

Ethnic Arts Sub-Committee
 Arts and Recreation Committee
 Ethnic Minorities Committee
 Staff Committee
 Roundhouse Joint Committee
Finance and General Purposes Committee.
 Report (3.7.85) by

Director of Recreation and the Arts

Item

4 (iii)

AR 2376

BLACK EXPERIENCE ARTS PROGRAMME
 24 FEBRUARY - 24 MARCH 1986

RECOMMENDATION

Ethnic Arts Sub-Committee and Staff Committee

- 1 That the Black Experience Arts Programme as set out in the main report be approved at a cost of £389,760 gross; ~~£324,270~~ net.
- 2 That the Director of Recreation and the Arts be authorized to incur all expenditure on the Arts Programme and the publicity under delegated powers subject to the concurrence of the Director of Finance.
- 3 That the Director of Recreation and the Arts be authorized to:-
 - (a) set up an Advisory Committee drawn principally from the Advisory Members of the Ethnic Arts Sub-Committee;
 - (b) appoint a co-ordinator, with the requisite skills to manage and co-ordinate the project.
- 4 That the Director of Recreation and the Arts be given delegated authority to vary the Arts Programme, should the programme contents require marginal changes.
- 5 Arts and Recreation Committee
Ethnic Minorities Committee
Roundhouse Joint Committee
 To receive.

RA/REU/PV/2611

"THE BLACK EXPERIENCE"

LONDON WIDE BLACK ARTS PROGRAMME

FROM FEBRUARY 24TH - MARCH 24TH 1986

1 Introduction

This report outlines a proposal for a London wide Black Arts Programme reflecting the historical and contemporary Black Experience. The Black Experience which is the broad title for the programme will have a major impact on London's cultural and artistic life and help develop an understanding of the past, present and future of the Black presence in Britain. Through a variety of art forms, both traditional and contemporary, and subjects both historical and present day, the programme will highlight the political, social, cultural and economic contributions of black people to this country. The programme is planned to take place for 4 weeks from February 24th to March 24th, 1986 in a variety of venues ranging from Mainstream, Community Arts and Black Arts Institutions.

Background

- 1.2 Before proceeding to outline the objectives, structure and cost implications of this programme, it is important to clarify the history of the project. This is best summarised as follows:-
- (a) The People's Gallery submitted a proposal in January 1984 for a major visual arts exhibition depicting on canvass the History of Black People in Britain. The proposal was presented as part of GLC Anti Racist Year at an estimated cost of £101,000.
 - (b) The Ethnic Arts Advisors while supporting the application felt further detailed information was required before they were able to make a decision. It was agreed that the People's Gallery should undertake a feasibility study and report back to the Committee with full details of the budget, artists to be commissioned, administrative structure and the time scale envisaged for completion of the project.
 - (c) From the feasibility study, it became clear that the project was very large and required extensive administrative back-up and resources. It was also important for the completed works to have a permanent home. On 18.12.84 the Ethnic Arts Sub-Committee agreed that the Roundhouse Black Arts Centre be invited to take over the Black Experience Arts Project and appoint full-time staff to co-ordinate this project. The Committee further agreed that £80,000 of its grants budget be earmarked for the staging of special events under the banner of the Black Experience to coincide with the projected opening of the Roundhouse Black Arts Centre.

- 1.3 1986 will be a significant year for Black Arts for a number of reasons. It will be 10 years since the publication of Naseem Khans report "The Arts Britain Ignores" which first drew the attention of Local Authorities, ACGB, and Regional Arts Associations to the presence of Black Arts in Britain. The research, which was published by the Commission for Racial Equality and widely distributed, provided descriptive accounts of the range of arts and cultural activities taking place in the country, often with no financial support, access to venues or resources. The report made a series of recommendations to the funding bodies for the promotion and development of Black Arts and it will be interesting to assess what real advances have been made by Black Arts and Artists since its publication.
- 1.4 Next year will also see the opening of Europe's first major Black Arts Centre. This is a very significant development for Black Arts which will have a venue of equal calibre and facilities to some of the best known art venues of Europe.
- 1.5 The effects of the proposals by Central Government to rate cap and abolish the GLC, will also be felt in 1986. While the emphasis of the London wide Arts Programme will rightly be on the celebration of the historical and contemporary presence of Black People in Britain and their significant contribution to the development of this country, the devastating effects of Central Government policies on the future development of Black Arts, cannot be underestimated. Thus the planned programme of activities will be used as a campaign for continued support to Black Arts through ACGB, GLAA, Local Boroughs and Mainstream Arts Institutions.

The Black Experience Arts Programme

- 1.6 The Arts programme being outlined in this report will focus on the contemporary Black Experience dating back to the Second World War. This period saw the mass migration of people to the Commonwealth countries from especially India, Bangladesh, Pakistan and the Caribbean to Britain. This cheap labour bought in from the Colonies helped to build the economy of this country. The presence of Black people in the major industrial centres has also had a big impact on the political, cultural and social life of British society. Through a range of arts activities, it is proposed to trace the impact and continuing influence of Black people on the economic, political, cultural, artistic and social developments of this country.

Aims

- 1.7 The programme aims to trace the very significance of the role played by Black people in the work place; their participation 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 European culture; the contribution of 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.

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

1.9 Objectives of the Black Experience

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

2.0 Thematic Structure

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

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

2.1 The thematic structure outlined above will provide a vehicle through which the richness and diversity of the Black Experience can be unpacked with the use of theatre productions; film screenings; music concerts; poetry readings and recitals; exhibitions; dance programmes and symposiums. The programme will highlight the depth and breadth of the Black Experience ranging from the Afro Caribbean to the Asian; from the historical to the contemporary and individual to the communities.

2.2 Forces and Figures on Black History

The focus of this theme is on individuals who have influenced the development of the black communities in politics, science, education, health, art, sports and media. These people include historical figures such as Claudia Jones, the founder of the first black newspaper in Britain and a committed political activist all her life; Paul Robeson; Mary Seacole, black nurse who nursed the lives of soldiers in Crimlon War but never given the recognition; CLR James, Black Historican'; Vinakyak Damodar Savarkar, patriot and freedom fighter; Nehru, Gandhi to name but a few. Through a production of plays, exhibitions, screening of films the programme will highlight the very significant contributions made by these individuals.

2.3 Programme Ideas

(a) A Photographic Exhibition of the many Forces and Figures in Black History entitled "Heroes and Herions"

As the title suggests, the exhibition will focus on individuals, known and unknown, who through their work have contributed to the advancement of their communities and the wider society. The exhibition will require research in collecting photographs, newspaper cuttings and text and will be mounted on boards and laminated for protection. The completed exhibition will form an important resource material for use in schools and educational institutes.

(b) A Focus on CLR James

CLR James is clearly one of the most remarkable writers of our generation. He is a scholar, journalist, an historian, a practical politician and a cricketer. He has taken part in the politics of the Caribbean, the United States, England and Africa and has been involved with personalities as different as Leon Trotsky, Jomo Kenyatta, Neville Cardus and Kewame Nkrumah. A focus on CLR James and his work is only fitting for inclusion in the Black Experience Arts Programme.

It is proposed that the centre piece of the one month arts programme should be the production of his play "The Black Jacobins", Toussiant L'Ouverture and San Domingo Revolution. It is estimated that the production with a cast of 24 actors will cost £76,260 to mount. An exhibition of books and journals written by CLR James will also be presented together with a screening of films made about CLR James.

In addition to the above, other ideas under this section include:-

(c) A production of play on the life of Claudia Jones.

- (d) A production of play set in India House in the 1940's at the height of Nationalist fervour and political agitation which led to the independence of India.

2.4 Resistance and Rebellion

Black people have played their political roles in this country both through the main stream political machinery and their own independent organisations. Nowhere is the struggle of the Afro Caribbean and Asian community which moved from Resistance to open Rebellion more clearly analysed than in A. Sivanandan's book "A Different Hunger" writings on Black Resistance. Again through use of exhibitions, film programmes, seminars and performances the contemporary artists will present the struggles of the black communities.

2.5 Programme Ideas

- (a) A Photographic Exhibition with text documenting the major areas of Resistance by the Black Communities

The exhibition will be presented under the following sections:-

Police
Immigration Laws
Education
Racist Attacks
Black Organisation

Police

This section of the exhibition will focus in the numerous defence campaigns waged and won by the black communities including Mangrove 9, Bradford 12, Southall and Brixton Defence Campaigns.

Immigration Laws

The first Immigration Law was introduced in 1962 and each successive immigration Act and set of immigration rules have been increasingly restrictive on Black immigration. The Afro-Caribbean and Asian communities have organised to resist the implementation of those legislations. Campaigns such as CARD, CARL and the numerous anti deportation campaigns will be highlighted.

Education

Education has always represented the main hope for the future. The Afro-Caribbean and Asian parents have seen education for their children as a passport to success. However the Eurocentric nature of the British Education System, the institutional and individual racism in the schools have been a constant threat to black parents. Campaigns against ESN schools Suspensions and Campaigns for anti racist education, formation of black parent groups and alternative education programmes are just some of the ways black parents have challenged the racism of the education system.

Racist Attacks

The Afro-Caribbean and Asian communities have been subject to racist attacks, both verbal and physical. A number of recent reports have shown that racist attacks are increasing and how many families live in fear of their lives. Incidents such as the Deptford Fire, fire bombing of the Khan family in Waltham Forest, numerous racist attacks on individuals and property help to highlight the racism in this society. This section will focus on the work of anti racist community organisations in challenging these attacks.

Black Organisation

The Afro-Caribbean and Asian communities have built up an infrastructure which has provided an important base for organisation, mobilisation and education. Centres such as The Keskidee first black culture centre; Dominion Cinema bought by the Asian community for use as community centre; Black Houses; meeting place for Black political activists and the numerous community centres and religious institution are all important examples of Black organisation.

The exhibition will be presented as photographs with text and published as a book, documenting major areas of black resistance.

Other ideas under this section include:-

- (b) Film programme entitled "Struggle for Black Community"; screening of Riots and Rumours of Riots; Hole in Babylon; Pressure; Territories; Signs of an Empire; Blood Ah Go Run.
- (c) A series of seminars on the analysis of the past struggles as the basis for a way forward to be presented by leading political figures in the Black community.

2.6 Impact and Influences

The presence of black people have enriched and continues to enrich the cultural and artistic life of this country. Black People's music, dance, life styles, theatrical traditions, visual arts, literature, fashion and food have all impacted on European culture.

The art and culture of the Black and Third World people have been appropriated over the ages and presented back to black people as something other than their own. Many black artists who influenced the development of European cultures have been denied recognition and the aim of the programme is to focus on the rich and varied contribution made by black people to the artistic and cultural life of British society.

2.7 Programme Ideas

- (a) "Business Behind Performance": Three Day Black Music Fair

It is an unstated fact that black people have made a massive contribution to the development of music. Jazz, socca, blues, reggae, steelpan, rock all originate from the black communities. The classical and folk traditions from Asia have also influenced European music. It is proposed

that a 3 Day Black Music Fair be organised to highlight the historical and contemporary contributions made by black musicians. The programme will include:

- (i) Exhibition of record labels ranging from the small to the large.
- (ii) Seminars to discuss production, distribution, marketing, promotion and training.
- (iii) Concerts promoting young talent.

Other ideas under this section include:

- (a) Fashion shows which trace the influences on fashion today from Africa, India and the Caribbean.
- (b) Dance is an area where black people have made a significant contribution but one which has been very largely neglected. It is proposed to organise a dance programme which will focus on both contemporary Black British Dance Companies and the context in which their work is being developed both in relation to contemporary Black American dance and its roots outside of Europe. A similar programme of Indian dance will also be presented.
- (c) The monopoly on Cinema held by the Europeans is being broken down with the emergence of Cinemas of the Third World, particularly from India, Latin America, Black America, Africa and Black British. Screening of some of these films will be presented as part of the programme.
- (d) Tribute to neglected Black Artists.

2.8 Race and Labour

The contribution of black people to the political and economic development of this country cannot be under estimated. Black people arrived in this country at the invitation of white industrialists and the Government to help build the economy of this Country. That they worked in the worst jobs; lived in the most appalling housing conditions and were denied access to facilities because of the colour of their skins led to the formation of some of the most milliant organisations fighting against racism. It was the black workers for instance who lead the Imperial Type Writers and Grunwick strikes.

These struggles were not only waged on the factory floors but carried through into the Trade Union Movements and the Labour Party. Between 1924 - 1929 Britain for instance, had a Black MP named Shaperji Saklatvala in Battersea.

The role of black people in the Labour Movement is historical and one which must be understood in order to develop a strategy for a way forward.

2.9 Programme Ideas

- (a) commissioning a research for the purpose of feature film on Race and Labour History.
- (b) A series of seminars on the Race and Labour Movement led by black and white Labour historians.
- (c) A exhibition of photographs, newspaper cuttings, publications which trace the role of black people in the British Forces to present day.

3.0 Black Experience - Contemporary Initiatives

While the ideas outlined so far relate to the historical presence this section of the programme will focus on the Black Experience.

3.1 Programme Ideas

(a) Film Script Competition

To launch a competition for the best six half hour drama/documentaries based on the broad theme of the Black Experience. The competition would be open to all Londoners and launched at the beginning of the 4 week. Black Experience Arts Programme and the winners announced at the end of the programme. The competition would take place in the following stages:-

Week 1: Launch competition and people invited to submit one to two page treatment. Two weeks are allowed for receipt of entries.

Week 3: A panel of judges made up of writers select the best 12 ideas for script development. The 12 winners are provided with the resources and the finances to write the scripts. The judges are available for advice and support.

Week 4: The judges select the best 6 scripts for production. It is proposed that CH4, LWT, Thames TV and BBC are approached with the view to them producing the 6 winning scripts for television.

(b) Book of Photographs

A number of black and white photographers will be invited to submit photographs which portrays their concept of the Black Experience for publication as a book. The published book will again form a valuable resource material for use in educational institutes and the community.

(c) Oral History Project

This is a project for young people. The aim is to get young children to talk with their parents, grandparents and friends to trace their family history and to record their experience of this country. The project will yield much information about the early experiences of immigrants, very little of which has been documented. The taped recordings would be

transcribed and published as an anthology of the Black peoples experience. The project will also be an important source of information for young people in making them aware of their history and where they came from. They will be completely involved in the process and production of this project, thereby also acquiring skills in audio production.

(d) Family Photo History

To trace the history of the Black Family in Britain. The most interesting material could be presented as an exhibition.

(e) Black Involvement in 21st Century

To organise a one day conference on the influence of technology on artistic production such as music, graphics, arts, software, co-ops, networks. The programme will include exhibitions, seminars demonstrations on modern technology.

3.2 Summary of Programme Ideas

- (a) "Heroes and Herions": Photographic exhibition
- (b) "The Black Jabobins", Play by CLR James
- (c) Play on the Life of Claudia Jones
- (d) "Fire Abroad", a play set in India House at the height of Nationalist Fervour and political agitation for the Independence of India
- (e) Black Resistance: Exhibition and publication of book
- (f) Struggle for Black Community: Screening of films
- (g) Business behind Performance: Three Day Black Music Fair
- (h) Contemporary Black Dance Programme
- (i) Black and Third World Cinema: Screening of film
- (j) Race and Labour History: Research for feature film
- (k) Film Script Competition
- (l) Book of Photographs
- (m) Oral History Project
- (n) Family Photo History
- (o) Black Involvement in 21st Century
- (p) Seminars and Symposiums on range of topics.

3.4 Artists

The increased funding and support from the GLC has enabled the development and consolidation of Black Arts in London. A large number of new groups and organisations have emerged and a number of Black Arts Institutions established. It is these groups, organisations and individual artists who will be commissioned to produce and present the ideas outlined in the report as the Black Experience Arts Programme. Below is a list of suggested groups, organisations and individual artists who could be approached for participation in the Black Experience Arts Programme.

Tara Arts
Black Theatre co-operative
Dance Company No. 7
Rare Earth
Academy of Indian Dance
Association of Black Film and Video Workshops
Black Arts Gallery
Westbourne Art Gallery
Peoples Gallery
Temba
Carib Theatre
MAAS
Black Music Productions
Dacoits
Creation for Liberation
Triveni
Black Theatre Forum
Arhmet Francis
Rashed Araeen
Aubrey Williams
Lubina Himind
South London Cultural Society
Umoja Theatre Company
David A. Baily
Gavin Jantjes
Union Dance Company
Chila Burman
Zion Music Workshop

3.5 Administration

The Black Experience project will be managed and organised by the Race Equality Unit. To assist the Head of Race Equality Unit in the formation of the artistic programme it is proposed to set up a small Advisory Committee made up of Advisors from the Ethnic Arts Sub-Committee and representative for The London Forum of Ethnic Arts Officers and ~~R/A~~ Black Arts Steering Committee. The role of the Advisory Committee would be to advise on the artistic programme and publicity for the 4 weeks event.

- 3.6 To assist in the day to day co-ordination of the project, it is proposed to engage a coordinator with the responsibility for the administration of the project. This will include liaison with artists, booking of venues, production and distribution of publicity material and financial management of the project. Due to the massive scale of the project,

large numbers of artists and venues involved, it is vital that the coordinator is engaged as soon as possible to work on the co-ordination of the project. The coordinator will be working from the offices of the Race Equality Unit and will be responsible to the Head of the Unit.

- 3.7 The production and distribution of publicity is important if the objectives of the Black Experience Arts Programme are to be realised. Publicity strategy for the Black Experience will include the production of posters, leaflets, programme booklets and catalogues. Advertisements will be placed in the Black and Ethnic press, Time Out, City Limits, Music Magazines and where possible the National Papers. All publicity material to display Roundhouse Black Arts Centre Logo.

3.8 Venues

This is a suggested list of venues and other ideas would be welcome.

Black Arts Institutions

Tara Arts Centre
Black Art Gallery
Westbourne Art Gallery
Theatro Technis
Indian Arts Council (U.K)
Ceddo Film and Video Workshop
Black Audio Film Collective

Community Arts Centres

Battersea Arts Centre
Albany Empire
New Shaw Theatre
Jackson Lane
Chats Palace
Waterman Arts Centre, Hounslow
Havalock Centre, Southall
Plus - Local Community Centres and Town Halls

Main Stream Art Institutions

South Bank Concert Halls
National Theatre
National Film Theatre
Saddlers Wells
Music Venues
ICA
Riverside Studios
Tricycle Theatre
Theatre Royal Stratford

3.9 Benefits to Londoners

It is estimated that over 423,000 people will see the various arts activities presented as the Black Experience Arts Programme in the form of concerts, poetry recitals, exhibitions, theatre productions' film screenings, dance programmes, lectures and symposiums.

The total estimated attendance is broken down between paid (18,000) and unpaid (405,000). It is estimated that over 100,000 people will see the three proposed exhibitions which will be presented in venues attracting large audiences. These include the South Bank Concert Halls, GLC, Show Theatre, Covent Garden, Brixton Recreation Centre. Over 150,000 people are expected to attend the 3 Day Black Music Fair, again unpaid. It is also proposed to take the three theatre and dance productions into the community during the rehearsal periods. The rehearsals will be open to the local communities to attend. This will attract over 150,000 unpaid audiences. The programme of rehearsal in community venues will also have the effect of building an audience prior to the major openings of these productions in central venues. Summary of the breakdown between unpaid and paid audiences is given below:

Exhibitions

unpaid 100,000

Theatre

unpaid 50,000
paid 7,500

Three Day Black Music Programme

unpaid 150,000
paid 3,000

Dance Programmes

unpaid 100,000
paid 2,500

Seminars

unpaid 5,000

Film Programme
Paid 5,000

'L O. The artistic programme presented over the 4 weeks will not only entertain but also educate both the black and white communities of the historical role played by black people in the cultural, artistic, social and political life of this country. The numerous exhibitions and publications to be mounted as part of the Programme will have long term benefits for schools and further educational institutions. The benefits to Londoners of this London wide Black Arts Programme are numerous both in terms of entertainment and education:-

- (a) To see the best of Black Arts in London.
- (b) To learn about Black History, Black Presence through the different art forms.

(c) Permanent documentations of the historical and contemporary contributions made by Black People, to social, artistic, cultural and political life of British Society.

(d) A celebration of Black Arts and Culture.

Above all the Black Experience Arts Programme will provide young Black people with a sense of their history: the struggles and achievements of the Black community. It will provide an opportunity for contemporary Black artists to extend their creative skills in presenting a celebration of Black Arts and Culture.

4.1 Budget: Estimated Expenditure and Income for Black Experience Arts Programme

The main items of expenditure are listed below and notes explaining each item follows:

EXPENDITURE .

1. Publicity

		£	£
Poster design and production	(10,000)		
Leaflet design and production	(30,000)	15,000	15,000
Programme booklet	(15,000)		

2. Advertising

Black and Ethnic Press			
Time Out			
City Limits			
Selected National Press			
Television Advertisements			
Radio Adverts		30,000	30,000

3. Co-ordinators Fee

1 August 1985 - 31 March 1986		8,000	8,000
8 months full-time			

4. Arts Programme

EXHIBITIONS

(a) Heroes and Heroines: Photographic Exhibition with Text

Research	2,500
(photographs, newspapers cuttings)	
Writing and Design	500
Materials	2,000
(exhibition equipment, lamination)	
Venue Hire	500
Publicity	1,500
(posters, leaflets, advertising)	

Total Estimated Expenditure

7,000 BLACK & ETHNIC ARTS ARCHIVE

GLC

1981-1986

Working for London

archive.parmindervir.com

(b) Black Resistance: Exhibitions and Publication of Book

Research	2,500	
(photographs, newspapers cuttings)		
Writing and Design	2,500	
(exhibition and book)		
Materials	2,000	
(exhibition equipment, lamination)		
Venue Hire	500	
Publicity	1,500	
(posters, leaflets, advertising)		
Publishing and Printing	4,500	
Total Estimated Expenditure	<u>13,500</u>	13,500

THEATRE PRODUCTIONS

(a) The Black Jacobins: play by CLR James

Cost 24 actors for 9 weeks	34,560	
Stage Management 4 for 11 weeks	7,040	
Fees (Director, Designer, Musical Director, choreographer, Administrator)	8,000	
Publicity	2,000	
Theatre Hire and Rehearsal Room	6,000	
Royalties	1,500	
NI	4,160	
Research	1,000	
Sound	1,000	
Set, costumes, props	11,000	
Total Estimated Expenditure	<u>76,260</u>	76,260

(b) "Fire Abroad", Play set in India House in 1940's

Research	1,000	
Production Costs	15,000	
Theatre Hire and Rehearsal Room	5,000	
Set, costumes, props	5,000	
Publicity	2,000	
Fees (Director, Designer, Administrator)	6,000	
Total Estimated Expenditure	<u>34,000</u>	34,000

(c) Play on the Life of Claudia Jones

Estimated production cost inclusive of production, publicity and research	25,000	25,000
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FILM PROGRAMME

(a) "Struggles for Black Community": Screening of film

Hire of films for UK and Abroad (approximately 20 features, 40 stars)	6,000	
Film Transport (shipping, insurance for 4 weeks)	2,000	
Publicity (posters, leaflets, programmes, advertising)	2,500	
Venue Hire	2,000	
Total Estimated Expenditure	<u>12,500</u>	12,500

(b) Film Script Competition

Publicity (posters, leaflets, adverts)	2,500	
Judges Fee (5 for 2 weeks)	6,000	
Script Development for 12 people for 2 weeks	6,000	
Reception for winners	1,000	
Total Estimated Expenditure	<u>15,500</u>	15,500

MUSIC PROGRAMME

(a) Business behind Performance: Three Day Black Music Fair

Publicity (posters, leaflets, adverts, programmes catalogue)	6,000	
Venue Hire for 3 days (exhibition hall, seminar rooms, concert hall)	7,500	
Artists Fees 3 concerts featuring 3 bands per night	15,000	
Presentation of papers at Symposium	5,000	
Catering for participants at the Fair Tea/Coffee	2,500	
Publication of Symposium transcription/publication	3,000	
Total Estimated Expenditure	<u>39,000</u>	39,000

DANCE PROGRAMME

(a) History of Contemporary Black Dance Presented by Three Dance Companies: African, Caribbean and Asian

Three companies (Directors, choreographers, Musical Directors, Designers)	10,000	
Dancers Fee	15,000	
Publicity	6,000	
Venue Hire	6,000	
Research	2,500	
Set, costume, props	9,000	
Administrative costs	1,500	
Total Estimated Expenditure	<u>50,000</u>	50,000

PUBLICATIONS

(a) Book of Photographs

Fees for 10 photographers for 10 prints at £500 per photographer	5,000	
Publication/Printing	4,000	
Writing and Design	2,500	
Total Estimated Expenditure	<u>11,500</u>	11,500

SEMINARS/SYMPOSIUMS

(a) Race and Labour History

(b) Analysis of Black Struggle and Achievements

Venue Hire	500	
Publicity	1,000	
Speakers Fees	2,000	
Publication	1,500	
Total Estimated Expenditure	<u>5,000</u>	5,000

OTHER IDEAS

(a) Oral History Project

(b) Family Photo History

Publication and printing	2,500	
Exhibition furniture	2,500	
Writing and Design	500	
Publicity	500	
Total Estimated Expenditure	<u>6,000</u>	6,000

5. Black Experience Publicity Van

Hire of van, driver for 8 weeks	3,000	3,000
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6. Assistance During the Programme

5,000	5,000
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7. Hospitality

Receptions for key events	3,500	3,500
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8. Video of key Events

Crew and Shoot	20,000	
Post Production	10,000	
	<u>30,000</u>	30,000

Total Estimated Expenditure	<u>389,760</u>	<u>389,760</u>
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4.2 Income

The estimated income outlined below is a very rough calculation based on 60% capacity audiences at all the events. It is difficult to provide a more accurate figure at this stage because the venues and ticket prices are not yet known.

4.3 Estimated Income

1.	<u>Publicity</u>		
	Sale of Posters	5,000	5,000
	5,000 at £1		
	Sale of Programme Booklet	7,500	7,500
	15,000 at 50p		
2.	<u>Exhibitions</u>		
	No entry charge		
	Sale of Programme Catalogues	5,000	5,000
	5,000 at £1		
3.	<u>Theatre</u>		
	The Black Jacobins	10,500	
	Fire Abroad	6,000	
	Claudia Jones	6,000	
		<u>22,500</u>	22,500
4.	<u>Film Programme</u>		
	Struggles for Black Community	5,000	
	Film Script Competition - No income	-	
		<u>5,000</u>	5,000
5.	<u>Music Programme</u>		
	Three evening concerts	5,000	
	Sale of stalls space	7,500	
	(100 stalls at an average of £50-100 depending on the organisation)		
	Conference Fee	500	
	£1 per person 500		
		<u>13,000</u>	13,000
6.	<u>Dance Programme</u>		
	Six Dance Performances	7,500	7,500
	(2 per company)		
7.	<u>Publications</u>		
	All publications will be assigned to Community Press funded by GLC for Publication. No income.	-	-
8.	<u>Seminars/Symposiums</u>		
	No income	-	-
	Total Estimated Income	<u>65,500</u>	<u>65,500</u>

4.4 the net estimated expenditure is £389,760 and estimated income is £65,500. The estimated deficit on the programme is £324,260.

4.5 Budget Notes

- 1 Publicity: The posters, leaflets and programme booklet will be produced centrally. The posters and leaflets will be designed to carry general publicity about the Black Experience Arts Programme while the programme booklet will give details of the artistic programme, venues and ticket prices. In addition to the general publicity it is proposed to produce posters, leaflets and programme catalogues for each programme. All publicity material produced for the Black Experience Arts Programme will carry the Roundhouse Logo.
- 2 Advertising: As stated in the budget.
- 3 Co-ordinators Fee: The importance of appointing a coordinator has already been stressed in the main body of the report. The coordinator would need to work full time starting from 1 August to the end of the programme. The coordination of this extensive programme requires someone with an understanding of Black Arts and Artists; knowledge of the History of Black People; Creative imagination and administrative and organisational skills. The salary of the consultant has been calculated on the basis of £12,000 per year inclusive of London Weighting and National Insurance. The person would be responsible for their own PAYE.
- 4 Arts Programme: As indicated in the report, it has not been possible to produce detailed budget breakdown for each programme idea. Furthermore the list of programme ideas is also by no means complete and further ideas will be developed in conjunction with the Advisors. The Advisory committee would also play a very important role in formulating the artistic programme. The Committee is requested to approve the budget and give delegated authority to Director of Recreation and Arts and Director of Finance to authorise budget for each programme idea as they are developed.
- 5 Black Experience Publicity Van: In order to reach the widest possible community, especially those living in the Outer Boroughs, it is proposed that a van and driver be hired for 8 weeks to travel around London, publicising the Black Travel Experience. This would include the dissemination of posters, leaflets, programme booklets. This is vital if we are to mobilise the whole of London as opposed to just the Inner London Boroughs.
- 6 Assistance During the Programme During the 6 weeks programme it is envisaged that additional assistance will be required to help with the smooth running of the programme. These people will be employed as and when necessary for nominal fees.
- 7 Hospitality: This will include a reception for the launching of the Black Experience Arts Programme and other key events like the opening of the play, The Black Jacobins.

4.6 Finance

In the body of the report over 17 programme ideas have been outlined, some in more detail than others. This list is by no means complete and further ideas will be developed with the Advisors. It is difficult at this stage to provide a detailed budget for each programme idea. It is

therefore recommended that the Director of Recreation and Arts and Director of Finance be given delegated authority to approve expenditure on each item subject to receipt of detailed breakdown of budget and programme.

- 4.7 The total estimated cost of mounting the Black Experience Arts Programme outlined in the report is £389,760. The total estimated income is £65,500, leaving a deficit of £324,260. The Ethnic Arts Sub-Committee (E/AR 363) on 18 December 1984, agreed to commit up to £80,000 of the 1985/86 Ethnic Arts Budget for the Black Experience Arts Programme. This would leave a shortfall of £244,260 still to be found. There is no financial provision within the existing Arts and Recreation budget. However, the shortfall could be met from within the base budget of the Ethnic Arts Sub-Committee. If this is the case, the Sub-Committee should be aware that unless additional funds are made available it may not be possible to fund all the high priority grant applications to the level desired.

4.8 Staff Side Consultation

The Staff of Race Equality Unit have been consulted about the appointment of additional staff required to carry out the programme outlined in the report. The representatives of Departmental Joint Committee are also being consulted.

4.9 Women's Equality Considerations

Equal consideration will be given to the participation of black women artists in the artistic programme of the Black Experience Arts Programme.

5.0 Implications for persons with Disabilities

Liaison with the specialist ethnic minority adviser in the Disabilities Team will be maintained to ensure that adequate consideration of ethnic minority persons with disabilities are taken on board. Priority will be given to selecting venues with facilities for the disabled for performances and where possible disabled artists will be encouraged to participate in the artistic programme.

5.1 Gay Men and Lesbian Considerations

The specific needs of black gay men and black lesbians will be given due consideration.

BLACK EXPERIENCE ARTS PROGRAMME

Report (3.7.85) by the Director of Finance

1. This proposal may be financed from the base budget provision for Ethnic Art Grants but the Committee should note the consequences of this course of action as set out in paragraph 4.6 of the main report.
2. The main report seeks approval to a Black Experience Arts Programme as detailed in paragraphs 1 to 3 at a cost of £389,760 gross, £324,260 net and asks that the Director of Recreation and the Arts be given authority to incur the expenditure under delegated powers subject to my concurrence.
3. The Committee are also asked to approve the appointment of a co ordinator for an eight month period commencing 1 August 1985 to take responsibility for the management of the Programme (paragraph 3.6 of the main report refers)
4. A draft budget for the programme is set out in paragraph 4 of the main report and a summary is given in the Appendix attached to my concurrent report. The Appendix includes details of attendances both paid and in total and the consequent subsidies per attendance. This highlights a rather high subsidy for the film programme but includes the cost of a film script competition at £15,500. Excluding this element the subsidy per attendance on the screening of films is £1.50 and I am further advised by the Head of the Race Equality Unit that it is proposed to include the films in the exhibitions programme where a further 100,000 people will have the opportunity to see them.
5. Ticket prices for the paid attendances will, I understand, range from £1 for the film screenings and music conference, an average of £2 for the music concets and an average of £3 for the Theatre and Dance Programmes.
6. There will be free admission to the exhibitions (although some income will accrue from the sale of catalogues) and for entry to the film script competition. The other free admissions relate to the Theatre Programme (50,000), the Dance Programme (100,000) and the three day music fair (150,000). In the case of the Theatre and Dance programmes paragraph 3.9 of the main report states that these attendances will arise from the proposal to arrange rehearsals at various Community Centres where, I understand, the artists will perform part, but not all, of their productions.
7. Although some of the proposals are well advanced it is nevertheless proposed that the Director be given authority to approve all expenditure on the programme subject to my concurrence and on the submission of detailed budgets for each event/element including non financial information such as attendances etc.
8. The report also seeks authority for the Director to make marginal changes to the programme if necessary.
9. Under financial standing orders this report requires the concurrence of the Finance and General Purposes Committee because it involves revenue expenditure in excess of £50,000 in a full year.

FN/C3/2259

APPENDIX

BLACK EXPERIENCE ARTS PROGRAMME - SUMMARY OF BUDGET AND ESTIMATED ATTENDANCES

	Expenditure £	Income £	Net £	Income as %age of gross expenditure %	Paid Attendances Nos.	Total (incl. paid) Attendances Nos.	Subsidy per Attendance £
EVENTS							
Exhibitions	26,500	5,000	21,500	19	-	100,000	0.22
Theatre Productions	135,260	22,500	112,760	17	7,500	57,500	1.96
Film Programme	28,000	5,000	23,000	18	5,000	5,000	4.60
Music Programme	39,000	13,000	26,000	33	3,000	153,000	0.17
Dance Programme	50,000	7,500	42,500	15	2,500	102,500	0.41
Seminars	5,000	-	5,000	-	-	5,000	1.00
Sub Total	283,760	53,000	230,760	19	18,000	423,000	0.55
OTHER COSTS							
Publicity	15,000	12,500	2,500				
Advertising	30,000	-	30,000				
Co-ordinators Fee	8,000	-	8,000				
Publications	11,500	-	11,500				
Video	30,000	-	30,000				
Miscellaneous	11,500	-	11,500				
Grand Total	389,760	65,500	324,260	17	18,000	423,000	0.77