this as making an indelible mark on the calendar of Black Arts history. We see this as having a springboard effect on the Black Arts community.

POSITIVE PUBLICITY looks forward to the challenge of working with the GLC's Race Equality Unit on the Black Experience. We would like to wish the Black Experience and all its participants a POSITIVE EXPERIENCE!!'

'POSITIVE PUBLICITY is a new exciting and vibrant PR consultancy, founded three years ago. We are the only known Black Public Relations Consultancy in Britain.

POSITIVE PUBLICITY has strived to exploit the media, both print and electronic on behalf of the black community within Britain and internationally. We work in every sphere relating to Public Relations and Marketing.

In its three year span, POSITIVE PUBLICITY has gained accounts with Capital Radio's Music Festival, London, Jamaica and European Sunsplash concerts, Portrait Records and Dyke and Dryden. We have worked in community arts, music, theatre, literature and are constantly widening our horizons.

POSITIVE PUBLICITY  
153 Praed St, Paddington W2 1RL.  
Tel: 723 1558.

## MESSAGES OF SUPPORT FROM ...

### **The Black Theatre Forum**

The Black Theatre Forum welcomes this exciting and exuberant expression of the Black Arts Experience in Britain. This vital initiative is wholly supported by the Forum and its membership who have themselves, both individually and collectively been part of the community struggle for artistic recognition and autonomy in the mainstream of the Arts. The Black Experience as an annual event is an important step towards this.

*Agnes Meadows*  
*Black Theatre Forum Administrator*  
435 7361

### **The London Forum of Ethnic Arts Officers and Maas.**

The high quality of black arts groups and artists will be highlighted in the impressive and very appropriate programming of the Black Experience made possible by the GLC's Race Equality Unit.

The Black Experience is a proof of the vitality and diversity of contemporary black arts, which are thriving despite racism, discrimination and arts cuts.

Contemporary black arts reflect, in a highly developed artistic manner, the history and struggles of the black communities using a wide variety of forms, experimenting to produce original challenging works.

Black Experience demonstrates clearly the very necessary work which the Race Equality Unit of the GLC have carried out despite many difficulties and unavoidable mistakes.

The London Forum of Ethnic Arts Officers & MAAS – a body devoted to black and non-western arts development in London – congratulate the organisers and wish them tremendous success with the programme.

We pledge to do our utmost to defend the gains made possible due to the hard work of the artists and the advanced policies and practices of the GLC.

*Nick Axarlis*  
*MAAS*  
286 1854.

### **The Black Dance Forum**

The Black Experience Arts Programme is a wonderfully exciting and stimulating programme, we are sure it will draw 100% audiences.

The Black Dance Forum gives the Black Experience Arts Programme its wholehearted support and we would like it to become an annual event.

*Black Dance Forum*  
739 8410 ext 147  
*Anne Jenkins*

### **The Association of Black Workshops (Film & Video)**

The Association of Black Workshops (Film & Video) support the GLC Race Equality's Unit Black Experience Art Programme initiative. This is a major historical event in the black arts sector.

We can only hope that other institutions would develop this initiative and make it an annual event.

*Association of Black Workshops*  
*(Film and Video)*  
254-9326/9527  
*Dave Lawson*

### **The Roundhouse**

The Roundhouse welcomes some of Britain's best black artists to London, as part of The Black Experience organised by the GLC's Race Equality Unit. As London's

new independent regional, national and international base for the arts of the black community, The Roundhouse will present the best of black art to new and wider audiences with the opening of the centre in March – the start of a new initiative in the arts world.

*The Roundhouse*  
482 1509/10  
*Remi Kapo*

## COMMISSIONED PROJECTS NAMES AND ADDRESSES

### • **Creation for Liberation**

The Basement  
165 Railton Road  
London SE24 0LU (737 2268)

### • **Talawa Theatre Co.**

32 Buckley Road  
London NW6 7LU (328 9306)

### • **Institute of Race Relations**

2-6 Leeke Street  
Kings Cross Road  
London WC1X 9US (837 0041)

### • **Southall Afro-Caribbean Asian Arts Co-operative (SAAAC)**

Unit 16  
Charles House  
Bridge Road  
Southall  
Middlesex (843 9281)

### • **Black Cultural Archives**

c/o Coldharbour Works  
245a Coldharbour Lane  
London SW9 8RR (274 7700 ext 34)

### • **Battimanzele**

Roundhouse  
Chalk Farm Road  
London (482 5245)

### • **Afro-Sax Theatre Co.**

(821 0979)

### • **Double Edge Theatre Co.**

Kentish Town Afro-Caribbean Youth Club  
Hadley Street  
London N1 (482 1287)

### • **Association of Black Workshops**

89 Ridley Road  
Dalston  
E8 (254 9527/36)

### • **Black Arts Gallery**

225 Seven Sisters Road,  
London N4  
263 1918

### • **Amina Patel**

377 9937/0040  
(Aurat Sharti)

### • **Graham de Smidt**

(981 3408)  
(Signs of Resistance)

### • **Cecil Gutzmore/Lance Watson**

(Caribbean Labour in Revolt)  
Institute of Education  
20 Bedford Way  
London WC1H 0AL (636 1500 ext 570)

• These projects are all co-ordinated from  
the **Race Equality Unit** (GLC  
Department for Recreation and the Arts)

### **Nasser Aslam/Perraiz Nazir**

(The life and times of Rajani Palme Dutt  
Exhibition)  
633 1671/2611  
Room No 674

### **Monika Baker**

(Reflection of the Black Experience  
Photography Exhibition)  
633 2664  
Room No 674

### **Ricky Rennalls et al**

(Business Behind Performance Music Fair)  
633 7227  
Room No 679

### **Prabhu Guptara**

(Film Script Competition)  
633 1671  
Room No 674

### **Suman Buchar**

(Black Visual Artists Forum)  
633 1622  
Room No 674

A LONDON WIDE BLACK ARTS  
PROGRAMME REFLECTING  
HISTORICAL AND CONTEMPORARY  
BLACK EXPERIENCES THROUGH  
A VARIETY OF ART FORMS

EXHIBITIONS: PERFORMANCES: SEMINARS:  
IN MUSIC · DANCE · THEATRE  
PHOTOGRAPHY · VISUAL ARTS · FILM

FEBRUARY TO MARCH 1986

CONTACT: RACE EQUALITY UNIT  
ROOM 674, GLC COUNTY HALL, SE1  
TEL: 01-633 1671/2611/1437

