



Your papers for the conference

Director
Lord Birkett

The County Hall London SE1 7PB

Telephone 01-633	1706
Please reply to	
My reference	RA/E2
Your reference	
Date	20 November 1981

Dear Delegate,

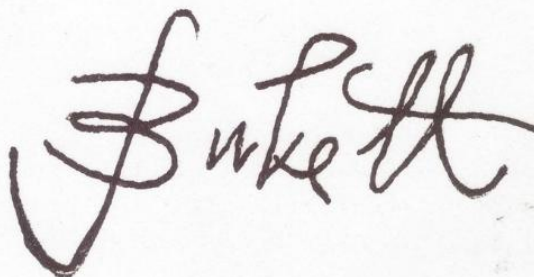
LONDON AND THE ARTS CONFERENCE
FRIDAY, 27 NOVEMBER 1981, 9.30 A.M. TO 4.30 P.M.
AT THE NATIONAL FILM THEATRE

I am very pleased that you are able to accept our invitation to attend the G.L.C.'s London and the Arts Conference. Enclosed is your conference pack containing the Programme and copies of the statements submitted by some delegates. Other statements which did not arrive in time to be circulated will be distributed on the day.

The National Film Theatre is located under the southern end of Waterloo Bridge (nearest tube Waterloo), between the Queen Elizabeth Hall and the National Theatre. On arrival you should register at the reception desk in the foyer. Tickets for lunch will be on sale in the reception area.

I hope you will find the conference both stimulating and enjoyable.

Yours sincerely,





List of Acceptances

Pat Abraham	GLAA	Eric Carboo	Sugumugu Sunday
Maurice Agis	Colourspace	Ian Carruthers	GLC
P M Aldis	LB of Islington	David Cashman	Islington Schools
Charles Alexander	Jazz Centre Society		Environmental Project
Mary Alexander	LB of Sutton	Kate Castle	LB of Waltham Forest
Bill Allen	National Theatre	Milwyn Caules	L'Ouverture Theatre
V S Anand	India Welfare Society		Trust Ltd
Dorothy Armstrong	Iraqi Cultural Centre	Jeremy Caulton	New Opera Company
Will Ashton	Upstage	John Chapman	GLAA
Lily Atkins	Standing Conference of	Katherine Chadburn	LB of Sutton
	London Arts Councils	Mahmood Choglay	Kokni Muslim Cultural
Robert Atkins	Commonwealth		and Youth
	Institute		Organisation
Conrad Atkinson	Visual Arts	Kenneth Chubb	Tricycle Theatre
David Atwell	GLC	Enid Church	Artsline
David Aukin	Hampstead Theatre Ltd	Jill E Clack	GLC Member
Cncllr Richard Austin	LB of Waltham Forest	Emilyn Clad	Contemporary Dance
Carol Bailey	TUC		Co
Dr Baker	London School of	Sebastian Clarke	Caribbean Cultural Int'l
	Economics	Robert Cogo-Fawcett	Riverside Studios
Mrs Mary Baker	London Tourist Board	Helen Colborne	LB of Islington
R A Baker	City of Westminster	F D Cole	LB of Camden
Miss Nancy Balfour	Contemporary Arts	Cncllr F W Combes	LB of Southwark
Brian Banes	Wandsworth Arts	Joanna Comino	London Filmmakers
	Resource Project		Co-op
Jo Barnett	Walworth and	B M Connolly	LB of Hounslow
	Aylesbury Community	David Conville	New Shakespeare
	Arts Trust		Company
Malcolm Barry	University of London	Peter Conway	LB of Tower Hamlets
Robin Barson	Temba Theatre	Shirley Cooper	GLC
Nicholas Barter	Unicorn Theatre	J B Corbyn	NUPE
	for Children	Charles Corcoran	GLC Staff Association
P Batten	Sutton College of	David Cormack	NATTKE
	Liberal Arts	Graham Cowley	Half Moon Theatre
Laurence Baylis	GLAA	Michael Craxton	Hillingdon Arts
P Beasley	LB of Tower Hamlets		Association
Susan Beattie	Artsline	Antony Croghan	
C S K Benham	Old Vic Theatre	Paul Cronk	University College
David Bieda	Central London Youth		London
	Project	Simon Cutts	Coracle Press
Norman Binch	ILEA	Jeffery Daniels	Geffrye Museum
Dr Birchenough	ILEA	L E S Darby	Harrow Libraries
Lord Birkett	Director of Recreation	Nick Dartnell	Fimba Project
	and the Arts, GLC	Andrew Davies	Marx Memorial Library
Michael Boardman	LB of Hackney	Sue Davies	The Photographers
David M Boston	Horniman Museum		Gallery
Ian Bowater	LB of Newham	Alec Davison	Cockpit Arts Workshop
Sir Ashley Bramall	GLC Member	Carolyn Devine	NATTKE
Barbara Buckley	National Book League	Farrukh Dhondy	Black Theatre
Alice Brett	Island Arts Centre		Co-operative
Cncllr Mike Bright	LB of Lambeth	Rosalind Dodd	Women's Theatre
P L Bright	NUPE		Group
Janet Brinckley	GLC	Peter Dormer	Journalist
Vincent Burke	Society of West	Simon Dove	Institute of Indian
	End Theatre	Elaine Draper	Culture
Martin Burrows	Diorama Arts		D'oyly Carte Opera
Gordon Caleb	LB of Ealing	Wayne Drew	Company
John Carbery	London Association of		Hammersmith and
	Arts Centres		Fulham Arts

GLC
1981-1986

Alan Drury	Playwright and GLAA Drama Panel	Sue Hall	Fantasy Factory Video Ltd
John Dugger	Banner Arts Project	Griselda Hamilton-Bailey	Royal Academy of Arts
Peter Dunn	Artists Union	Cncllr Terry Hanafin	LB of Brent
Richard Dunn	GLAA	P W Harlock	Royal Shakespeare Company
Martin Dyke-Coomes	Covent Garden May Fayre	Illyd Harrington	Deputy Leader, GLC
Maurice Dunk	NUPE	Andy Harris	GLC Member
Julie Eaglen	Dancework	Brian Harris	GLAA
B R Eddison	Royal Borough of Kingston upon Thames	Jenny Harris	The Combination at the Albany Empire
Michael Elliott	National Theatre	Sammy Harris	London Performance Company
Joyce Epstein	GLC	Felicity Harvest	Free Form Arts Trust
Geoff Evans	Pentonville Gallery	Cncllr Mrs Joan Hatcher	LB of Bromley
Mrs Marjorie Farley	LB of Hillingdon	Leslie Head	Opera Viva
Simon Farl	Chats Palace	Max Hebditch	The Museum of London
Cncllr Alex Farrell	LB of Islington	Philip Hedley	Theatre Royal, Stratford E15
Miss Rose Fenton	London International Festival of Theatre	Steve Herman	Interface Pictures
Ray Few	GLC	Dudley Heslop	Afro Caribbean Arts, Crafts and Cultural Council
C H P C Field	LB of Greenwich	Robert Hewison	Writers Guild of Great Britain
John Field	London Festival Ballet	B Hills	Walworth and Aylesbury Community Arts Trust
Christopher Fifield	University College Opera	Ellis S Hillman	Hackney Adult Education Institute
Peter Finch	British Actors' Equity Association	Harvey Hinds	GLC Member
Jean Fisher	Matts Gallery	David Hinton	London Weekend Television
Alan Fluck	Youth and Music	Liz Hocking	Shelton Trust
Mrs Dorothy Follett	Standing Conference of London Arts Councils	Kate Hoey	LB of Hackney
Stanley J Follett	GLAA	Phil Holden	University College London
Pat Forster	The Theatres Trust	F T Hollocks	GLC Staff Association
B M Fournier	Campbell Hooper	Celia Holmes	GLC
Mrs Fournier	Campbell Hooper	Miss Thelma Holt	The Round House
Penny Francis	Puppet Centre Trust	Geoffrey Hodson	ILEA
L W Franklin	Manager, Sports and Entertainments, GLC	N Howard	GLC Member
Miss Y L V A French	London Tourist Board	Robin Howard	Contemporary Dance Trust Ltd
Anthony Freud	Sadler's Wells Theatre	John W Howes	LB of Waltham Forest
Brian Frost	London Entertains	Gabriel Ibarra	Multi-media Co-op
L Garrett	LB of Wandsworth	Madeleine Inglehearn	Companie of Dancers
N Gavron	Jacksons Lane Community Centre	Barry Jackson	Arts Council
Cncllr Lionel I Genn	LB of Enfield	A C Jacob	LB of Tower Hamlets
Patric Gilbert	Chairman, GLAA	John Jacob	GLC
H G Gilby	LB of Lambeth	Cncllr Mrs Anne Jardine	Royal Borough of Kensington and Chelsea
Pippa Gladhill	Chat's Palace	Lord Jenkins	Conference Chairman
Hazel Goldman	GLC	Maurice Jennings	Musicians Union
Ian Goodacre	Free Form	M D C Johnson	Handel Opera Society
Martin Goodrich	Assistant Director General, GLC	Derek Jones	LB of Richmond upon Thames
Mrs P Gordon	BBC TV	Desmond Jones	School of Mime
David Graham	Tower Theatre	Rosa Jones	The Factory
Roger Green	Kidsline	David Kanikianian	Iraqi Cultural Centre
Ann Griffiths	Association of Little Presses	Cncllr D. Kaplinsky	LB of Islington
Bill Griffiths	LB of Hammersmith and Fulham	Mrs G M Kay	GLC
Deborah Grubb	Cinema Action	Michael Kaye	Arts Director and General Administrator, GLC
Mr Guedes	Deputy Chairman, GLC		
Mrs Muriel Gumbel	The Bloomsbury Society		
Ian Hall			

Carolyn Keen	International Year of Disabled People	Mitch Mitchelson	Children's Theatre Company
Jude Kelly	Battersea Arts Centre	Stephen Midlane	Polka Children's Theatre
Kate Kelly	Greater London Association of Community Arts	James Miles	Camden Festival Centreprise
Owen Kelly	South Island Workshop	Jean Milloy	Kidslane
Carol Kenna	GLAA	David Minton	The Poetry Society
F C Kennerley	LB of Redbridge	Brian G Mitchell	Theatre Collection
Dermott Killip	Mediumwave	Joe Mitchenson	City of Westminster
Lord Kissin of Camden		Cncllr J G Mordue	GLC Member
Robin Klassnik	Matt's Gallery	Margaret Morgan	Musicians Union
Stewart Knight	Central London Youth Project	John Morton	Royal Opera House
John McWilliams	West London Media Workshop	Sir Claus Moser	GLAA
Bernard Kops	Writer in Residence, Hounslow	Jim Mulligan	St George's Theatre
C J Koster	Royal Borough of Kensington and Chelsea	George Murcell	Inter Action
Lamche	Cinema Action	Steve Murphy	The Actors Centre
Ian Lancaster	Gulbenkian Foundation Arts Council	Katherine Mutton	Bear Gardens Museum and Arts Centre
John Latham	Artists Placement Group	Jenny Naish	Almeida Theatre
Gale Law	Arts Council	Christopher Naylor	GLC Member
Mary Pat Leece	Four Corners	George Nicholson	The Stage
Loraine Leeson	GLAA	Anne Nugent	Brixton Community Arts Centre
Andrew Leigh	The Old Vic	Kevin O'Connor	LB of Hammersmith and Fulham
G C Levy	British Federation of Film Societies	Dick Ollin	Independent Film Makers Association
G A H Lewis	Director of Public Relations, GLC	Felicity Oppe	Association of Business Sponsorship of the Arts
R A C Lewis-Crosby	Barbican Centre	M A S Owen	Area Museums Service for South Eastern England
Mrs J Lightbown	GLC	Crispin Paine	Bush Theatre
Peter Lincoln	ILEA	Nicky Pallot	The Drill Hall
Shirley Linden	GLC	Julie Parker	LB of Havering
Ken Livingstone	Leader, GLC	D A Partridge	Churchill Theatre
Errol Lloyd	Minorities Arts Advisory Service	Phil Partridge	Centre of Indian Arts
Stephen Lobb	Greenwich Mural Workshop	Sukumar Pathak	Tower Theatre
Peter Longman	Crafts Council	John Paul	Controller of Operational Services, GLC
Alan R Lord	Lyric Theatre, Hammersmith	L E Peterken	Paddington Printshop
Bill McAlister	Institute of Contemporary Arts	John Phillips	Covent Garden
Mike McCart	GLC	Maggie Penhom	May Fayre
Terry McCarthy	Labour History Museum	Peter Plouviez	British Actors Equity Association
Maureen McCue	GLAA	Cncllr I M Potts	LB of Ealing
Sheila MacLeod	GLAA	David Powell	Inter Action
Colin Mabblerley	Theatre Collection	David Pratley	Arts Council
Raymond Mander	Theatre Collection	L J Prechner	British Federation of Film Societies
George Mann	London Orchestral Concert Board	Mrs M Preston	LB of Barking and Dagenham
Jenny Mann	Ballet Rambert	Alphie Pritchard	Oval House
Matt Matthews	EAST/Soapbox Children's Theatre Co-op	Richard Pulford	Arts Council
Patrick Boyd Maunsell	Theatre Centre	Jimi Rand	Lambeth Ensemble Theatre Company
Kenneth E May	LB of Lewisham	Jack Randall	Tavistock Rep Co (Tower Bridge)
Julia Meadows		David Rees	London Festival Ballet
Murray Melvin	Actors Centre	Iain Reid	GLAA
Karen Merkel	Free Form	Seona Reid	SHAPE
		Martin Newcastle	GLAA
		Lis Rhodes	GLAA

Gwyn Rhyddeich

Rupert Rhymes
Simon Ridley

Rob Ritchie

Luke Rittner

Roger Robinson
Di Robson
Rochfort
Fay Rodrigues

Mrs Marion Roe
Tania Rose
Ian Rowland-Hill

Anthony Royce

D A Ruddom
John Russell

Paul Rutishauser
Michael J Saich
J S Sandhu

Alan Sapper
Birenda Shankar
Madhan Sharma

Miss Atalia Shaw
Anthony Shelley
Loveday Shewell
Sue Shrapnel
Rosamund Shreeves

D Julian Silverman
J Simon
Anthony Smith
Pippa Smith
Roy Smith
Max Stafford-Clark
Alan Stanbridge
Anna Stapleton
Peter Stark
Steelband Association of Great Britain
Jenny Stein
John Stephens
Barbara Stevens

Seonaid Steward
Simon Stokes
M F Stonefrost

Clare Street

Sarah Strong

David Sulkin
P G J Summers

Monteverdi Choir
Orchestra Ltd
English National Opera
Museums and Galleries
Commission
English Stage Company
Royal Court
Theatre
Association for Business
Sponsorship of the Arts
The Labour Party
Monstrous Regiment
'Artery' Arts Magazine
Minorities' Arts
Advisory Service
GLC Member
GLAA
Writers Guild of
Great Britain
Own Theatre
Management
LB of Barnet
Society for
Cultural Relations
with the USSR
The Basement Project
LB Merton
Sri Guru Singh Sabha
(Sikh Temple)
ACTT
Centre of India Arts and
Asian Youth National
Association
Islington Bus Company
Abbey Opera
Whitechapel Art Gallery
Write First Time
Dancer in Residence —
Hounslow and
Director Momentum
Dance Company

NALGO
British Film Institute
Paddington Printshop
LB of Sutton
Royal Court Theatre
Almeida Theatre
Tricycle Theatre
GLAA
Riverside Studios
ILEA
Artists Placement
Group
Arts Admin
Bush Theatre
Comptroller of Finance,
GLC
Bill Allan and
Clare Street
Associates
Space Studios (Art
Services Grants Ltd)
Royal Court Theatre
Community Camden

M W R Symes
Elizabeth Taunt

Michael Tearle

Christine Thomas

David Tidball
Alan Tomkins
Sir John Tooley

Jenny Topper
Barry Totterdell
Chris Tranchell
Miss Gwen Tudge
Paul N Turner
Brian Vale

Richard Vaughan
Turesh Vedak
D C Venvell
Ms Parminder Viv

Michael Vyner
Ibrahim Wagh

Elizabeth Walker
R A Walker
Nicholas Wallis

S Wanamaker

John B Ward
John Ward

G Waterfield
Michael Blake Watkins
Bryan Watts
Anthony Weaver
Caroline Webb
A L Weil
G A Weiss

Liz Weston

Freddie Weyer
Penny Wheatcroft
Michael Wheeler
Dennis White
J L Whitty

Robert Whyte
Ms C A Wilcock

Mrs Imogen Wilde

David Wright

P W Wright

University of London
Hammersmith and
Fulham Arts
Department
Fairfield Halls LB of
Croydon
Wandsworth Arts
Resource Project
Waterloo Gallery
ILEA Cockpit Gallery
Royal Opera House
Covent Garden
Bush Theatre
LB of Brent
Arts Workshop
GLC
LB of Enfield
Standing Conference
London Arts
Council
Dance for Everyone
Mandeer Art Gallery
ILEA
Commonwealth
Institute
London Sinfonietta
Indian Artists
United Kingdom

Half Moon Theatre
International Festival of
Youth Orchestras
World Centre for
Shakespeare Studios
Ltd
Chairman, GLC
Association of First
Division Civil
Servants
Dulwich Picture Gallery
GLAA
LB of Southwark
LB of Islington
GLAA
Arts Day
London Festival Ballet
Trust Ltd
Covent Garden
Community Theatre
GLC Member
NALGO
GLC Member
Greenwich Festival
General and Municipal
Workers' Union
GLAA
Upstream Theatre
and Upstream
Children's Theatre
Office of Arts
and Libraries
National Youth Theatre
of Great Britain
GLC

Parminder Vir OBE BLACK & ETHNIC ARTS ARCHIVE
GLC
1981-1986

Working for London
archive.parmindervir.com



Theatre One, National Film Theatre
Friday, 27 November 1981

Conference Chairman: Lord Jenkins of Putney

Agenda

9.30-10.00 am	Reception Coffee on arrival
10.00 am	Conference opens
10.05-11.00 am	<i>First session</i> 'The role of the major national bodies and centres of excellence'
11.00-11.30 am	Coffee break
11.30 am-12.30 pm	<i>Second session</i> 'The role of the London Boroughs and regional arts associations'
12.30-2.00 pm	Lunch
2.00-3.45 pm	<i>Third session</i> 'Community involvement in the arts'
3.45-4.00 pm	Summing up by Lord Jenkins
4.00-4.30 pm	Tea

borough also provides the nearly full-time services of a shop manager who employs either actors from our evening shows or from outside.

The scheme effectively combines educational and theatre talents and is much enjoyed by the actors. Above all it certainly breaks down barriers about 'artists' and their jobs. Such barrier-breaking schemes would seem right for special support from the GLC.

A small final point. Could we all drop the term 'centres of excellence'? It creates barriers. The largest is not automatically the best and a tiny lunchtime theatre could be a centre of excellence.



The Ethnic Arts — cosmetic or reality?

by Vidya Anand and Suresh Gupta
India Welfare Society

The arts in London have been dominated by an essentially middle-class infra-structure for far too long. The countless arts organisations, especially the grant-aiding bodies, have failed to take into account that we are now no longer living in an English mono-cultural society. Over the last few decades London has become a cosmopolitan multi-cultural society embracing many faiths, ways of life, and histories which have little in common with the mainstream English/London culture that has dominated London for centuries.

The Arts Council, the GLC, the London Boroughs, in no way reflect these changes. A scattering of blacks, or Indians or Greek-Cypriots, on an assortment of odd committees as a token representation of ethnic minorities is just not good enough. In fact it could be argued that these cosmetic changes are worse than an open declaration of the real situation — which is that the arts and public life in London as a whole reflects a two-layered society — a white middle-class layer, taking decisions about the arts 'at the top', often acting as 'do-gooders' for ethnic arts — and a vast disenfranchised group of ethnic minorities who have no part in the decision-making processes.

We would like to put forward the notions that:

1. the ethnic minorities are directly represented on the Arts Council's grant-aiding bodies, ditto the GLC, the London Boroughs;
2. 'tokenism' is abandoned in favour of democratic representation at all levels in the arts world;
3. that a working party be set up from this conference taking Nasim Khan's excellent report as the starting point for a complete re-evaluation of the role of ethnic minorities in London's culture and how the present funding organisations can be made to reflect the real scene in London.



Statement

by David Aukin
Hampstead Theatre

Rather than comment generally on the Policy Statement, I thought it might be helpful to confine my remarks to one point which is not necessarily the most important, but arguably so.

It concerns racism and how the GLC through its Arts policy can try to combat it. Racism is, of course, the great evil, and the damage caused by the National Front and other lunatic organisations is known to us all. What we are slower to acknowledge and do little to combat is the racism which exists in that part of the population to which most of us here broadly belong.

So little is this racism acknowledged that, indeed, most of us who are guilty of it would deny it exists. No one raises the accusation of racism against the Guardian or the Observer or the BBC or Thames TV or London Weekend Television or the National Theatre or the RSC or Hampstead Theatre or the Royal Court or even the GLC itself. To my mind, the proof of the racism in these organisations is that the number of black people employed by them in positions of responsibility can be counted on the fingers of one hand. In effect, we are practising a form of apartheid in that a significant section of our population is excluded from positions of responsibility and power and this extends, sadly, to so-called liberal and left-wing organisations. We cannot properly combat the National Front when we ourselves are practising our own form of racism. The GLC could insist on (and where it cannot insist on can campaign for) the proper representation of black people in all the organisations it supports. At Hampstead Theatre we intend to put our own house in order by involving black people in our organisation at management and Board level and to extend our policy to include the production of a significant number of plays by black writers in our future activities. We urge others in London to do the same.



What fate black arts in Britain?

by Sebastian Clarke
Caribbean Cultural International

background
Context

Black arts creators exist in a curious vacuum vis-à-vis the manner in which black creativity is funded in this country. Wherever black creative expression has existed in this country it has been in the main controlled by white people. What does this mean? It means that the creative expression of black people, because they are a minority in this society, has not been allowed to develop and mature, both in terms of subject matter and aesthetically because the manner of their coming into being in the first place, funded by white arts institutions, has militated against any real expression of the reality of their condition.

It is axiomatic that most forms of creative expression becomes expensive when more than a few people are involved. For a person to create and express poetry is of little or no financial cost, but when three or four people combine as a group, the costs soar. Similarly, a theatrical production involving more than two people can be quite expensive. Thus the creators who can express themselves freely and without sponsorship has no alternative but to seek financial support from the legitimate arts institutions in this country. This is where the problem lies.

Background
black soc.

White people have had these institutions since the time when Britain was still an empire. Thus no consideration of blacks was in their minds when they thought of British arts funding. It was meant for white creators solely, and not black people. In other words, white British institutions reflected the mentality, not only of the British government, but of the masses of people in terms of its racism and prejudice. Consequently, with the mass immigration of black peoples after the second European War, and the destruction of British cities and the need for cheap labour, these institutions did not foresee that the black migrants would one day participate in British national life. Thus they have been left out from the beginning and no real consideration has been made of their presence.

White people sit on all the panels of these institutions. These institutions reflect, beyond their racist nature, a middle-class middle-of-the-road mentality. Most of the people who sit on these panels have no sense of history when judging or estimating the history and traditions from which black people spring. White middle-class considerations are thus made when presented with the specificity of the black creative experience. As a result, those black individuals and black institutions that have been funded reflected a European middle-class bias, ie, their social consciousness was imperialised and they were and are Eurocentric and do not reflect, like music which does not depend upon grants for its survival, the living experiences and proclivities of black people.

Essentially, then, because of this, a great number of black creators in the arts: painting, drama, dance, photography, etc, have had extra-ordinarily negative responses from white art institutions. That is because their pre-occupations have not been the same as that of the white middle-class. It is only, therefore, a certain type of black arts that have made it in this society. And this bias is naturally extended to the media who employ the same middle-class mindlessness. Judgements, because they are confronted with an aggressive and self-asserting reality, are impaired by this. The black creative artists are thus inhabiting a world of frustration and almost hopelessness because white institutions do not have a clue as to the nature of the creativity that confront them.

Wavy line

This is not, of course, the first time that these opinions have been expressed. Historically, when they have been expressed white institutions have responded by making overtures to those blacks who are not in touch, who are middle-class in taste, habit and function, and have no relationship with the escalating movement on the ground, and made them token representatives on their various panels. It is usually a sole representative. There are facts available to prove that these people, like some of the white panelists, put forward projects (and defend them) that they themselves have been involved in. And the result has always been failure.

That failure is characteristic has definitely added fuel to the perception that blacks will fail anyway. If money is given to real creative black projects, it is usually enough to fail or to refuse.

It is necessary that an independent Black Organization should be created and funded separately. With 80 million pounds being spent by the Arts Council, less than quarter of a million is spent on black projects. Yet black people constitute over two and a half million of the population. It is necessary that such an organization be formed so that some semblance of funds can reach those

creative movements that need them to survive and breathe. It should not be made up in the usual hand-picked manner. There should be consultative meetings amongst a number of community oriented Black projects to decide amongst themselves, realistically, how much money they need to fund existing situations. This must become a reality, otherwise there is no future for Black Arts in this country.

Reggae and Funk musics have contributed enormously to the revival of a flagging British pop industry by the injection of the specificity of their music cultural experiences. Britain, so long dead culturally, also needs this injection in the other arts areas. But perhaps the consideration that black people have natural rhythms and, thus, can only create music, precludes the possibility that the other arts can be meaningfully transformed by the stylistic innovations constantly being evolved by black arts creators.



A Nationwide Celebration of the Arts

by Al Weil
Arts Day

Great Britain's Arts are a glorious facet of the national achievement and are worthy of receiving wide recognition and a fair measure of national pride. This is the opinion of the organisations and individuals calling for the first-ever celebration of that achievement in the form of an Arts Day on 24 June 1982. They aim to increase the awareness of the Arts by turning the whole community into a showplace of the Arts around that date.

The movement for an Arts Day was officially launched on 24 June of this year by the President of the Royal Academy, Sir Hugh Casson, at the National Theatre. Since then, a steadily increasing number of organisations are making known their support of the proposal. The long list already includes: The Arts Councils of Great Britain, of Scotland and of Wales; the National Trust; the National Union of Teachers; the Musicians Union; the Royal Opera House; BAFTA; the Federation of British Artists; the National Book League; the Edinburgh Festival Society and numerous Community Arts groups. Also supporting Arts Day are: the TUC; the Commission for Racial Equality and a number of District and Borough Councils. The range of the functions performed by these organisations with more than 13 million members, makes Arts Day not only the biggest umbrella movement in the Arts ever attempted but also a vast peacetime rally around great achievements and worthwhile traditions. The British Actors Equity Association recently voted to petition The Queen for Her endorsement of Arts Day.

The Arts Day proposal was launched 130 years after the Great Exhibition of 1851. Britain then emerged as, 'The Workshop of the World'. The nation's Arts as a whole can be said to reflect the same ingenuity, initiative and enterprise which brought about that world leadership role in the Industrial Revolution. The Arts also reflect the moral leadership this nation can still give to the world. They reach across age, sex and race as well as humanity's other divides. The Arts Day celebration will hopefully demonstrate the Arts' capacity to unify in this era increasingly marked by confrontations.

The Arts Day movement was born around the artistry of Shakespeare and Turner. Their universally acclaimed achievements have inspired generations of artists and spectators alike. Although some centrally planned Arts Day events will celebrate their inspirational contributions next year, Arts Day is by no means restricted to activities around these two world famous individuals. On Arts Day the excitement and adventure of the Arts can be expressed in many forms and infinite variations. In fact, the success of the venture will largely depend on that native creative ingenuity which can make Arts Day become an event enjoyed by all the people and for the benefit of the nation.

To ensure that success, here is what you can do:

1. Have your organisation pass a resolution endorsing Arts Day.
2. Plan your Arts Day activities.
3. Notify the Arts Day Administrator of your endorsement and proposed activities.



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London and the Arts: random reflections

by Ian Hall
The Bloomsbury Society

The various points set forth in Tony Banks' document ('The GLC's Future Arts Policy — a Discussion Paper) are apt and timely. In enthusiastic endorsement of the sentiments expressed, I add the following thoughts for the consideration of the Conference:

1. The need for a full-scale Londoners' Festival (including the rich participation of the Ethnic Minorities) is urgent! So often Ethnic Art Groups feel excluded from the mainstream of cultural enterprise, and this proposed Festival would provide a firm incentive.
2. With the utmost alacrity, a Variety Theatre should be established and funded by the GLC. This would enable the aforesaid groups to have an on-going opportunity for exposure. It could also be the centre for visiting ethnic groups to this country (at least in London!), with a tapestry of events, not only for evening entertainments, but including 'educational' events for Schools and Colleges.
3. The increased (and more organised) involvement of professional artists in educational institutions is imperative. This would help to enliven and diversify curricula, and simultaneously alleviate the grave unemployment crisis among members of the artistic profession(s).
4. Finally, it surely will become necessary to appoint a number of cultural 'co-ordinators' who would liaise with members of the ethnic communities in the various sectors of London, and the central GLC Arts and Recreation Committee. In this respect, it may become necessary to re-define the role of the GLAA, and as suggested in the Policy Document, urgent moves must be made to liaise with the ILEA for the formation of a more efficient instrument in the development of the cultural potential of this multi-ethnic metropolis.



'Theatre ownership'

by The Theatres Trust

The Theatres Trust was set up in 1976 by Act of Parliament. Its brief is 'the better protection of theatres for the benefit of the nation'. Under the Act, it has powers (inter alia) to acquire theatre buildings by purchase, gift or bequest.

The Trust also has an important function under the Town and Country Planning General Development Order 1977 (England and Wales), since it must be consulted on any planning application affecting a theatre or the land on which a theatre stands. Generally, the Trustees oppose the loss of any theatre which has, or has recently had, theatrical use, and give support to the restoration of disused theatres where there is local feeling and effort to this end.

During the past two years they have opposed applications for interior re-development and change of use of the Whitehall Theatre, the Astoria (Charing Cross Road) and the Ilford Playhouse, among others.

In all these cases the application was rejected. However, a planning authority is not obliged to accept the Trustees' advice, and this is why they regard freehold ownership as a matter of extreme importance. The applicant may himself be the freeholder or, if the applicant is his lessee, the freeholder can give, or refuse, consent to any change.

Theatre freeholds should therefore be in the hands of people who value them as theatres and a public amenity, and not in the hands of those who merely regard them as a business asset.

The position of many London theatres is extremely precarious. Ownership of freeholds is diverse, ranging from the Crown to property developers. While most major London theatres are 'listed buildings' and enjoy the limited protection which this affords, several are not, and at least one well-known theatre in the heart of the West End is neither listed nor in a conservation area. Its present lease, like that of a number of other London theatres, is due to expire before the end of the century.

Theatres usually occupy excellent sites which would be more attractive, financially, for other purposes. Their protection, both in London's unique West End theatreland and in the suburbs (where many have been lost for re-development but some still survive) is a matter of public concern.

The Theatres Trust made a strong protest to the previous GLC when there was a suggestion that it might dispose of some theatre freeholds owned by the Council. Certain assurances were received from the (then) Deputy Leader, and the Trustees are pleased to note that the GLC's theatre freeholds is a question to which the present Council is giving its attention (paragraph 3(e) of the Discussion Statement).

The Trustees would like to be assured that, in the case of theatres owned by the GLC and let on long lease, a clause will be inserted forbidding the use of the building for other than theatrical purposes. In all cases of theatres owned by the Council, including those not now in theatrical use, the Trustees hope that the GLC will take the line that nothing will be permitted which would entail the loss of an existing theatre or prevent the return of a theatre building to full theatrical use. It will be recalled that the previous GLC allowed changes in the London Pavilion which will effectively prevent its restoration as a theatre.

As regards the extension of public involvement, some freeholds are already owned by the Crown or by local authorities. The Trustees draw attention to their own right to acquire theatres (already mentioned by the Save London's Theatres Campaign). The Trustees confirm that the Theatres Trust would be prepared to hold theatrical freeholds, if it was felt that the ownership would be better vested in the Trust rather than in the GLC.

It is understood that the 'Curtains!!!' Gazetteer of pre-1914 theatres, due for publication shortly, will contain an article which notes that the record of ownership by local authorities is uneven, and suggests that the Theatres Trust is the most appropriate body to own theatre freeholds on behalf of the public.

This would seem very ambitious in the light of the Trust's present financial position, but the Trustees would be ready to consider assuming this responsibility if the money could be found.

The Trustees would be pleased to discuss with the GLC, or any Borough Council, the most effective way in which the pattern of theatre ownership can evolve, with a view to improving the security of London theatres.



Working class artist

by Dudley Heslop
Afro Caribbean Arts, Crafts and Cultural Council

That this conference recognise that artistic creativity is not limited to the middle and upper classes but that a considerable part of Londons culture is created by working class artists at the community level.

Self taught artists

That working class artists have acquired their skills mainly through self tuition and are usually ineligible for admission to art college full-time courses because of their lack of academic qualifications, and therefore this conference recommends that MSC Training Opportunity Programmes be widened to include arts and crafts tuition for unemployed artists.

Unemployed artists

That the majority of working class artists face long term unemployment because their lack of formal academic qualifications prevents them getting both clerical and art teacher positions.

That this unemployment leads to pauperism which prevents these community artists realising their potential and limits their service to the community around them.

Unemployed community artists also face difficulties in purchasing out of their unemployment benefit, materials for the making and framing of their works of art.



A statement

by Michael Elliott
National Theatre

The National Theatre believes the discussion paper *The GLC's Future Arts Policy* of June 1981 to be a significant contribution to the debate on the role of the arts in the life of London and Londoners, and welcomes the opportunity to extend further the contribution the NT is already making to the artistic and community life of the capital.

1. Comments on the GLC's stated priorities

The Chairman of the GLC's Arts and Recreation Committee in his paper states that:

'We wish to give greater priority to arts policies which recognise:

- a. the need for community involvement of professional performers;
- b. the unemployment crisis in London;
- c. the need for closer links with the ILEA and Borough Councils;
- d. the multi-ethnic nature of London's culture'.

Re point (a): The NT's professional performers are already heavily involved with the community through the company's large audiences; and are reaching a large cross-section of the London community through the use of the NT building. Since 1976 when the building was opened the NT has had a consciously egalitarian approach with an open sales policy. There are no galas, no block bookings and season tickets for business houses, no commissionaires, few black ties and dinner jackets. Instead there are ticket schemes to benefit the young, the less well-off, the unemployed. Even the cheapest seats have an excellent view. The foyers are thronged in the early evening with people listening to free performances of music, or viewing the free exhibitions. This summer there was street theatre outside the NT every evening, free to all. Throughout the year the foyers and terraces are open to everyone all the time, with free exhibitions and displays, and are often used by over 3,000 people per day. More than 12,000 pupils from London schools come to the NT every year through special schemes, and over 40,000 children visited the NT last winter to see *Hiawatha*.

However, the NT is becoming increasingly concerned at the level to which ticket prices have had to be raised to compensate for the drop in the real value of grants, including the standstill on this year's GLC grant. The effect is to damage our low-price ticket schemes, and increasingly to put barriers in front of the financially disadvantaged.

The NT would like to discuss ways in which it could extend its activities in London outside the South Bank. The company has taken plays and other presentations to London community centres and would be happy to carry out an agreed programme of activity so that local communities are visited regularly. The programme would need to be funded and the NT would wish to be involved in the debate on the methods by which theatre can best be encouraged within the community.

There could be considerable advantages in using the NT to spearhead community work, for there is an organisational structure already in existence, and considerable expertise in community work among the directors and actors.

Re point (b): London's unemployment. The National Theatre itself is a significant employer with over 500 permanent employees, an acting company of 145 and part-time employment for a further 200 people. They are mainly Londoners.

Apart from direct employment, the NT also supports employment through its purchases of goods and services from many London suppliers. It is part of London's attraction as a tourist centre which in turn brings in money and employment.

Administrators are instructed to bias requirements towards the unemployed wherever possible, and particularly to unemployed school-leavers.

Re point (c): The position expressed in point (c) is totally accepted by the NT which has long-standing and close relations with the ILEA and the Borough Councils. Over 12,000 pupils from the ILEA and outer London boroughs attend the NT annually through visits it has organised. The

ticket price for these visits has been deliberately restrained through the last three price increases. Education officers from the ILEA and outer London boroughs attend the guest night of all main-house productions. The forthcoming appointment of an education officer will further strengthen these links and will undoubtedly promote increased activity within the London community (see Appendix).

The GLC's paper does not mention adult education, but here again the NT has developed a programme of lectures (in association with London University) and workshops, which will be expanded when the education officer joins us.

Re point (d): The mixture of staff employment at the NT certainly reflects the multi-ethnic nature of London's population. On the acting side, providing opportunities for black actors has not been easy because of the typical repertoire, but in the last few months we have made such an opportunity with *Measure for Measure* and *The Caretaker*.

We believe the NT's contribution to the London community is noteworthy, and we wish to make it clear that there is an active desire to expand that contribution, particularly with educational schemes and children's theatre. That expansion needs more cash, not less.

2. NT relationship with the GLC

While a straight swap arrangement between the GLC and the Arts Council would leave the NT's finances undamaged, the NT would be reluctant to see its links with the GLC, which go back many years, severed. There are a number of reasons for opposing such an action:

- i. Long-standing and close relationship with the GLC, and prior to that with LCC, who in 1945 gave fresh impetus to the National Theatre campaign by offering a site; and then in 1961 offered the sum needed to meet the balance of the cost of construction. Without these timely offers there can be little doubt there would be no National Theatre today.
- ii. Capital investment of £5.7m by the GLC in the NT building.
- iii. Physical and co-operative relationship with the GLC-run auditoria on the South Bank, eg present discussions on joint computer facilities.
- iv. It would affect the broad principle that central subsidy should be reinforced by proportionate local subsidy.
- v. The evidence that the majority of the NT audience is from London or outer London. The GLC's link with the NT links them in turn to its policy.
- vi. Continuing close relationships with ILEA and outer London boroughs' education officers.
- vii. The position of the NT as a London employer, tourist attraction, and a service to the London community.
- viii. The GLC is the NT's landlord.

The National Theatre Board consists of Ministerial appointees and three representatives of the GLC. The Arts Council has no representatives on the Board, although it sends one of its officers to each Board meeting as an assessor, as does the GLC. It is only the GLC group on the NT Board which represents a community interest and because of this their views on any matter concerning London carry particular weight. Were the GLC to cease representation they would have no say at all in the policy of this London-based operation.

3. 'Centres of Excellence'

We hope the useful and important debate which the GLC's paper has initiated, will not polarise into 'centres of excellence' versus street theatre. Both have a part to play in our cultural life.

'Centres of excellence', such as the NT, are there precisely to demonstrate what is possible with full artistic and financial resources. Excellence is not synonymous with elitism.

It is perhaps worth noting the relative strength of the theatre as a recreational facility: in the country as a whole 40 million theatre tickets are sold every year as opposed to 30 million football match attendances.

The answer to getting more direct participation in the work of the National Theatre by the majority of the people of London cannot be to shut down or disown the 'centres of excellence' but to find the causes of non-participation. The answers, we believe, are more likely to be found in education and cultural attitudes and less in financial disadvantage or opportunity. If this is the case then encouragement of the NT educational programme is even more vital.

Appendix

Summary of pricing/discount/marketing schemes aimed at London-based audiences

ILEA ticket scheme: Arrangement by which ILEA regularly buy tickets centrally for NT productions, and distribute them free to ILEA secondary schools. NT works in close co-operation with ILEA Drama Inspectorate, giving advance information on repertoire and guaranteeing availability of tickets at a price — currently £2.20 — much below advertised school discounts (currently £3.20 and £4.30).

Details: Over the 4½ years since the ILEA ticket scheme began, 27,000 tickets have been sold, an average of 6,000 per year. The price of tickets has been increased from £1 in 1976 to £2.20 in 1981; despite inflation, it has been possible to hold the ILEA's special price at about a quarter of the normal highest ticket price, and about half the normal schools' discount price; the price paid by ILEA has been held down for at least twelve months in each case, despite the increases in the NT's overall prices at approximately six-monthly intervals.

OLB ticket scheme: Similar to the above; involves 11 Outer London Boroughs. NT works in close co-operation with Drama Advisors; offers advance repertoire information and guaranteed sales of tickets at same reduced price — currently £2.20 — as for ILEA bookings. Allocations of tickets available on borough basis for distribution by OLB Education Departments to schools in their areas.

Details: In the year 1980-81, the NT sold to the 11 boroughs 6,610 tickets, at a total of £13,220

Other promotion: Apart from these regular and continuing links with the London educational community, the NT has offered and does offer a number of other one-off discounts and promotions. These have included:

Offer of tickets for *The Caretaker*, co-ordinated by County Hall, which enabled ILEA schools to bring pupils at a cost lower than the normal ILEA price (£1.50 instead of £2.20); also offered to London drama schools.

Offer of tickets for *Measure for Measure* at the Standby price (but available in advance) to Community and Race Relations Advisers in London Boroughs, and to Outer London Borough and ILEA Multi-Ethnic Educational Advisers.

A specially arranged discount on tickets for *Amadeus* at Her Majesty's for ILEA drama and music students, guaranteeing tickets sold in advance of the opening of booking to the general public.

Half-price tickets for John Russell Brown's Saturday workshops in 1980 were offered to Outer London Borough Drama Advisers (an extra event, in addition to the OLB ticket scheme).

Tickets for *Hiawatha* were sold — again in advance of the opening of booking to the public or NT mailing list members — to ILEA for the first three performances in November 1980 at the special party rate.

Most special ticket offers — eg reduced price tickets for *Man and Superman* and *A Month in the Country* — are made first to ILEA and OLB schools and colleges, as are offers of tickets for workshops (eg on *Galileo* in September 1981, *As You Like It* in 1980) and other specially arranged sessions.

Information is regularly circulated to London Borough Arts Associations and special reduced price ticket offers have been made through them in the past.

Workshops have been arranged in conjunction with the ILEA's Curtain Theatre on NT productions of: *The Double Dealer*, *Othello*, *The Life of Galileo*, *The Cherry Orchard*, *As You Like It*.

London schools are regularly offered reduced price NT posters, tours of the NT building and background notes on productions (which are also available to other schools throughout the country). The ILEA provides regular feedback to the NT (by means of written reports from teachers and pupils) on productions seen here.

The NT co-operated with the ILEA TV on a video project — *Everything Changes* — which was written by an NT actor and involved Bill Bryden and six other NT actors in its production.

The London Borough of Islington is organising a week-long summer programme for children which is based on work by six NT actors and will have an audience of about 300 children.

Miscellaneous involvement includes the offer of complimentary tickets to children's homes via London Borough Social Services Departments; preparation of careers talks and talks from direc-

tors, actors and technical staff for schools and groups; London University Extra-Mural Department lectures on productions in the NT repertoire.

During the 1980 *Schools on the South Bank* week, six performances were given in the Cottesloe by ILEA pupils, attended by over 1,200 people, predominantly school-children from the London area.



For a multi-racial Cultural Centre

by Gabriel Ibarra
Proposer of the suggestion to set up a GLC
Multi-Media Co-op

1. Art and culture for the privileged minority

The present panorama offered by the London arts is far from satisfying the artistic, cultural and communication needs of the population as a whole.

a. Only the privileged minorities benefit from the so-called 'centres of excellence'. The majority of GLC residents does not find representation or participation in them. And, even so, it is this same majority who finances these centres from the rates. It can be said that art in London is subsidised by the majority in the service of a cultural and economic elite.

b. London is populated by a multi-racial society, which is therefore multi-cultural, but the cultural and artistic expression of ethnic minorities occurs outside the centres of decision in the field of the arts and means of communication; the activity of those centres does not take into account the needs and interests of cultural and ethnic minorities; co-incidentally, large sectors of the population — the unemployed, youth, women etc — have disproportionately little say in the artistic and cultural field. There is an almost complete divorce between the need for access to culture of large areas of the population and its satisfaction.

c. Policy followed by successive GLCs has not been aimed at offering the majority of residents economically accessible art. To the contrary, the accent has been on financing centres of excellence and artistic enterprise which most of us find prohibitively expensive to attend.

2. Local community art is not enough

On a local scale, thanks to the dedication of groups and individuals involved in community arts and the organised ethnic minorities, a minimal alternative is offered to the centres of excellence. Nevertheless, these expressions, directly related to the need to communicate of their participants, have not made much of an inroad so far on the over-riding system. (Grants made to community art are often of a safety-valve nature — to protect the system in the long run?)

a. A true alternative to art for the privileged minority cannot be local community art, by and for localised social groups. Only cultural-artistic harmonisation and interchange can produce this alternative: art in which the contribution of minorities and community groups — which form the majority in society as a whole — serve to enrich the cultural environment of everyone.

b. There is no contradiction between 'ethnic' art and art in general, nor can there be one, just as there is no contradiction between 'minority, ethnic' art and majority art. The suggestion that there is emanates from those wishing to give credibility to the policy of maintaining 'excellent' art for a privileged minority.

The artistic and cultural activities of a community, carried on as a local service, should be seen as a constituent part, not an exclusive, and even less so, excluding, part, of art at the service of the community as a whole.

3. For a multi-racial cultural centre

The GLC should facilitate the creation of an inter-community cultural centre. This centre would make possible the integration and interchange of contributions from different cultures, encouraging the development of art in our multi-racial society.

a. A centre of this type could act as a catalyst in the process of different groups and communities drawing together; it would be offered as a place where artistic experience could be not only interchanged, but also generalised at its best level; it would serve the common understanding of specific problems and demonstrate the potential artistic richness of a multi-racial society; and finally, a centre of this type would permit professionals wishing to put their skills at the service of the community to prove their worth in this chosen field by providing them with a showcase, and with that, the chance of a livelihood. (At present most such professionals find little or no paid employment in the field, their contribution is limited to what they can give voluntarily and much community work becomes unnecessarily amateurish in these circumstances).

b. It is evident that such a centre would serve not just one or other community, but all communities as a whole. It would therefore have to be geographically central and sufficiently large to make adequate provision for the demands made on it. As well as being a centre of cultural diffusion and exhibition, it would also organise activities, requiring for this both exhibition halls, theatre, cinema and video facilities and workshops and rehearsal rooms.

The activities of this centre would not come into conflict with the existence, on a local scale in the Boroughs, of similar facilities. Rather, by offering exhibition space and a meeting place, it would increase the effectiveness and span of worthwhile local initiative.

c. The organisation and working of the centre would have to be democratic, with the balanced representation of community groups using it, professionals working with them and GLC and Borough councillors. Financing could be the responsibility largely of the GLC with some assistance from the Boroughs, accompanied by private sponsorship sought for specific projects. The eventual aim should be partial self-sufficiency from low-pegged admission charges to the general public and investment in ventures intended to reap profits, produced to high standards and of interest to commercial buyers (for example, video recordings and films suitable for Fourth Channel transmission).

d. The centre should organise a pressure group for the extension of the TV viewing time statutorily available to community work and the ideas and views of community groups and workers.



Statement on 'The GLC's Future Arts Policy — A Discussion Paper'

by Sue Hall and John Hopkins
Fantasy Factory Video Ltd.

We support the following points from the GLC's Discussion Paper.

3. 'We wish to give greater priority to Arts Policies which recognise:

- a. the need for community involvement of professional performers;
- b. the unemployment crisis in London;
- c. the need for closer links with the ILEA and Borough Councils;
- d. the multi-ethnic nature of London's culture.'

As to how to carry this out; we feel efforts should start with support, encouragement and publicity for existing Community Arts initiatives and then concentrate on publicising availability of funds and support structures for self-proposed community initiatives (rather than foisting on communities initiatives they may not welcome).

Initiatives from *Community of Interest* should also be encouraged even though they may be London-wide rather than local. These are not just ethnic groups but include a large part of the voluntary organisation sector, hobby groups, other marginal groups, women etc.

4. 'Centres of Excellence'

We have no comment to make about these.

5. 'The GLC to cease contribution to the National Theatre and English National Opera which the Arts Council should wholly fund. In exchange the GLC should take over entire responsibility for the London Festival Ballet and assume the present functions of the Greater London Arts Association.'

We welcome this proposal with the following qualifications:

What would be the position of small organisations like Fantasy Factory Video (ourselves) which are mainly regional in character but partly national and have been supported by the Arts Council for years and also partly by GLAA. Would the GLC fund us together with the AC? Seek to take us over? or leave us to the AC? If taking us over would the GLC seek to restrict our activities which presently have national and international benefit to simply serving the London Region?

How these questions would be answered in practice would obviously greatly affect our generally favourable view of the above proposition, for instance if the GLC would take over our funding from the AC willy nilly and then proceed to restrict our activities, we would obviously be against such a proposal.

Again, with reference to 6 in the discussion paper, if the democratically elected Arts and Recreation Committee would no longer decide the level of a particular grant from an organisation applying, who would decide?

It would, for instance, be quite unacceptable eg to most arts organisations, certainly to ourselves, that these decisions be taken by one or two officers. Would specialist Arts Panels be set up to advise the Arts and Recreation Committee and its officers in making such decisions?

Again a change in Arts Funding which would result in a more autocratic and less democratic decision-making process on grants than at present would be something we would feel it necessary to oppose, therefore further clarification is needed.



Regional Provision for the Arts

by Pat Abraham
Greater London Arts Association

1. GLAA welcomes the opportunity for all parties to participate in discussions with the aim of formulating cohesive and complementary policies for all arts funding bodies in London.

Fundamentally, the Association welcomes the intention outlined in the discussion paper 'to give greater priority to arts policies which recognise:

- a. the need for community involvement of professional performers/artists including community artists;
- b. the unemployment crisis in London;
- c. the need for close links with ILEA and borough councils;
- d. the multi-ethnic nature of London's culture.'

The question to which we should address ourselves must be *to identify the best means of operation to service these priorities.*

2. Before considering that question in detail, the Association wishes to place on record its concern that the initial discussion paper has been recirculated. While recognising that that paper was prepared to stimulate discussion in the period prior to this conference, we fear this may have reactivated issues which we thought had been discarded. Specifically, the suggestion that the GLC should 'assume the present functions of the Greater London Arts Association' and 'take over the role currently performed by GLAA'; following discussion by the GLC Arts and Recreation Committee in July we had been under the impression that further discussion was to revolve around a possible realignment of relationships and responsibilities for areas of work and their consequent funding and not around a fundamental change in existing bodies. We must however now restate our belief in the vital importance of an independent and autonomous Association, that is able to call on many hundreds of expert advisers, and offers an element of stability not subject to electoral cycles and the consequent party political pressures. Further, the health of the arts must benefit from a plurality of funding which will provide some continuity for recipients should any one funding body be unable to provide such stability.

If we assume the existence of the independent Association alongside the other three partners (GLC; Boroughs and ACGB) we must turn *to examine what strengths each has to offer in the pursuit of developing and improving the provision of the arts throughout Greater London.*

3. The Association would welcome the GLC's involvement and support in many areas of work which have hitherto been the concern of GLAA and the Boroughs. Such activities could be gathered under the prime objective of increasing (indeed, in some areas introducing) *the provision of professional arts activities and awareness and participation at community levels.* Notes at Annex 1 serve to exemplify the wide range of activities undertaken by GLAA which fall within the provision of 'arts in the community'. It would appear that the areas of activity being welcomed increasingly by the GLC would all conform to this objective. We believe it is important to point out that on the basis of this interpretation we prefer the all embracing term of 'arts in the community' to the term, apparently adopted within the GLC, of 'community arts': this latter term is generally accepted as applying to a particular approach to activities which we regard as but one part of a broader range of activities and but one means of fulfilling the broader objective. Attached at Annex 2 is a further definition of 'community arts' which may help to clarify this point.

4. With the identification of this prime objective we have examined the practical implication of the dispersal of funds by several funding bodies. All concerned in these discussions must ultimately wish to see the maximum possible resources directed towards the arts and, to this end, we seek to avoid any proposals which risk the creation of further administrative costs in the course of dispersing funds. We believe that the challenge is to find *the best means of utilising existing resources, procedures and expertise;* we put forward the following outline proposals for further consideration and, if accepted in principle, detailed discussion.

- a. *The range and depth of expertise within the Association should be utilised as an integral part of the assessment machinery for applications under consideration by the GLC.*

The Association has considerable experience of applications in all art forms of many scales and purposes: guidelines exist and procedures for monitoring and assessing are already established. The Association has specialist officers dealing with each art form, and advisory panels consisting of people with a wide range of knowledge and experience.

This could be achieved by the establishment of a joint grants advisory group composed of representatives from GLC and GLAA: this advisory group could consider all applications to the GLC and then produce a report and recommendations for consideration by the full Arts and Recreation Committee.

b. The experience and knowledge within the Association could also serve *to advise and assist the GLC in the planning and organisation of direct promotions*: this might include the one day festival type activities as well as the development of any schemes aimed at widening the audience for existing activities (eg the South Bank Concert Halls).

c. There are areas of work already supported by the Association where we feel the creation of a further administrative machine would be hard to justify. In such cases *the Association could on behalf of the GLC administer substantial additional funds within our existing systems*.

These are areas of work where GLAA already works in the closest co-operation with the Boroughs, and the potential success of such activities remains crucially dependent upon the provision of local support (both in terms of specific funding and back-up services and resources). The regular and frequent contact between the Association and individual Boroughs is seen as essential in this respect.

We would urge that if the GLC were to consider supporting these activities it should be via the provision of additional funds to GLAA. Such areas of work in various art forms might include: community bookshops, community touring of the performing arts, fellowship or residency schemes, and provision of murals and other works of art for public placement. In such a way the GLC would be able to consider underlying principles and policies and decide to devote a given sum of money to any specified area of activity, without the need to establish new procedures for the implementation.

5. If the above practical proposals were to be adopted they would need to be placed in *the wider context of an agreed framework involving the four major partners concerned with arts funding in London* (GLAA; GLC; London Boroughs; and ACGB). It would therefore be necessary to develop a forum for policy discussions. We would see a need for two stages of such discussions:

- a. at an initial stage to formulate a broad framework between all four parties; and
- b. when areas of co-operation have been agreed the need for a continuing regular (albeit infrequent) forum to monitor the detailed implementation. We suggest that this needs:
 - i. a forum at member level (consisting of representatives of each of the appropriate bodies);
 - ii. a more informal body consisting of officers of the above bodies.

6. In presenting these suggestions the Association acknowledges the vital contribution that the GLC already makes to the arts in London, but recognises the potential for a significantly increased impact by such a major authority. We are encouraged by the priorities which are emerging in an area where, working often alone and always with insufficient resources, the Association has all too often only touched the tip of the iceberg.

We welcome and applaud the GLC's move in opening many of these matters to a wider debate; the critical issues facing society provide a timely opportunity to reaffirm the central importance of all the arts in all aspects of our thinking. Success in this will depend upon a broader approach, broader objectives and more flexible criteria. GLAA hopes and believes that it can contribute to the achievement of these goals and looks with confidence and enthusiasm to being a major part of a positive and constructive development.

Arts in the Community

Annex 1

The following serve to exemplify the range of activities undertaken by GLAA, all of which fall within the provision of arts in the community:

a. *Availability of the Arts*: Over the years we have encouraged a wide range of touring within local communities. Support has been directed to varying approaches, relevant to the different cultural needs of Londoners bearing in mind that London is now one of the most culturally and racially mixed populations in Western Europe. By the funding of companies to perform in a broad spectrum of venues throughout Greater London the Association has attempted to make these arts accessible to as many communities as possible. These would include drama companies in trade union clubs or women's centres, dance companies in community centres and jazz groups in an increasing

number of pub venues. In the non-performing arts increased availability must take a different route: in literature we have encouraged the emergence of community bookshops with their related activities such as readings and publishing projects; as a result of murals, sculpture parks and picture loan schemes, the visual arts have been drawn, from being solely gallery orientated, into the community at large.

b. *Awareness, participation and interchange:* We have already referred to the role community arts has to play in the fulfillment of this objective, eg printshops; mural, video and multi-media workshops and festivals where the overall consideration is the involvement of both artists and local people in the creative production. The Association also initiates and supports residencies and fellowships (operated in Dance, Film and Video, Literature, Music and Visual Arts) which aim to develop an awareness of the art form and stimulate participation through workshops and classes within the community. The presence of a professional artist is a prime way of 'demystifying' an art form; the artists' advice and encouragement is a major contribution to the development of self-critical creativity. The Association is aware of the vital role it has to play in arts education, and works closely with all education authorities in the region.

c. *Resource Centres and Venues:* Through the network of arts centres based in the various communities, provision is made for a wide range of cultural opportunities both for those communities and within those communities. These opportunities involve a programme which mixes presentations with workshops, a serious commitment to more than one art form and a policy of working with particular communities both in the arts and related fields. Such centres serve as natural and sympathetic meeting places for young people and ethnic minorities, for the mix of amateur and professional arts, and as a resource facility for an area, providing a flexible and cost effective method of responding to the creative leisure needs of any community.

In the case of single art forms the Association supports several independent film-workshops which in addition to providing resource and advice centres mount programmes of film-making workshops as well as running exhibition programmes; community bookshops may also be regarded as resource centres for literary activities.

The areas of activity outlined above are all either overlapping or complementary and are directed towards an increased artistic awareness for all Londoners, which may result from spectator appreciation or individual participation.

Community Arts

Annex 2

Definition used when Assessing Applications for Funding by the Community Arts Panel

The term 'community arts' does not refer to any specific activity or group of activities; rather it defines an approach to creative activity, embracing many kinds of events and a wide range of media.

The approach used in community arts enjoins both artists and local people within their various communities to use appropriate art forms as a means to communication and expression; in a way that critically uses and develops traditional art forms, adapting them to present day needs and developing new forms. Frequently the approach used involves people on a collective basis, encouraging the use of a collective statement but not neglecting individual development or the need for individual expression.

Community arts cannot be imposed upon people, however well meaning that imposition may be, nor be organised centrally, and presented to people for assent. Rather the aim is to involve local people or communities of interest; to be organised with them at every stage of the activity's development; and reflect local needs, the direction of the activity being shaped by the development of those needs.

Community arts proposes the use of art to effect social change and affect social policies, and encompasses the expression of political action, effecting environmental change and developing the understanding and use of established systems of communication and change. It also uses art forms to enjoy and develop people's particular cultural heritages.

Community arts activities tend to operate in areas of deprivation, using 'deprivation' to include financial, cultural, environmental or educational deprivation.

In assessing applicants who approach the Association under the umbrella of Community Arts the Community Arts Advisory Panel follow an extensive assessment process designed to identify whether or not and to what extent the applicants fulfill the above definition of community arts.



The relevance of the Soviet experience to the debate on London and the Arts

by John Russell

Society for Cultural Relations with the USSR

One of the effects of inflation (with its rising postage, telephone and, especially, transport costs) on small, voluntary organisations such as ours is that we are forced to concentrate our events and activities more and more in the locality in which we are situated (in our case Greater London). Although such a trend is detrimental to the rest of the country, London benefits in that we are able to operate better at the community level. Among our activities are a free lecturing service on any aspect of Soviet life and culture for schools and community organisations and the provision of parcels of free material (postage refundable) on specialised or general topics relating to the USSR. Our experience, accumulated not only through our lecture tours, but also through our daily correspondence, leads us to conclude that:

- a. the almost universal ignorance of life and culture in the USSR represents, quite irrespective of one's political views, a deficiency in public education that could and ought to be remedied;
- b. at all levels of community involvement in the arts there is much to be learned from studying the Soviet experience in this sphere.

On the question of point a, I feel that our Society can play a major and useful role in public education, given the appropriate publicity, public confidence and backing. On point b prejudice has led to an unwarranted concentration on the negative aspects of this experience to the exclusion of positive. (A useful parallel is the relevance of the Soviet system of urban transport to the debate on transport in London — after all London Transport gave the Soviet planners much useful advice when they were building their Underground system in Moscow.)

The debate is set to discuss such issues as 'the need for community involvement of professional performers' and 'a study of possible ticket allocations to schools, working clubs etc'. Here the Soviet experience would prove invaluable. Some may laugh at the prospect of the London Symphony Orchestra giving a concert at the Ford Motor Works or at any other major industrial enterprise. However, I am sure that with the right programmes such events would prove immensely successful, giving those that pay through their rates to support London's great cultural institutions a feeling of getting something tangible back in return, and the performers the awareness that they are contributing to the leisure and enjoyment of the community as a whole.

This, of course, applies not only to the 'centres of excellence'. In trying to develop contacts, dialogues and understanding at all levels between Britain and the Soviet Union, the Society for Cultural Relations places much emphasis in promoting less-established community-based companies and activities. Thus, in September of this year we broke a seven-year spell, during which no British theatre had performed in the USSR, by taking the young and experimental Brighton Theatre there with 'Brothers Karamazov' (now running at London's Fortune Theatre). The goodwill and enthusiasm generated by this tour led not only to direct contacts between British and Soviet 'fringe' theatres, but also to the possibility of repeating such tours annually and inviting a leading Soviet experimental theatre to participate in the 1983 London International Festival of Theatre. This kind of exchange can be attempted in all forms of the performing and visual arts with the same mutually-beneficial effects. Similarly, our publication *Anglo-Soviet Journal* seeks to keep British readers informed on aspects of Soviet life while high-lighting for our Soviet readers important, but not always well-known features of our own cultural life (recent issues have featured John Lennon, the Battersea Mural and the Polka Children's Theatre).

Nowhere is this work of providing information and promoting understanding more important than among the younger generation. Here again the Soviet experience has more than a little relevance to our debate. The success of the Children's Art Museum in Armenia or the sheer number of children's theatres, circuses etc in the USSR are just examples. Or how about a get-together between Soviet and British youngsters to examine each other's perceptions of the problems of contemporary inner city life?

If we are to be sincere in our attempts to improve the links between London's community and the arts, then we are duty bound to examine all the available evidence. The Society for Cultural Relations with the USSR will endeavour to make a positive contribution to the success of this Conference by providing such information as delegates may require on the Soviet experience.





GLC music policy — some suggestions

by Julian Silverman

The Arts and Recreation Committee's report is the most hopeful sign yet for a healthy future for the arts, in my opinion.

Here are some of its possible implications as far as music is concerned:

Orchestras

The well-known 'crisis', by which four orchestras 'compete' to provide virtually identical programmes with all but identical — and very expensive — 'stars' is more a feature of the general economic crisis than the result of falling demand. The GLC should make representations to its partner in the London Orchestral Concerts Board: the Arts Council, to ensure that funds go towards musical purposes (just as research grants are supposed to go to help to solve stated problems) rather than to institutions as such. In so far as symphony concerts have to be 'museums' they could be livelier ones. Eg there are, say, 35 Mozart and nearly 100 Haydn symphonies which are never performed — not to mention whole epochs which are barely represented and hardly a single contemporary work apart from a few funded by special grants. Support should be given to facilitate players' getting together in various groupings to perform in the localities or on the South Bank etc.

The long-term aim should be the creation of a pool of players, paid a retainer in return for performing and teaching in schools, in the localities etc, with extra funds available for particular worthwhile projects. This need not necessarily cost more than at present, but it would make for more flexibility. There should be a scale of maximum as well as minimum fees wherever public money is involved.

Opera

Neither the two big opera houses nor many of the smaller companies are playing any significant part in creating or rediscovering music-theatre as a dramatically and musically convincing art form. Once again, the 'star' system, by which some individuals can be paid as much as the combined orchestra, does not even do justice to the taste of 19th century Italian villagers (the main repertory), let alone to an audience which appreciates quite sophisticated TV dramas and documentaries.

The GLC should look at the possibility of founding a modest company which could perform some of the amazing smaller scale operas of the earlier Baroque, the thousands of witty and relevant ballad operas etc and, especially, to commission appropriate new works using a greater variety of singing techniques, more intelligent plots etc.

GLAA

This organisation has done much good work — and some of the above suggestions could be linked to schemes like their 'London Music Circuit', but there is, obviously, a lot to be gained by taking up these schemes as part of a general policy, with adequate resources and proper accountability.

In particular, their idea of community composers-in-residence should be taken up and much extended. Every Borough or locality should have a resident group of musicians/composers — part-time in the first instance, if necessary — to perform, run workshops, encourage enthusiasts, help out with choirs and orchestras at community-centres, in schools etc. Even without GLAA, there are already a number of private and public organisations which put money into the hands of selected individual composers to produce 'marketable products'. What is needed is the idea of 'bases' with public participation, where composers can — and are expected to — explain their work and can gain 'feedback' After all, most 'real' music (as opposed to 'new' music) was created in similar circumstances. These groups should be able and prepared to play all possible kinds of music, and there should be groups performing 'ethnic' music of all kinds.

The reconstituted GLAA-equivalent could be run by its members — local 'branches' themselves undertaking low-cost events and electing bodies to decide on more ambitious ones. Perhaps the GLC would be in a position to help provide them with a centre with practice facilities, workshops for instrument-makers, facilities for duplicating music, a tape- (cassette) recording service etc so as to provide composers with the means to disseminate their work. There could be links with the ILEA

What about
reggae
Asia music
JPS

Partnership
GLC
1981-1986
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BLACK & ETHNIC ARTS ARCHIVE

Music Centre — in both directions (eg help given to schools arranging pieces for their instrumental forces etc and approaches could be made to collaborate with the British Music Information Centre on storing tapes and scores).

Music Colleges

It should be the GLC's aim to incorporate the music colleges into the ILEA — to see that students are brought in on the basis of their potential for contributing creatively to a changing musical scene, that the curriculum encourages them to develop their musical imagination and that staff positions are advertised, and new staff chosen on the same basis. If the colleges were suitably reorganised, music-courses of all sorts could be made available to many more students than at present, and they could serve the interests of musical development much better. Something should be done about the Associated Board, a highly profitable, unaccountable body belonging to the 'Royal' music schools: the biggest single obstacle to improvements in music teaching methods.

GLC initiatives in performing, promoting, publishing and recording — however modest — would be invaluable in counter-balancing the enormous influence of private interests of one kind and another — and they need not lose money. In the first instance, it is just a question of allowing access to a photocopier, recording equipment etc.

A Centre

For these activities could reach out, sending people out to discover the startling music created by Greek, Turkish, Ukrainian, Chinese and many other 'ethnic' musicians — to convince them that there were others interested in their music, and that they could come and play without having to be scared of vast audiences. The centre could also act as a base from which musicians would go out to parks, railway stations, shopping centres (?) etc — not only traditional buskers (but them too!), but early and new — music groups. There is a place, in particular, for environmental electronic music, which can be very stirring and attractive. Makers and designers of old and new instruments could show visitors what they were up to, work in collaboration with schools etc. The building need not be new or purpose-built.



London's visitors and the Arts

by Mary Baker
London Tourist Board

Introduction

Tourism is one of London's most important industries. In 1980 visitor expenditure in the capital totalled £2,175m. This represents 8 per cent of London's gross domestic product and the equivalent of 250,000 full-time jobs. The recession has affected the tourist industry world-wide, yet the industry is proving remarkably resilient in London. The estimated visitor figures for 1981 are 7.6m overseas and 12m domestic visitors. (1980 8.2m and 13m respectively.)

Why visitors come to London

Approximately half of all visitors to London come just for a holiday; others come to visit friends and relatives, attend educational courses, do business in London, attend conferences and exhibitions. Fifty per cent are on a repeat visit — a measure of visitor satisfaction. One third of overseas visitors are under 25 — an indication of London's appeal to the youth market.

Visitors and the arts

Visitors on holiday come for London's history, pageantry, traditions and cultural attractions. Most of those here for other reasons also take advantage of the arts in London.

In a recent survey overseas visitors were asked how they would spend an evening in London; this was the result: theatre — 45%; cinema — 30%; television — 29%; disco — 14%; classical music concert — 12%; pop/rock concert — 12%; jazz or folk club — 10%; opera and ballet — 9%. North American visitors are most likely to go to the theatre, while younger European visitors are particularly interested in music. (London Overseas Visitors Survey 1980.)

Information on the domestic visitor market also shows that live entertainment generally and the theatre in particular are major attractions in London.

How LTB supports the arts

LTB assists tour operators and conference organisers in planning their London programmes which usually include a visit to the theatre. LTB also provides information on the arts for individual visitors through its four tourist information centres and telephone information service. At Victoria Station tourist information centre, tickets are also booked for theatres, concert halls and special events. LTB also acts as an information exchange for Londoners. A variety of organisations from community based arts centres to national bodies feed their events information through LTB. This is disseminated through publications and the media as well as directly to Londoners at tourist information centres.

LTB promotions and the arts

LTB works closely with arts organisations in London. The Society of West End Theatre is represented on LTB's Council and regular contact is maintained with the Greater London Arts Association, Society of London Arts Publicists and the Inter-Museum PR Group.

In recognition of the arts as a major attraction for overseas visitors, the British Tourist Authority has invited British artists to participate in overseas promotions for many years. This Spring the LTB is organising a joint promotional tour of the provinces with the Society of West End Theatre and others. A Workshop for tour operators and London theatre managements is also planned for January.

LTB is able to give limited financial assistance to new ventures, such as the London Mime Festival and London International Festival of Theatre. Specific advice on promotional activities has also been given in the past year to the Regent's Park Open Air Theatre, the Old Vic, St George's Theatre, National Theatre, Sadlers Wells, the Battersea Arts Centre and the Barbican Arts Centre.

The relationship between the arts and the tourist industry

London's rich cultural life is a major attraction for visitors from overseas and from the rest of Britain. Most of them take advantage of these attractions and their expenditure in this area helps to ensure a continued variety for the benefit of Londoners. More visitors come to London during the summer months and help to support the theatre at a time when Londoners frequent the theatre less often. This helps to ensure regular employment in this sector.

Promoting local festivals

London already has a number of festivals on specific subjects such as the film and dance festivals of this autumn, and others based on local areas such as the Greenwich Festival, the City of London Festival and the Notting Hill Carnival, which give residents and workers in an area the opportunity to enjoy a variety of cultural events.

LTB already publicises these festivals to Londoners generally and to visitors. But much more could be done in achieving greater recognition and attendances at these and other such events (eg the Camden and Richmond festivals) with earlier planning and more advance information for the industry to work on.

LTB has also proposed a London theatre festival to focus attention on London's theatres across the whole spectrum, the commercial and subsidised West End theatres and the fringe.

Conclusion

London has more cultural variety than any other city in the world. It is the range and richness which attract visitors and in turn serve to maintain the variety. The centres of excellence are important in giving London international appeal. They are the pinnacles of the broad range of entertainment visitors come here to enjoy. But the local festivals, fringe theatres and community arts centres nourish and support this excellence and allow younger people and those less well off to enjoy the benefit of the arts. It is our aim to continue to support and promote this broad range of entertainment available in London.



'Breaking Barriers'

**by Philip Hedley and Ian Bowater
Theatre Royal Stratford East**

To start from the particular. Our theatre provides a service paid for by taxes and rates and our customers, just as the local swimming pool or library does.

We are a community theatre which we take to mean providing products for the many different communities which are in our natural catchment area.

We do not restrict ourselves to that concept of 'community theatre' which means doing plays solely about the local environment and which often also means they are written and performed patronisingly by outsiders. In 1981 we've done four plays with local themes, three written by local writers to whom we have some obligation to provide a local platform, and one by an 'outsider', Nell Dunn. But also in our largest shop window, the main stage, we've displayed Hamlet, a new musical set in a village, variety nights, local schools drama, dance companies, fringe companies, children's plays, jazz, rock and reggae. This variety creates problems of accessibility, discussed later.

Without direct revenue subsidy from the Arts Council (70% of our total subsidy), the GLC (18%), the London Borough of Newham (12%) and Waltham Forest (0.12%) we could not keep the shop open nor afford the variety and quality of goods we have now to suit all sections of our community, nor keep prices low enough for our customers.

In subsidising our theatre, others like us and even the national institutions, should the GLC look to having any special role to distinguish it from other subsidising partners? Shouldn't it be content just to go on investing in the product and keeping the building open? No of course it shouldn't if it wants to 'work for London'. Where we believe it could put emphasis in its investment is on making the product more accessible to Londoners in various ways.

Already we use our subsidy to admit claimants, OAP's and students for £1 to our highest priced seats, thus losing some box office potential, but some groups, notably OAP's and some schools, find even that price expensive. The GLC should certainly be encouraged to subsidise low-priced or even free seats for deserving groups as the paper suggests. What about an Arts Voucher distributed with rate demands or sent to factories or other social groups? Voucher holders could be admitted very cheaply or free and the theatre could then submit the collected vouchers to the GLC for payment. Or what about directly subsidising marketing schemes submitted by theatres? We for example made a recent bold bid to expand our marketing department but we could not afford to continue the experiment long enough for it to pay off and we have a very particular problem in finding the catalysts in all our various local communities to indicate accurately which shows their groups will like or, just as important, won't like.

Making the arts more accessible does not of course just depend on lower prices and better publicity. The most difficult barrier to surmount is the education and cultural one which keeps the arts elitist. Most theatres like ours have their youth drama groups, their tours of the theatre and their contacts with schools which make modest dents in the barriers. But we also operate a scheme in conjunction with Newham which is ripe for expansion, which incorporates all four of the priorities in the GLC's Discussion Paper and which we immodestly believe could be a pilot scheme for many others.

Nearly half of Newham's subsidy to our theatre comes through the Education Department, earmarked for a Special Projects Fund which is spent on 'educational' schemes agreed between the signatories of this paper. We do not have to allot the money before the start of the financial year but can draw on it at very short notice as opportunities present themselves and needs arise. This flexibility is an enormous advantage in the fast-changing world of theatre. In 1981 we've used it to commission a play on unemployment for local youngsters to perform (thus avoiding the use of Arts Council money for amateurs which is forbidden), we've under-written a visit from a new black company, and are to stage the second Newham International Festival of TIE. But the best illustration of the use such a fund can be put to is the setting up of something called Actorshop. Under this scheme schools, colleges and community centres can ask for actors for specific purposes eg schools ask for open rehearsals on set texts, or for the improvised dramatisation of job interviews or for something on moral dilemmas and we are able to pay modest fees to actors to facilitate this. The

borough also provides the nearly full-time services of a shop manager who employs either actors from our evening shows or from outside.

The scheme effectively combines educational and theatre talents and is much enjoyed by the actors. Above all it certainly breaks down barriers about 'artists' and their jobs. Such barrier-breaking schemes would seem right for special support from the GLC.

A small final point. Could we all drop the term 'centres of excellence'? It creates barriers. The largest is not automatically the best and a tiny lunchtime theatre could be a centre of excellence.



Future of the Old Vic

by Andrew Leigh

The Royal Victoria Hall Foundation (The Old Vic)

It might seem unduly parochial to make a statement to a conference on the future arts policy of London which is entitled 'The Future of the Old Vic', but there are two justifications for doing so. One is that the Old Vic quite literally belongs to the people of London, and the other is that it was founded and developed to serve those very cultural priorities which have been identified by the present Chairman of the GLC Arts and Recreation Committee.

The Governors of the Old Vic hold it in trust for the people of London and are responsible to the Charity Commissioners for its management. The charitable scheme which dictates the policy and the aims of the Old Vic, although archaic in its language, clearly intends that the theatre should bring the performing arts to as wide an audience as possible. The scheme was drawn up long before public funds were available to the performing arts, but the Old Vic has depended throughout this century on outside subvention of one kind or another, and it has been conclusively shown that it is impossible to meet its objectives without subsidy in the 1980's. This means money from the taxes and money from the rates.

There is a view that there is a conflict between the need to present the highest artistic standards and the need to attract the widest possible audience. It is quite right that the provision of a wide range of entertainments will attract a wider range of people (and therefore, of course, serve more ratepayers and more taxpayers better), but it would be quite wrong to think that the so-called centres of excellence or national institutions can in some way be made more accessible to a wider audience by putting on productions which are inappropriate to their design or their main function. The Old Vic has shown that it is equally wrong to suppose that the great classics are automatically off-putting to new audiences. What is needed is to improve the accessibility and attractiveness of the buildings in which they are performed and to market them in the right way to the new audiences.

The Governors of the Old Vic are at pains to establish a policy which will take account of the needs of their local population, of the needs arising from the increasing ethnic minorities in that population, of the needs created both by unemployment and increasing leisure time and of the needs to provide theatre experience as a strand of education, but they are equally determined that the highest artistic standards and the continuation of the theatre as a national and international institution serves these needs in the best way, and acts as a complement to other artistic activity in south London. Any other attitude to the local population would be patronising tokenism.

It is widely held that professional theatre people are not interested in the needs of the community that they serve, whatever they profess, but the experience of other cities in the country has shown that there can be a successful partnership between theatre directors and the local elected representatives.

Increasing repetition of the received truth that 'London does not need a third national company' or that 'London does not need another classical company' does not make it any less untrue than it was when it was first stated by the Arts Council in 1976. However, it is recognised that such a company, were it to exist, would have to be either a radical alternative or an exciting complement to the existing work rather than an under-funded imitation of it.

Without such a company the task of the Governors is to perceive a gap in the present provision of theatre in London, and make their theatre available so that that gap may be filled.

Finally, the experience of the company occupying the Old Vic until last May should show that the devolution of individual companies to the sole responsibility of one funding body or another would put those companies dangerously at the mercy of the individual grant giver, such that if one withdrew its subsidy there would be none other to turn to.

The Governors of the Old Vic hold the theatre in Trust for the people of London and in order to decide and execute that future they expect to turn to the GLC for support as they are the elected representatives of the people of London.



Theatre and the Community. A Policy Statement

by Michael Armitage
L'Ouverture Theatre Company

A. Aims

The Arts provide a unique discipline which offers young people in Brixton a creative security, cuts across class and cultural boundaries and forms a valuable learning experience, possibly leading to careers at best, or at least be valuable throughout their lives using their imaginative talents to inspire and strengthen. With the development of micro-technology, the arts and entertainment industries are becoming increasingly important as a major source of employment as well as a constructive use of leisure.

Brixton has many problems but it also provides a multi-cultural environment which stimulates new and exciting developments in many creative spheres.

'The objects for which the company is established are to promote the advancement and improvement of general education in relation to all aspects of the Art of Drama and the development of public appreciation of such Art'.

We aim to carry out these objectives in three main ways:

- a. to establish a Children's Theatre. We believe that it is important to give children experience in the Arts from the earliest possible age;
- b. to offer a work opportunities programme for the 16-25 age group to prepare them for careers in the theatre or allied professions;
- c. to involve the community at all levels with work in schools, community theatre work, and to tour productions in places where people have little access to or experience of drama and the arts.

B. Community Theatre

1. History

The idea of Arts for all instead of a sophisticated elite is now common but the idea of involving the community in the production of the Arts — and in this case theatre and music — is only just beginning to be explored. W B Yeats' ideas of 'A People's Theatre' seemed only for cognoscenti — an alternative elite — and Romain Rolland's 'People's Theatre' was simply escapist —

'It must first of all give pleasure, a sort of physical and moral rest to the working many weary from his days work'.

It was Brecht who began the most important work (on the Threepenny Opera) —

1. 'The fact that the young proletarians suddenly came to the theatre, in some cases for the first time, and then quite often came back.
2. The fact that the top stratum of the bourgeoisie was made to laugh at its own absurdity. Having once laughed at certain attitudes it would never again be possible for these particular representatives of the bourgeoisie to adopt them'.

Brecht's main interest was in debunking middle class values, but it is here that the use of drama in community education begins.

2. Forms of Community Theatre

- a. Impromptu drama, street theatre and happenings are all familiar and can be immediately relevant and political in content reflecting the needs and desires of the community at any given time.
- b. There should be an important place for the presentation of classic drama from Shakespeare to Edward Bond. But the great works of the Theatre must be presented in an accessible way so that ordinary people can share the excitement and insights on life which have made such works classic.

It was refreshing to find many who came to our production of 'The Tempest' — ordinary Brixton people, usually in the pub and never the theatre — popping their cans of special brew punctuating Prospero's 'cloud-capped towers' and having a good night out.

c. There should also be local neighbourhood centres for youth and the community to be taught and explore music, drama and dance etc. The Angell Centre will be purpose-built to do this work incorporating L'Ouverture as its drama project to provide for a catchment area of at least 30,000 people in a radius of ½ mile, funded through the Urban Partnership scheme. These centres are most important when government cuts have all but finished music and drama in our schools.

d. Doing drama for the community using local people can be a source of pride and binds the community together. It is especially important that the cultural resources of ethnic minorities be explored. The use of local dance groups, folk groups, choirs, reggae bands etc may lead to variety shows and revues, and they can also be used in productions like 'The Tempest'.

e. Another important aspect of community theatre involves bringing theatre to people in estate halls and local schools. We believe that the formation of a local touring company to take shows to the people would be an invaluable local asset. Our own touring production, 'The Storyseller', was written and produced by local black actor, Ronny Cush, and was thought very highly of in many local schools.

C. The Future

1. Several Neighbourhood Centres are already planned and the number of theatre groups will increase. The Neighbourhood Centres should be able to bring their best successes to larger audiences. In Brixton the pressure on the use of Lambeth Town Hall suggests that we need another local theatre centre. The Astoria could do this but will probably be too large. We suggest that the Empress, Brixton's own Music Hall which is still a good theatre and seats about 700 (presently the Granada Bingo Hall in Brighton Terrace), could be used for this purpose. The GLC could facilitate this in conjunction with local firms like Marks and Spencer and other local support.

2. The theatre spawns many ancillary industries like carpentry, electrical wiring and electronics, needlework and tailoring, painting and printing. These could provide training and jobs for many people and the preparations for finding the resources to do all this should be made now.

3. In the longer term the arts and leisure industries, the service industries and education will be the important employers as manufacturing industry becomes more mechanized. The working week may contract leaving a greater percentage of life for leisure or more likely further education/retraining and other courses. We shall need people trained in all branches of the Arts and allied industries if we are to plan for this future in a constructive way.



London and the Arts

by Lord Harewood
English National Opera

A. History

Emma Conns and Lilian Baylis put on opera at the Old Vic primarily to reach a new London audience and only secondarily to further operatic art. With the opening in January 1931 of Sadler's Wells Theatre, the Vic-Wells Opera was not only able to provide the culmination of Lilian Baylis's work in bringing opera to popular audiences but additionally to start to work to a very high standard.

The story of the war years is one of constant touring broken by occasional seasons in London but on 7 June 1945, the Company not only returned to London with acclamation but did it with the world premiere of Benjamin Britten's 'Peter Grimes', an event of international significance. In the post-war years, the Company grew in reputation and size and it became increasingly apparent that the Sadler's Wells Theatre was inadequate for proper development with the result that, under Stephen Arlen, it moved to the London Coliseum, London's largest theatre, in 1968. An undertaking was given to the Arts Council to maintain existing policy — opera in English with an ensemble company at reasonable prices — at no increased cost. The undertaking was no doubt inevitable if a move were to be made, but it resulted in the Company being under-financed at its move as the transformation from micropolitan to metropolitan status resulted inevitably in a reluctance on the part of performers to accept salaries which had been considered acceptable at Rosebery Avenue but were no longer so in a West End context.

B. Policy

The Company's artistic success comes, we believe, from maintaining a policy which is unique in London and indeed throughout the United Kingdom. The policy can be summarized as follows:

- i. to work as a repertory company;
- ii. to perform operas in English;
- iii. to encourage British artists, new as well as established;
- iv. to foster new British operas;
- v. by keeping prices low, to appeal to all age groups;
- vi. to introduce new audiences to opera.

English National Opera is therefore a national company, a training ground for the best British operatic talent, and a principal promoter of the art of opera in and for this country. With a policy of giving opera in English so that it reaches the audience as an immediate 'music theatre' experience, ENO is the complement of the international house at Covent Garden.

C. Recent financial history

- i. In the late 1950's, opera in Great Britain experienced a certain crisis, with the disbandment of the Carl Rosa Opera and the assumption (at Arts Council's behest) by Sadler's Wells of a touring role as well as the continued occupation of Sadler's Wells Theatre.
- ii. A committee of enquiry, prompted by the financial crises of the time, recommended financial assistance by the LCC because 'Sadler's Wells remains an indispensable element in the provision of opera in London. Its special contribution to the cultural life of London justifies some substantial and continuing assistance from the London rates'.
- iii. LCC finance was to be regarded as a deliberate contribution towards an adequate provision of opera as a cultural amenity for the benefit of the people of London; the purpose was to help Sadler's Wells provide and foster the standards appropriate to a metropolitan opera house.
- iv. The recommendation for an LCC grant was based on the assumption that continuing financial support would be forthcoming from the Arts Council and there was a hint that contact between the two grant-giving bodies should be maintained with regard to the level of funding.

v. In the 1970's and 1980's, our official subsidies have come from the Arts Council and the Greater London Council, the latter of which once entered into an agreement with the Arts Council to provide assistance for ENO in the proportion of one from the GLC to every four from the Arts Council. We believe very strongly that the grant-giving bodies must work closely together; in 1981-82, the generous Arts Council grant to ENO could have been negated if the GLC had not been able to provide an increase, smaller than the Arts Council's it is true, but nonetheless together providing us with a workable subsidy.

D. Current role of English National Opera

i. ENO works at the London Coliseum, a large theatre in the centre of London with a seating capacity of nearly 2,400 people. From our mailing list, 24,000 out of 35,000 subscribers come from the London and South-East region.

ii. Our seat pricing policy has remained in line with that operated at Sadler's Wells — 'popular prices', in fact. The company, as Sadler's Wells, was one of the first to be in the field with package prices, and we have family discount arrangements, standby, as well as an arrangement with Youth and Music and educational organisations which are together designed to make opera-going as accessible and reasonably priced as possible.

iii. By means of educational programmes (not as extensive as we should like if we had more money to pay for them), lunch-time recitals, lectures, we have tried — and increasingly try-to relate to the community we serve. The general ambience of the building encourages the casual visitor, and such an event as the recent Music Marathon based on the Coliseum is an example of our efforts in this direction, as were the Tower Hamlet's community project based on Camperdown House in the half-term week during 1980 and the Design project put on with the Camberwell School of Arts and Craft.

iv. More accessibility to different people is very closely connected with finance. ENO has had only limited funds for its marketing activities in recent years because such a large part of our budget involves fixed costs., Approximately 70% is paid to the people we employ, which makes a rather startling contrast to the 3%-4% we spend on new productions. More involvement with the community, either through educational schemes or expeditions to different parts of London with smaller or greater forces, would inevitably involve more money than we have been accustomed to spend.

E.

i. The Vic-Wells Opera, Sadler's Wells Opera and now English National Opera have all thought of themselves as national companies with a particular duty towards London. Over 20 years of financial support from LCC and GLC has tended to confirm us in that belief and if the possibility of the Arts Council picking up the proportion of our current funding which the GLC undertakes were to become a fact, something in our view would be lost. In this connection, we cannot help remembering that decalred Arts Council policy is not to pick up any shortfall in local authority involvement.

ii. Opera is a labour-intensive business and in hard economic times it is virtually impossible to reduce the number of people employed — a big theatre like ours needs an orchestra and a chorus of a certain size and, quite apart from union insistence on an 'establishment', reduced numbers would lead to reduced standards and reduced effectiveness. No centre, whether of excellence or merely of adequacy, could accept that such a reduction was consistent either with its past achievements or the expectations of the audience it serves.

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The visual arts in London: The Artists Union's response to the GLC discussion paper

by Peter Dunn
Artists Union (London Branch)

The visual arts in London, and indeed the arts generally throughout Britain, have for too long been synonymous with class privilege, reinforced by a scandalously inequitable distribution of cultural resources. The need for *positive discrimination* in favour of those who have been discriminated against and culturally marginalised because of their class, race or sex, is long overdue. But this should mean more than receiving priority in the redistribution of resources, it should involve access to the decision-making processes which allocate them. Equality in 'cultural opportunity' however, will not be achieved simply by 'taking art to the people', the problem is embedded in wider social and economic factors beyond the scope of any arts funding body. Nevertheless beginnings are important and the emphasis towards positive discrimination contained in the GLC document provides a unique opportunity to begin to lay the foundations for a grass-roots cultural revival in London, pioneering the direction which a future Labour Government might follow nationally.

The following proposals are the Artists Union's contribution to the debate which we hope will set this process in motion. They fall into two basic categories:

- I. The Structure and Operation of the Arts and Recreation Committee.
- II. Practical Recommendations for Action in the Visual Arts.

I. The structure and operation of the Arts and Recreation Committee

a. Democracy and representation:

The Arts and Recreation Committee, as elected representatives, should rightly have control over allocation of public funds. This we believe is fundamental, and marks the difference between the GLC Arts and Recreation Committee and the undemocratic system of internal patronage operating within the Arts Council and, though to a lesser extent, the Greater London Arts Association. Having said that, it is clear that members of the Arts and Recreation Committee have a heavy workload, probably do a day-time job as well, and consequently much of the day-to-day work is done by non-elected officers. These officers play a large part in the initial 'screening' of applications and exercise considerable power in determining how applications are presented to the committee — indeed whether they are presented at all! (Applications have been transferred to other committees without prior notification to the applicants.) Such power when exercised by non-elected officers is not only undemocratic, it could work against the declared policies and their implementation by the Arts and Recreation Committee.

We would therefore propose that the Arts and Recreation Committee have an *advisory* structure comprising *elected* representatives to help share the workload and provide specialised knowledge in particular spheres. This should include representatives from community organisations and tenants groups (through such organisations as the Association of London Housing Estates), and ensure that women and black groups are well represented. Cultural producers should be represented by election through their unions, since this is the only practical means — short of having an all London forum — of ensuring accountability. Such representatives would have to report back to their membership and would face re-selection if they failed to carry out their responsibilities. Unlike the Arts Council where the 'friends of friends' approach can lead easily to a 'house style', unions must represent the interests of all workers in its field, regardless of style.

b. The Structure: a two stage plan:

We would see the first stage as the setting up of an initial steering group, with representation as described, to assist the Arts and Recreation Committee in defining policies and determining strategies.

The precise nature of Stage 2 would be determined by Stage 1, but might be concerned with the setting up of sub-committees to interpret these policies and strategies into practice within particular spheres of the arts, and assessing applications in those areas. Sub-committees will make recommendations and report back to the main (GLC) Arts and Recreation Committee for final decisions.

II. Practical recommendations for action in the visual Arts

The kind of structure described should allow, indeed should work to actively encourage, local communities to articulate their own needs. The following are just some examples of the kind of action the Artists Union would propose:

1. Encouragement of community resources: priority aid to co-operatives and small workshops providing production/exhibition facilities for artists and the community.
2. 'Artists attached to housing estates and identifiable communities': in the long term it would include purpose-built workshop/studio accommodation within housing schemes. But 'attachment' does not necessarily mean real involvement — this needs further discussion. In the short term, a great deal of short life property, premises awaiting conversion, unoccupied shops, small factories etc, are decaying through lack of use. These could be released for use by artists — the precedents exist, this could be done very quickly.
3. Encourage local boroughs to set up *representative* arts committees by offering a degree of matching funds to those so constituted (Tower Hamlets Arts Committee and the newly constituted Lambeth Arts Council provide useful models of representation).
4. We would propose an 'Arts Levy' on licencing all hoarding sites owned by the GLC which are used for commercial advertising. Ideally we would like to see such advertising restricted, since much of it promotes sexist views, fetishises, consumerism, and bombards people with images, imposed upon communities without consultation or consent. However, whilst they do exist, they could help subsidise the kind of arts which do seek consultation, consent, and the involvement of communities.
5. We would like to see artists employed in departments of the GLC, notably planning, public transport, parks and recreation. Precedents for this exist in the 30s and we would like to see this revived but allowing a wider brief (to be decided through consultation with those concerned). Artists so placed need not do all the work themselves but could bring in others for specific projects where a certain expertise might be needed.
6. A percentage (1½ % recommended in the Labour Party Document on the Arts) of the initial building/renovation cost of public buildings — town halls, schools, hospitals etc — should be allocated to artistic content. This has been tried in other countries with great success in terms of creating employment for artists and improving the environment.
7. 'Centres of Excellence': there are many reforms we should like to see in these institutions (which we have already submitted to the GLC). However, we would just like to stress here that the development of excellence starts with creating interest and encouraging involvement among children and young people. Right at the start the economically deprived are culturally disenfranchised; economic privilege is synonymous with cultural privilege. Many changes need to be made to reverse this, but we could start by making the schools, youth clubs and community centres into the real centres of excellence — the seed beds of our future culture.



A statement

by Max Stafford-Clark
Royal Court Theatre

Throughout its 25 year history the purpose of the Royal Court has been to present and encourage new English writing. We emphasize these points:

1. The Court seeks new ways of presenting theatre, eg the current play, *Borderline* by Hanif Kureishi, was written following research by the author and the actors among the Asian community in Southall.
2. Through the Young Peoples Theatre Scheme we encourage links with the local community. Through the Young Writers Festival we encourage young people to write for the theatre on a national scale. The best of these plays are presented professionally and in 1980 *The Arbor* by Andrea Dunbar, an 18 year old from a Bradford housing estate, was given a full production in the Main Theatre.
3. Our ticket policy makes our programme accessible:
 - a. we have the cheapest student standby (£1) in London;
 - b. the unwaged and pensioners receive reduced price admission;
 - c. all seats in the theatre are sold for £2 every Monday;
 - d. all plays presented in the Main Theatre are published and sold at 80p each.

We are the only theatre in London which has a Young Peoples Theatre Scheme, a studio theatre and a full scale proscenium stage (seating 401) united in the one building. The contribution made by the Royal Court to the London theatre scene has been enormous but it is clear that current Arts Council Policy does not place a high priority on New Writing and during this year a withdrawal or reduction of our grant aid has been under discussion. Even in the event of a standstill in our ACGB grant it will be difficult to maintain activities at their current level.



Theatre for children in London

by Nicholas Barter
Unicorn Theatre for Children

Children's Theatre is a special case. This has been said so often and so vociferously by so many people from Caryl Jenner and Brian Way to scores of modern practitioners in Children's Theatre and Theatre-in-Education that those of us who work in the field are in danger of crying 'wolf' once too often.

However, each new generation of theatre workers, and each new generation of local politicians and regional arts administrators need to arrive at a new consensus about the specialities in the field. Not least of which is that there is no such thing as 'the audience' in the sense that we find it in adult theatre. Those who make up the spectators or participants, or the school drama class, come from a far wider social spectrum, come with few or no preconceptions about what they may expect and are constantly growing up and moving on, either to the work of companies like the Young Vic or the community companies, or to a life cut off from any theatre provision. Theatre companies who work for children must continually regenerate their public, continually find new ways of reaching them and constantly remind themselves that they are always a new audience who may never have seen or heard of live theatre before. Parents and teachers who are themselves new to the possibilities of a theatre visit to a building based company like Unicorn or Polka, or a visit from a peripatetic company like Theatre Centre or Theatre Kit, must also be repeatedly educated and enlightened as to the value of theatre for children.

A children's theatre is usually not selling itself directly to the public but to those who control their financial provision, their parents or the school or the LEA. Transport to a children's theatre is not just a matter of that individual jumping on to public transport, mercifully a cheaper prospect than it has been, but needs to be supervised or organised by coach (now almost prohibitively expensive) or as a party on the tube, or by parents once again.

Seat prices have to be kept considerably lower than adult theatre so as to make the work available to as wide an audience socially and economically as possible. It must not just be considered as a Christmas treat, but a constant provision like libraries and museums. The costs are, however, and should be, as high as similar sized adult theatres. Playing to children requires actors of skill and experience who must be paid rates competitive with the rest of London theatre. The best writers must be commissioned to work for a children's audience and the skills required are even greater than those required for writing for an adult audience. Design must be of the highest quality, the visual imagination of children being so immediately stimulated in an audience raised on the imagery of television.

The work needs to be seen as an activity in its own right. The continuing interest of those stimulated by seeing live theatre as children may create the adult audience of tomorrow. But this is a happy by-product, it is not the aim or primary objective of responsible theatre for children. Those aims have far more to do with the growth of the child's imagination, its comprehension of the emotional and social structures, the psychological and political climate in which he or she grows up. Theatre is capable of opening doors into a world of action and interaction, of drawing on a creative logic, and increasing the articulate grasp of how people live, work and change things in the world around them. A children's theatre has a duty to tackle contemporary themes alongside the mythical and literary heritage of our culture, and to introduce, in E P Thompson's phrase, 'a vocabulary of internationalism'.

The majority of our children see less than one children's play a year. We have a heavy responsibility to ensure that what they do see is accessible as widely as possible, to as many as possible, at the highest possible standard.

Children's Theatre is a special case and must be argued for as such. Douglas Newton proposed that 'children are the last of the great savage tribes — and the only one that will never die out' — if that is so let us put 'colonial' attitudes behind us and create a new culture for, and with, our children so that they may make a better job of society than we have done.

Tony Banks' discussion paper acknowledges areas of priority all of which are pertinent to the field of theatre for children, and no doubt my colleagues in Theatre-in-Education would have equal

cause to applaud these priorities. Children are economically disadvantaged simply because they are children, and if their parents are too, then they are doubly disadvantaged.

I propose that:

1. The GLC should make a major new proposal about the provision of transport for children to visit theatres, concerts, museums etc.
2. Closer links with Trade Unions should provide for a scheme to include members' children.
3. 1982/3 should be a year of especial emphasis on making theatre more widely available to the children of London.



Priorities

by John Ward

Association of First Division Civil Servants (FDA)

The FDA submits this paper from two stand points: first the majority of its members work in London and many of them live within the GLC area; it therefore speaks for a substantial number of rate payers and consumers of the arts in London. Secondly, the Union represents curators in the national museums in London whose work can be affected, albeit indirectly, by GLC policy towards the arts.

Why we need the arts

The high arts, ie those presented in 'centres of excellence' — music, drama, opera, painting and sculpture — have been fostered by rulers, whether they were Greeks, Romans, medieval Italian princes, or kings and bishops in the eighteenth and nineteenth centuries; the equivalent source of patronage today is the public purse.

These arts have benefited us all even those who would not dream of going near a concert hall or visiting Kenwood House. The output of today's pop groups leads back through the ages taking in the Beatles, Ravel, the Romantics, classical composers and eventually plain song; similarly today's architecture, china, glassware and metalwork derives in often unexpected ways from the relevant artistic tradition. The quality of life for everyone today and in future generations would be seriously diminished if the legacy of the past were not preserved and contemporary artists in these fields were not encouraged. Even or perhaps especially at a time of recession and economic difficulty people need cultural values.

It follows that the cornerstone of the artistic policy of local as well as central government must be to play its part in fostering the high arts. It is not enough to say that national institutions are a matter for the national government. Londoners potentially derive special benefits from having so many centres of excellence located in Greater London. It is right therefore for the GLC to support them just as local authorities like Liverpool, Birmingham, Cardiff and Bristol support activities of national or even international standing.

The propositions made in paragraph 3 of the discussion paper are reasonable objectives in themselves but must not be pursued at the expense of support for the central and main artistic tradition. Any idea that the policies outlined in paragraph 3 should take precedence over support for the main artistic tradition is faintly reminiscent of the subjective and manipulative approach to the arts which produced endless paintings of tractors in the 1920s and strength through joy in the 1930s. Any hint of the arts, or come to that sport or religion, becoming means towards political ends is extremely dangerous.

Popularising Centres of Excellence

The paper states that 'centres of excellence must not be allowed to remain the preserve of those who by good fortune or by privilege recognise the true value of such facilities'. This statement is to be applauded: the idea that the broad mass of Londoners are incapable of appreciating what is performed in London's major opera houses, concert halls and theatres is arrogant, elitist nonsense. What is required is to make performances at centres of excellence more accessible to the majority of Londoners. This will need a greater element of subsidy in order to reduce prices to a level which 'the man in the street' can afford. In other words we need to spend *more*, not less, public money on centres of excellence. This should apply to the GLC contribution as much as to central government's since Londoners have on their own doorstep institutions which are outstanding by international standards in their own fields, ie the Royal Opera House, English National Opera, the Royal Shakespeare Theatre, National Theatre and the four major orchestras. It would be a serious indictment if the GLC were not to do everything possible to enable the average Londoner to enjoy these cultural riches. It goes without saying that appreciation of the arts should be included in the curriculum for London's schools.

London's Museums

Museums make an important contribution to London's cultural life: last year six million people visited the Victoria and Albert, Science and British Museums; over sixty per cent were Londoners.

The main stream of cultural life is found in museums but they also have an important educational role, as recognised by the GLC through the ILEA involvement in the Geffrye Museum. They are used extensively by students helping to make London a centre of education, not to mention their tourist attraction. As well as their obvious function they provide lecturers, advice to schools and to members of the public.

The GLC has no direct financial responsibility for national museums. Its decision to cut London Transport fares is welcome in making them more accessible to the public.

There is a wide range of museums in addition to those which are government funded; these are financed by the GLC, the London Boroughs or independently. Improvements and savings can be made by greater co-operation; specialist staff and design experts can be shared. The GLC should take the initiative in developing an overall museum service for London as recommended in the recent report by the Director of the Area Museum Service for South-East England.

The Role of the GLC

Paragraph 5 of the paper suggests that the GLC assume the functions of the Greater London Arts Association. Paragraph 6 suggests that the GLC Arts and Recreation Committee concentrates on initiative and policy discussions. The idea that Local Government should directly organise the arts is dangerous and absurd. Traditionally private and public benefactors have left the actual production of the arts to the artists; their role has been instead to provide support at arms length. Local electors should not have to bear in mind individual tastes in music, drama, etc in putting their cross on the ballot paper.

The proper artistic function of the GLC is to support people in the arts world who can provide culture and entertainment. Regrettably one must assume that resources available for expenditure on the arts are likely to be limited for some time to come; in these circumstances the GLC must play its full part in supporting and popularising the arts which emanate from London's centres of excellence. This should have priority over the other activities described in the discussion paper.



The Kidsline experiment in recreation and the arts

**What the GLC is not doing for young people . . .
and what it could do**

**by Ann Griffiths
Kidsline Projects Limited**

At least one million Londoners without a vote have needs which are not being met, few champions and no voice of their own. They are London's kids and Kidsline talks to thousands of them. As school children they spend a good two thirds of their time out of school and now thousands leaving school find that virtually all their time is free time whether they like it or not.

What the GLC is doing for these Londoners is not enough. There are, however, other ways of making your voice heard and your feelings felt than through the polling stations and this summer we saw some of them.

Across the GLC area arts and recreation provision for the young is piecemeal, inadequate and often irrelevant to their real interests and needs. Why? Because kids needs are given very low budget and planning priority and because responsibility for providing creative and satisfying recreation opportunities for London kids is sifted across a random forest of different bodies and departments in the GLC boroughs. The end result not surprisingly is that lumps are left in the sieve, real needs which no one will take on. London is so out of touch with its young people that often their needs are not even recognised.

If the GLC has a function as a co-ordinating council with responsibility for overall planning then here is a prime target for co-ordination, responsibility and planning. We suggest that the Council should embark on a two-way process of leisure education:

- talking directly to young Londoners, listening to what they have to say and acting on this new knowledge;
- and making an all out effort through every available means to inform young people of the opportunities which London does offer them for creative recreation.

Kidsline is particularly concerned about an age group for whom established provision (playgrounds and playparks, holiday schemes and free puppet shows in the parks) might as well have been designed for creatures from another planet. They are 12 to 16 year olds living in a hinterland where the facilities which the GLC and the boroughs see fit to provide are clearly devised for much younger brothers and sisters and where everything *they* most want to do, from scrambling to discos, seems out of reach. They are underage. Frequently they feel excluded from London's facilities simply because they are not welcomed in them. Too often the magnificent sports centre is managed by a caretaker who would prefer to see every youth in the neighbourhood kicking his heels against the surrounding wall than risk their impact on the new groundwood floor. London's impressive facilities will only earn the title of 'provision' when they can be persuaded to respond to their clients needs.

We suggest that to pursue effectively its aim of bringing Londoners to the arts and arts to Londoners that the GLC should start with London's kids. To many of them music is what you hear on the radio and drama is what you see on telly. The Council could effectively use both media to catch the attention of London kids and introduce them to local opportunities for involvement in the arts. The Arts and Recreation Committee might for example pursue a plan to:

- mount an energetic publicity campaign highlighting through all available media specific arts and recreation opportunities which London offers;
- provide a detailed information phonenumber back-up through which Londoners, particularly the young could follow up the interest generated by such publicity and discover where there are local opportunities for participation in drama, photography, rock, video or dance;
- market this information service as a source of suggestions for anyone looking for interesting things to do in their free time;
- monitor through this service the relation between what London provides and what Londoners are asking for as a gauge of newly developing interests;
- bring more Londoners into contact with the great centres of excellence by providing at these venues some events with broader appeal (along the lines of Rock Week at the ICA) to familiarise

Londoners with the buildings as an initial step to making the opportunities which they more commonly offer seem more accessible;

- organise carnival style events aimed at giving thousands of Londoners a variety of opportunities to have-a-go and take part in arts activities;
- arrange special offers, reduced ticket prices and behind the scenes visits both to the centres of excellence and to other centres of art at work: rehearsal and recording studios for example;
- support Kidsline's proposal for a new free tabloid-style magazine aimed at marketing all kinds of recreation opportunities to young people in London.

We know that these proposals are practicable and need not be outrageously expensive to maintain. Since Summer 1979 Kidsline has:

- established a comprehensive, computerised information bank on recreation opportunities for the young in London;
- made this information available through a phonline service for each school holiday since August '79;
- gained the interest of local radio and television stations in publicising specific recreation and entertainment opportunities for kids;
- and answered over 32,000 enquiries, the largest single group being from 10 to 16 year olds making Kidsline strongly aware of their unmet needs.

Responding where possible to particular demand Kidsline has:

- taken more than 700 London kids behind the scenes to visit workplaces;
- acted as an agency for over 2,000 free tickets to children's theatres;
- run a mobile roller disco unit around the London boroughs;
- and organised seven free family events attended by over 25,000 Londoners many of them in GLC venues and all built around giving Londoners the chance to have-a-go at activities from busking, mask-making and kite-designing to opportunities for 20 different sports.

This level of operation can only be described as experimental. For each of the 32,000 enquiries Kidsline has answered, the GPO monitors show that several more rang to find all lines engaged. The geographical spread of enquiries across London is monitored too and indicates that Kidsline publicity and use of the service has not yet penetrated areas of London where socio-economic factors might spell out most need for the service.

In order to push our information out in other ways and to reach every London kid if possible, we have proposed to the GLC a new free magazine which, distributed through schools could take into home news, reviews of arts events and recreation facilities, behind the scenes visits to book and other special offers. We would back this magazine with the information phonline through which London-wide information could be related to each child in his own locality.

We believe that our initial phonline experiment has proven a great need for this kind of service. We ask the GLC to support our initiative and to consider the benefits it stands to gain as a Council by investing in the continuation and development of the service as:

- a form of education for leisure;
- a continuing consumer research in the field of recreation and the arts.

We suggest that it is entirely appropriate that the GLC should have such a gauge of changing interests among Londoners, particularly the young, that the Council should be prepared to invest in such a service and should be seen to take due action where demand and supply in the field of recreation and the arts are entirely at odds.



Arts in London

by Stephen Lobb
Greenwich Mural Workshop

1. The Arts are major communications systems — means to develop important ideas about our society, and the Arts are a Right to which all should have access. (At present the Arts are mis-used and inaccessible).

Concepts of 'Aesthetics' and 'Entertainment' drain the Arts of their power and character.

Traditional marketing and the location of outlets of the Arts prohibits access to most people.

2. Our group welcomes the GLC's intention to make Art more accessible and sees the public transport subsidy as a great contribution.

3. We think there should be four developments by the GLC:

a. *Training.* There is a need to train Arts people so that they have the ability to produce work which really speaks to Londoners about important issues.

And there is a need to train arts people to work with people (Art is not a one-way transmission) to develop their awareness and skills.

b. *Cultural wastelands.* There is a need for the GLC to develop Arts scheme for the cultural wastelands of London (and to stop pumping money into places which are only attended by the culturally enfranchised, whose claim to excellence is ghettoised).

By this we mean the support of Arts groups and Arts centres in these areas whose policy is openly to work with people to secure for themselves better lives through experience of the Arts, and participation in the Arts, at the highest level.

c. *The School and Fine Art.* There is a real need for the GLC through the ILEA to seek to change the way Art is taught. At present the system continues to deprive people of awareness of and ability in art. As a consequence of the need to see Art as a Right and a Communication System, the direction of present teaching must alter, the present examination system must be abandoned and the timetabling of Art in measly 30 to 40 minute sessions must go.

d. *The Art College.* There is a need to make the teaching of Fine Art in the Art Colleges more accountable to the public.

There is a need for artists to contribute to society, to the environment by working for and with people. In a situation developing towards unprecedented leisure/unemployment this need could not be greater.

All London Art Colleges at present produce students without sufficient skills to make effective statements to or with people, and without the slightest idea how to market what skills they have.

The Art Schools despite the need are sacrificing the potential of hundreds of Fine Art students each year to a degenerate elitist tradition. It is time for a change and the GLC is in a position to begin it.



Writing, publishing and bookselling in the community

by Centerprise Workers
Centerprise Trust Ltd

Summary

1. 'Involvement' in the arts means creation as well as appreciation, and the GLC's policies should be such as to foster widespread popular creative activity.
2. In particular, writing — of autobiography, people's history, poems, fiction and drama — is one range of creative activity that has grown over the last decade with a network of local organisations, and that needs committed, though not particularly costly, support.
3. Local cultural products need distribution as well as creation. The links between local writing groups and their public, and between local activity and a critical appreciation of literature in general, are vitally strengthened by the existence of local bookshops, which may also need subsidy.

1. 'Community involvement of professional performers', important as it can be, is not the only model of arts activity in working-class neighbourhoods. Means are also needed to use and develop the creative talents of Londoners who do not yet, or may never, see themselves as professional artists, but take their arts activity more seriously than terms like 'leisure' or 'hobby' would suggest.

Much of this activity will go on in partnership with adult education, libraries, or perhaps community development; much will never need subsidy. GLC should nevertheless write a new clause into its policy that enables it to support when necessary the tenants' group or pensioners' photographic exhibition, the youth club theatre group wanting to tour its improvised show round London, the music group needing rehearsal space, the writers' group that needs paid time to prepare and sell a publication.

A culture authentic to the present population of London, reflecting the visions and pre-occupations of the full range of London's people, multi-ethnic because made by all Londoners from old-established residents to recent migrants, will come from their own expression rather than from provision from outside. Such developments do not conflict with the interests of professional artists or performers. Creative groups also foster appreciation, on the basis of beginning to share an understanding of creative problems and satisfaction.

2. Writing, in particular, appears to exist always and everywhere as a kind of invisible artistic activity; diaries, memoirs and notebooks are created but go unseen until there is some local outlet. Writing needs only language, time, and pen and paper; because its medium is language it is particularly important in registering the various clusters of thought, feeling and understanding of London's communities. In the last decade, this widespread popular work has been made visible. It should continue to be encouraged and to be kept available for local readerships.

The writing activity we can already refer to has come out of local history groups, writers' workshops, schools and adult education classes including outstandingly students of literacy, and projects such as Black Ink, which has a particular interest in young black people's writing. As well as our own centre, which has published history, poems, stories, and autobiographies, these are the active groups known to us: SE1 People's History, Peckham Publishing Project, Black Ink, Commonplace Workshop (Ealing), Tower Hamlets Arts Project, Basement Writers, Beauchamp Lodge, Cambridge House and Blackfriars adult literacy centres, Page One Books (Stratford), Spitalfields Books. We enclose a new Publications List from the Federation of Worker Writers and Community Publishers, to which many of these groups belong, listing their work in print.

Their financial needs, briefly, are within the following range: initial costs of a publication; subsidy to keep the price of a publication within the reach of a specific public or the working-class book-buyer in general; particular fees to illustrators and photographers; help with the cash-flow costs of keeping books in print while continuing to produce new titles; production and distribution workers part- or full-time.

3. Several of these groups (notably Centerprise, Peckham, and THAP) have had close links with a community bookshop. Centerprise's bookshop opened in 1971 in defiance of pessimism from the

book trade which had (and still has) abandoned working-class areas as part of the market for books. It has been outstandingly successful in proving that there is a demand, but, like the others, it cannot at the same time run solely on commercial lines and hold the wide range of stock necessary to offer access to all aspects of our culture in these neighbourhoods. The Arts Council of Great Britain saw bookselling in these circumstances as worth subsidy between 1975 and 1978. It ceased to fund Centerprise then because of a (temporary) overall surplus in the project, and Greater London Arts Association is unable to replace the lost support. GLC should consider subsidising community bookselling along with its other subsidies towards the distribution and appreciation of the best in the arts: there is an exact parallel with assisting theatre and concert attendance.



Arts with disabled and disadvantaged people

by SHAPE

SHAPE exists to create opportunities for people who are physically disabled, mentally handicapped, ill or socially disadvantaged to have access to arts activity of all kinds, both as participants and audience. We work primarily in hospitals, day centres, homes, hostels, penal establishments, special schools and with identifiable groups in the open community eg pensioners, unemployed people etc. Using a register of over 400 carefully selected professional artists of all disciplines, SHAPE initiates, and funds for the first 12 weeks, regular weekly creative workshops in settings; organises and subsidises performances in settings; undertakes such special projects as murals, gardens for disabled people, tours of integrated disabled and able bodied performing companies, an exhibition of contemporary prints touring psychiatric hospitals, pensioners choirs etc. We also provide information and advice about arts with disabled and disadvantaged groups to a wide range of enquirers and run a ticket subsidy scheme offering reduced price tickets for London theatres to groups and individuals from hospitals, day centres, hostels etc.

We endorse the views contained in the GLC Arts and Recreation Committee's discussion paper but would stress the need to extend its brief not only to include the disabled, mentally handicapped, ill and socially disadvantaged members of London's population whether living in the community or dependent on some form of institutional care, but also to positively seek ways of involving them in arts activity. This means both ensuring that arts activity can go to them if they are unable to get to it and effecting changes to make existing arts activities physically, financially and psychologically accessible. Physical access to and facilities in arts buildings are fundamental to the integration of disabled people and the GLC should put pressure on those buildings to provide a better deal for disabled people. They should however remain aware that for many disabled and disadvantaged people, physical access is not enough. Negative attitudes and financial constraints are just as insurmountable as a flight of steps.



Problems in finding suitable theatres and halls for semi-professional productions in central London

Lewis Foreman

Opera Viva/Kensington Symphony Orchestra

The Kensington Symphony Orchestra and its associated opera company (conductor Leslie Head) have, since the foundation of the KSO over 25 years ago, performed a wide variety of music, including staged and semi-staged revivals of works by Donizetti, Verdi, Gomes and English composers such as Havergal Brian. The company has performed over 300 works in this time, and has received consistent newspaper coverage at National level.

There are considerable organisational and financial problems which constantly threaten the future of this enterprise. However, the worrying feature that we would particularly like to draw attention to is the increasing difficulty of finding suitable halls for our staged performances. The cost of many theatres is now prohibitive, but on top of that one has to grapple with the increasing limited availability of theatres such as the Collegiate and the New Theatre (Kings College), similar problems with Town Halls in the central London area, and the unsuitability of most smaller theatres for performing works which need a medium or large-sized orchestra. One's choice of repertoire is seriously curtailed if the orchestra is limited by accommodation to 18 or 20 players.

Companies such as Opera Viva provide valuable experience for young artists, and now that there is no opera centre must be of increasing importance to the professional development of future generations of singers, as well as playing an important role in maintaining the richness of the available repertoire to audiences in the capital. Overheads are low in all such companies, and they must be a cost-effective way of pursuing these objectives. It is urgent that facilities continue to be available.



A Fair Deal for the Arts

by Ellis S Hillman
Hackney Adult Education Institute

Seeing the arts scene from the vantage point of Hackney's problems is as good a point of reference as any one might think of in London. Hackney and Tower Hamlets 'own' College stretches all the way from Ayrson Road in Stoke Newington to the Old Poplar Technical College adjoining the Docklands. Hackney's Adult Education Institute also covers a wide and sprawling group of hamlets that once were Dalston, Clapton, Homerton, Hoxton and Shoreditch.

These institutions cannot but reflect the social and physical environment of East Londoners as well as their attitudes, in a very special way. For the East Londoners, the South Bank Centres (the Royal Festival Hall, the National Theatre, the British Film Institute and all of London on the south bank of the Thames) are remote and largely outside their experience.

The Central London Theatreland and Covent Garden, even the ICA represent no large-scale magnet for the young or old of East London. It is a different, slightly alien world. It would be interesting in this context to carry out a serious in-depth research into the geographical and social spread of those enjoying the benefits of these centres of excellence (the Royal Albert Hall, Covent Garden Opera, the South Bank, the Royal Academy, the Tate, etc.), and determine whether our schools, with all their musical programmes and art projects, have altered the young Londoner's appreciation of the arts or, indeed, the social base of these 'centres of excellence'.

How many blacks or Asians see these great centres as part of their scene?

To bring about a fundamental change it would be necessary to work out a policy that involved a far wider range of organisation in the decision-making processes as to where the 'public purse' should tilt the balance. By balance is meant, the balance of resources between what can be loosely defined as:

1. The Centres of excellence (with their respective art forms).
2. Minority arts (from crafts to photography and puppetry).
3. Community arts; and
4. Ethnic arts.

In practical terms it would seem to be that the Greater London Arts Association has the great merit of some considerable experience in the provision of community arts, parallel and in association with the London Boroughs. For the GLC to assume these functions could well be seen as a Big Brother take over.

Community Arts clearly develops best at the local level with grass roots decision-making rather than the remote and seemingly bureaucratic method of large municipal bodies.

Moreover, if the GLC were to try to 'usurp' the responsibilities of the Boroughs in relation to Community Arts, this could well provide the more reactionary Boroughs with the excuse to withdraw from the Community Arts scene altogether. The GLC is surely at its best in backing the magnificent all London and sub-regional events such as Thamesday, Fireworks concerts at the Kenwood and Crystal Palace, and enabling the financially weak inner City Boroughs as well as the outer London Boroughs to play their part in providing a spectrum of the arts for all the citizens of London, rather than the privileged few.



Books for all

by Martyn Goff
National Book League

The National Book League is an independent charitable trust. Basically a consumers' organisation, it exists to promote books and reading on the widest possible scale. It does this by touring book exhibitions, of which some 300 a year go out across the country; answering around 20,000 book queries a year; compiling and publishing some 30 bibliographies and book lists; organising conferences, seminars and book weeks; administering a number of Literary Prizes including Odd-fellows Manchester Unity Social Concern Book Awards, MIND Book of the Year and the Sinclair Prize for Fiction; lobbying government, press and media over book expenditure in library and educational fields.

The NBL is funded by the Arts Council of Great Britain, the book trade, libraries and its ordinary individual members, including schools, colleges and other organisations. Its governing Council includes representatives of its fifty sponsoring bodies; its Executive Committee represents all parts of the book and educational world as well as having a Member of Parliament from each of the main parties.

In May 1980 it moved from Albermarle Street, Mayfair, where it had had its headquarters for 35 years, to Wandsworth, acquiring the former Wandsworth Town Hall through the generosity of the Stanley Unwin Charitable Trust.

Since being in Wandsworth it has added to its national role one of service to the local community of which it already sees itself a part. At the moment this paper is being written, there is a *Prospect of Wandsworth* exhibition in its gallery; earlier this year there was an exhibition of Russian Books (*USSR in Print*) and its now famous annual *Children's Books of the Year* exhibition. Visitors to the last two were predominantly from the London Boroughs of and surrounding Wandsworth. The NBL would like to use its premises, staff and considerable expertise to stage further book and book-allied exhibitions of special pertinence to London and its inhabitants but has no extra funds to do so.

The NBL would very much like to help the unemployed to acquire new skills and interests via books as well as inform them of the great part books can play in periods of extended leisure. This would require book lists and other material for which, again, present funding is insufficient.

The National Book League is concerned about the place of the book in the community, not least in the light of the new technologies since it firmly believes that the book enriches people's lives as a source of information, entertainment and spiritual refreshment. It would like to undertake research and promote discussion about the book's role, but again its current funding does not allow this.

The NBL would very much like to help the unemployed to acquire new skills and interests via books as well as inform them of the great part books can play in periods of extended leisure. This would require book lists and other material for which, again, present funding is insufficient.



A long overdue opportunity for poetry?

by Bill Griffiths
The Association of Little Presses

Poetry is often presented as a minority interest, but as sales of ALP's booklet 'Getting Your Poetry Published' alone now total 31,000 copies, we can justifiably talk of a very general interest in this form of art. Since the late '50s, poetry has increasingly become a popular art, concentrating on public performance rather than depending almost entirely on the printed page. In publishing, too, there has been a shift from the major commercial houses (who are more and more cutting back their role in presenting new poetry) to little presses (who now publish between them something like 90% of all new books of poetry in Gt Britain each year). ALP, an independent and democratically organised association, has currently 300 members (little presses and others interested) including 61 London-based presses. We have concentrated on bookfairs, exhibitions and communication through newsletters, catalogues and the new quarterly 'Poetry and Little Press Information'.

We should like to bring forward the following points for consideration:

- a. we feel there is considerable scope for increasing the number and variety of poets who visit schools. This scheme has never been developed fully in the London area;
- b. poetry participation should be encouraged in street festivals, park events, etc — we are thinking especially of poetry and poetry groups who stimulate audience participation (often including music and movement) rather than the traditional set reading;
- c. there is a definite need for an annual list of available poets and poetry performance groups in the London area. This could be cheaply printed and distributed to libraries, schools, and arts and community officers of local boroughs to assist in organising events;
- d. there has long been a need for modest premises to include facilities for printing poetry, selling non-commercial publications and as a base for visual poetry exhibitions, poetry festivals and for public access eg to ALP's own archive. Though some of these facilities do exist, we feel they in no way adequately recognise the immense vitality of the little press revolution.

Poetry has — or should have — largely discarded its narrow, elitist image in recent years and if properly encouraged could contribute greatly to the expansion of community interest in the arts (the popularity of our bookfairs and accompanying readings at eg the Whitechapel Art Gallery, indicate this).

If poetry is to play a genuine and relevant role in London life it will be necessary not just to consult the views of the poetry establishment, but to ensure a continuing dialogue with those who are actively involved in new developments in poetry and performance, so that a wider range of poets and poetry are presented to the public.

The following should be well worth contacting:

Eric Mottram (who organises a very attractive series of readings at King's College, London)

Gilbert Adair (who runs a series of readings at the Rose & Crown, Highgate)

Clive Fencott (with experience of presenting experimental poetry workshops in schools)

— to name but a few.



Funding of Excellence

by G A Weiss

London Festival Ballet Trust Limited

Mr Banks in his paper of June 1981 put forward some views which seemed to my Board to need clarification in relation to this ballet company, and it might be appropriate for the conference to discuss them:

1. On taking over entire responsibility for London Festival Ballet the Greater London Council should be willing to provide annual grant-aid of about three times the present GLC level, to compensate for cessation of Arts Council help. There would be great merit for efficiency and economy of forward-planning in entering into such a commitment very early and in assuring that appropriate increases at least to keep pace with inflation, would be provided in succeeding years.
2. The GLC would presumably wish to encourage a consequential rolling five-year artistic and community service plan, to encourage the company to be cost-effective and artistically constructive.
3. The technical as well as artistic skills involved should be assumed to be appropriately and entirely entrusted to the Board and its experienced staff.



Theatre freeholds owned by the Greater London Council

by Graeme Cruickshank
Save London's Theatres Campaign

The Save London's Theatres Campaign has had the opportunity of considering the Discussion Paper on 'The GLC's Future Arts Policy'. The only matter which falls within the brief of the Campaign is that of theatre buildings, and we welcome the statement in paragraph 3(e) that, in reviewing all freeholds owned by the GLC, the Arts and Leisure Committee will seek to extend this public involvement.

So far as we know, the freeholds owned by the GLC are as follows:

Garrick, Charing Cross Road, WC2
*London Pavilion, Piccadilly Circus, W1
*Lyceum, Wellington Street, WC2
Lyric, Shaftesbury Avenue, W1
National Theatre, South Bank, SE1
*Wilton's Music Hall, Grace's Alley, E1
Young Vic, The Cut, SE1

Those marked * are not in current theatrical use.

In the case of the Garrick (and possibly also the Lyric), we understand that the Council does not own the whole of the land on which the theatre stands. (The Council may also own very small portions of some other theatres).

It is the purpose of our Campaign to conserve London's valuable stock of theatres, and try to safeguard their future. We therefore make the following comments:

1. We urge the GLC not to dispose of any freeholds; and indeed, we welcomed the resistance of the present Council, when in Opposition, to the reported intention of the previous administration to sell the freeholds of some theatre buildings owned by the GLC.
2. Where the GLC does not own the whole freehold of a theatre, we urge it to try to acquire the remainder.
3. In the case of those theatres not now in theatrical use, we ask the GLC, as freeholder, not to permit anything which would prevent their future restoration to live entertainment. In this connection:

Theatre Freeholds Owned by the Greater London Council (2)

a. *Wilton's Music Hall*: We believe that this is now in the hands of a Trust, and that there is no threat to its future.

b. *London Pavilion*: The Council is aware of the very strong fight put up by our Campaign against its conversion to a multi-storey shopping centre with two small cinemas at the top. We appreciate that the necessary permissions were given by the last GLC — but nevertheless we do press the Council to investigate the possibility of re-negotiation; and of reversing this particular part of the Piccadilly Circus traffic scheme.

c. *The Lyceum*: Like the Pavilion, this is a famous and historic theatre at present in another use. Like the Pavilion, it has not been used as a theatre since the 1930s since this was the main argument advanced for destroying the Pavilion interior, our Campaign is very concerned that the Lyceum should not fall prey to any similar re-development or traffic schemes. The possibility of re-conversion to a large-scale theatre remains, and we urge the Council to ensure that this possibility is retained, and the building kept in good condition. To draw attention to this theatre, and to publicise its distinguished history, the Campaign has been preparing a special booklet on the subject, a copy of which will be sent to the Arts & Recreation Committee of the GLC shortly.

4. We urge the GLC to do its utmost to prevent the loss of any existing London theatres; short-term economic problems must not be the pretext for losing the long-term public benefit of London's unique theatreland. We point out that several freeholds are owned by property developers, and that some of the leases are due to expire before the end of the century. Since the Discussion Paper states that the Council will seek to extend public involvement, the Council may like to consider the

possibility of acquiring the freeholds of those theatres likely to fall under threat.

5. The extension of public involvement does, of course, mean capital expenditure — and this seems to contradict the statement in paragraph 3(c). We draw the Council's attention to the existence of The Theatres Trust, which has the power to acquire theatres 'for the benefit of the nation'. If the GLC does not feel able itself to acquire freeholds, it may prefer to lend its influence and support to enabling the Trust to do so.

Members of the Save London's Theatres Campaign Committee would be happy to meet members of the GLC Arts & Leisure Committee at any time, to discuss any of the points raised in this memorandum.



Arts provision for children and youth in London

by Patrick Boyd Maunsell
Theatre Centre

We would like to make just one observation to assist the current reappraisal of GLC Arts Policy. It is that no public body in the UK which has to do with Arts provision or funding has ever viewed the child population of its constituency as anything other than a matter of low priority.

This attitude is in stark contrast to that which exists in a number of countries, including, of course, those of Eastern Europe where massive financial support is given to the specialist children's companies working on music, opera and the theatre. Even when the UK is compared to other countries in Western Europe the comparison is odious.

In London virtually no children's entertainment except the Christmas pantomime is provided by commercial managements and the number of companies from the subsidised sector working wholly or for the most part for or with children is a very tiny proportion of the whole.

And yet children and youth must constitute by far the largest identifiable group that the GLC Arts provision could reach. It is astounding that such a vast proportion of the population should be so ill considered. It is a matter of the historical development of theatre/music/opera in this country of course but it does not to have to remain the case that the powers that be continue to practice artistic infanticide.

Nothing in the GLC discussion paper, which we welcome very much, is in opposition to the spirit of what we assert. Indeed much of the new thought would be helpful to such a change of emphasis. In a direct sense, however, the discussion paper does not challenge the accepted ideology that arts provision for the young is of little importance.

Although children are obviously neither voters nor rate-payers their parents are and it is our belief that a move in the direction suggested would be very popular with them. It would not only be popular it would further a major theme in the discussion paper, the need to spread much more widely the impact of GLC funding. Children's audiences, particularly those organised as school parties, are more mixed in class and economic terms than *any* adult audience. But how often in London does such an audience have an opportunity to assemble? Very very rarely.



GLC/ILEA Museums and the Community

by Jeffery Daniels
Geffrye Museum

The GLC owns and directly administers three museums: Kenwood (the Iveagh Bequest), Marble Hill House and Ranger's House (the Suffolk Collection) and also owns two others whose administration is delegated to the ILEA: the Horniman and the Geffrye. As Director of the Geffrye Museum since 1969 I wish to submit the following observations on the contribution which these institutions are making to the community, with particular reference to that of the Geffrye.

All five museums have a dual function, serving London generally (the resident population plus visitors from other parts of Britain and from abroad) and the neighbourhood in which they happen to be situated. The Geffrye is primarily a museum of furniture and woodwork, displaying, mainly in a series of period rooms, material which ranges in date from about 1600 to 1939 and includes most aspects of the fine and decorative arts, such as paintings, sculpture, ceramics, glass, textiles and costume. Since 1935, when the administration of the museum was vested in the Education Committee of the LCC (the precursor of the ILEA), the emphasis has been on the social history aspect, the aim being to show how the 'middling sort' lived over the past 400 years.

Collecting policy reflects this and works of art are acquired not only for their intrinsic merit but also as valuable evidence of how people behaved at a given time, what they wore and the surroundings in which they lived their lives. The educational appeal of such a collection is space and teacher time available. The history of English domestic design can thus be brought to life for young people of all ages, irrespective of their cultural or geographical origins.

The museum's specifically local function is equally important and historically well-founded, since Shoreditch has been a centre of the furniture making industry since about 1840 and when the museum was established in the early years of this century (it opened in 1914) it was its relevance to the local community that was a prime consideration in the choice of the material to be displayed. Craftsmen and students (especially from the nearby London College of Furniture) continue to use the museum's collections as a resource both for research and inspiration and local children visit regularly in their school holidays and on Saturdays, often taking part in special projects designed to stimulate interest in and concern for their own environment.

Occasional links with other institutions, such as the National Portrait Gallery, the Chelsea Physic Garden and the English National Opera broaden the experience and outlook of local children, while older local residents belong to a 'Friends' which gives some financial as well as considerable moral and personal support to what they rightly regard as 'their' museum. Like all the GLC/ILEA museums, the Geffrye is situated in a London borough (in this case Hackney) but not supported by it and a constant effort has to be made to remind officers as well as councillors that we are not cuckoos in their nests but a resource which although not locally funded is theirs to enjoy. The proposed new Area Museums Service for London, originally mooted by the London Federation for Museums and Art Galleries, may well help in getting Londoners to see all their arts provision as a totality, to be enjoyed by all, no matter how any individual institution is funded. My hope is that the GLC/ILEA museums will play a significant part in this process.



Thoughts arising from the discussion paper

by R A Baker

Arts and Recreations Officer, Westminster City Council

Assistant Honorary Secretary, Westminster Arts Council

1. This paper is a personal comment, but I can report that Westminster City Council and Westminster Arts Council (which I will represent at the conference) have considered in detail the GLC's discussion paper, and that both bodies have welcomed the opportunity that it has given them to review policy.

2. Some of the ideas that appear in the discussion paper are new (eg that the GLC should 'organise far more of (its) own arts events rather than act as an agency for the disbursement of funds'), but others were thought of long ago. Why, then, have they not already been implemented? In part it may have been due to lack of facilities, or the lack of staff within local authority arts departments able to cope with any extra work-load, but particularly through lack of funds. (And lack of finance is generally behind the other inadequacies mentioned.) If, therefore the GLC wishes to see developments occur in the Arts provision in London, it has first to address itself to ways and means of producing additional funds. Without additional resources, new developments can only occur at the expense of existing facilities and projects and organisations. Yet, despite the rock-bottom fundamental necessity for additional finance, the discussion paper has nothing to offer in the way of ideas or proposals. Indeed, the bodies that I shall represent are of the opinion that the proposal to 'take over' the Greater London Arts Association could have the effect of *reducing* the amount of money available for funding the Arts.

3. Delegates will probably remember that last September the GLC promoted Thamesday, but I wonder how many know that that one-day event cost £150,000? I understand that two-thirds of that expenditure was covered by sponsorship. In these difficult times a sum as vast as that could have saved some Arts organisations from closing down entirely, and many more could have been assisted; perhaps some projects could have been started which would have been of lasting value to London and Londoners. Were these alternatives taken into consideration before it was decided to go ahead with Thamesday? If not, any declared expressions of concern for the Arts ring rather hollow.

4. 'London centres of excellence are not simply there for the advantaged citizen and tourists. . . . They must be based on a mass understanding of their value and this will only be achieved by far more arts activities at the community level.' Are we to take this to mean that if we have more community artists sweeping dust into pretty piles or walking around with poles on their heads (as has been known to happen) our ratepayers will wake up the next morning with a greater appreciation of Placido Domingo at Covent Garden? Or is it the equivalent in arts terms of a theory that if everyone learns to play billiards, everyone will love billiards? Why cannot the GLC accept that not all men are pleased even by excellence, but some are, and they are not limited to those who benefit from 'good fortune or by privilege'.

I rather think that if one analysed any one day's audiences at the Royal Festival Hall, the National Theatre and Covent Garden, one would find rather more persons who work with their hands than peers of the realm, and rather more with earned rather than unearned income. Is it really necessary to stress that the appreciation of beauty is neither confined nor conferred by class or income? Apparently so!

5. Woolly thinking characterised the parts of the discussion paper which relates to buildings. Certainly there is sense in the argument that, because such bodies as the English National Opera and the National Theatre are national bodies, they should be funded nationally, but that makes illogical the proposal to 'take over' the London Festival Ballet which, although it has London in its title, is not a regional body either. On the other hand, if the LFB is to be adopted by the GLC because of its London title, then why not also make the London Symphony Orchestra, the London Bach Choir and the London College of Music (to name but three) part of the same family? The discussion paper is also muddled regarding the homes of these bodies. If the National Theatre company is to be funded nationally, then it must surely be the case that the buildings occupied by the National Theatre must also be a national responsibility. But if it is intended to 'hand over' the National Theatre complex, then it is illogical to retain the Royal Festival Hall complex, which is itself a na-

tional/international home for music and not just a regional resource. And what would be gained by making the South Bank Concert Halls 'identity as GLC centres . . . far more evident' is not explained in the paper and is hard to see — I am only certain that the thousands who attend the concerts at the RFH could not care less who owns and looks after the place so long as it is used for the purpose for which it was built and continues as a centre of excellence. (Back to money again!)

6. The bodies which I will represent are greatly bothered by the proposal to 'take over' the Greater London Arts Association. GLAA is not perfect — what organisation is? — but, under the stirring guidance of David Pratley, it has become of great value to the London Boroughs and the local Arts Councils in them. GLAA over the years has built up expertise and formed a close working partnership with the Boroughs and with artists and arts promoters; even if the GLC achieved a similar result it would take years to accomplish, so why dismantle what is functioning satisfactorily and substitute an untried alternative? GLAA has members — individuals, arts organisations, representatives of the boroughs, representatives of the local arts councils — and it can therefore easily achieve broadly-based consultation on matters of policy; it is indeed answerable to its members. The GLC would not be able to achieve that. GLAA provides a means of deciding, in the light of a wide range of often diverse opinion, how best to use whatever resources are available. Even if the GLC proved equal to the task, it would always be open to the jibe that political rather than artistic opinions had coloured the decision. Further, those of us involved with the Arts already despair about the present situation — national, regional and local — because the long-term planning which is essential to effective promotion of the Arts, is undermined by the grant-giving agencies receiving their funds on an annual basis. GLAA can at least decide upon long-term objectives and work toward them over a number of years, but the GLC's plans would always depend upon the outcome of the next election; for although it does not necessarily mean that even a change of the controlling party would necessarily mean a change of policy, no-one in their right mind would rely upon a 'no-change' decision until the election-winners had carried out a review. It might well be useful to remind ourselves of Lord Redcliffe-Maud's report which was produced after the very widest consultation. Page 105 contains the following paragraph: 'Many authorities agreed that local government was better fitted for well-established arts functions than for innovation and experiment. Thus, the provision of buildings, running museums and galleries, giving assistance to orchestras and drama companies, assisting amateur arts organisations, all seemed acceptable functions to them. On the other hand, the experimental arts, some arts centres, direct grants to artists, and the introduction of new ideas to an area, were functions they thought better suited to an arts association. . . .'

7. Is there, I wonder any risk that the GLC may dream up some master plan and attempt to impose it on the boroughs? In my one-time position as Chairman of the Standing Conference of London Arts Councils I learned of the considerable differences between the London boroughs, which occur often for historical as well as practical reasons; in some cases the local authority undertake all arts promotions, in others the local arts council is wholly responsible, in others the borough council looks after professional promotions and the arts council the amateur ones. There are infinite variations in this split in responsibility, on top of which there are local authority areas, my own Westminster for example, where one part needs totally different provision from another part. I am therefore convinced that only by deciding upon local provision at a local level can the situation be judged with sufficient sensitivity and the best use made of whatever resources, financial and otherwise, are available. The need is to increase the resources, not to take steps which will result in an enlarged bureaucracy, or meddle in some cosmetic exercise in order, perhaps, to try to reap kudos.

8. I feel strongly that delegates attending the conference should not permit anyone to divert their attention from the original discussion paper, and there are a number of reasons why I think that. First, it shows every sign of having been put together without consideration of the effects which would result from adoption of the proposals: that being so, how can we rely on the GLC, if they assume a greater responsibility for the arts, not to introduce changes in the future without regard to the consequences? Second, it must be the case that Mr Banks drew up the discussion paper without consulting the GLC's arts department staff — or at least ignored any advice that was received — for how else could the paper contain such gaffs as the London Festival Ballet proposals? Therefore, if the professional staff have already been ignored, there is more than a chance that they will be disregarded in the future. Third, the discussion paper contains more than a trace of party-political gobbledegook. Is that the way in which we want arts affairs to be discussed and decided? The discussion paper, indeed, reveals far more than what it actually states, and I think that we would be very foolish to ignore that or to have our attention diverted from it. If the GLC is to assume greater responsibility for the Arts in London, it has to show itself worthy of the trust which that implies, but I find nothing in the discussion paper which leads me to feel with confidence either that all is well or that all will be well.



Notes towards a future Arts Policy for London

by David Stone, David Cashman, Teresa Boronska and
Patrick Allan
Islington Schools Environmental Project

The dominance of utilitarian and pragmatic considerations in the creation of the contemporary built environment has contributed to the wide-spread dissatisfaction with the quality of urban life. The absence of vision, imagination and courage has provoked reactions of anger, resentment, apathy and despair. Utilitarianism and pragmatism without vision, imagination and courage leads to degeneration. In unison they embrace possibilities for life, growth and renewal.

The Islington Schools Environmental Project is the only organization of its kind. Based in Islington and under the auspices of the ILEA it is a model of how professional artists, designers and teachers can assist school communities to transform their environments through direct participation.

ISEP is now funded entirely by the ILEA through the Islington and Hackney Partnership Programme. In the past it has also been supported by the Calouste Gulbenkian Foundation, the Arts Council of Great Britain, the Greater London Arts Association and the London Borough of Islington.

In the last ten years and before ISEP was officially established as part of the ILEA in 1979 we have carried out projects in seven Islington schools, involving several thousand children and many teachers. The results include monumental murals, play structures and environments and architectural gardens.

Through their involvement in our projects children have the opportunity to experience their imaginative and expressive abilities and to act aesthetically in their daily world. They are able to envisage possibilities for re-fashioning their environment and ISEP provides them with the facilities to create that vision of future possibilities in the present. They experience the process of uniting the imaginative and expressive mode of being with the practical considerations of day-to-day reality. Through our work children begin a dialogue with their environment which transforms their relationship to it from a passive to an active one. The result is that children feel they can contribute to, affect and influence their surroundings and subsequently become responsible for them.

It is our belief that the positive in children and young people is immediately awakened through the aesthetic experience of making art. Making art awakens us to the present, to being conscious of living in this world, here and now. The experience of the aesthetic dimension is life-enhancing. Children who experience themselves as possessing vision and imagination and an ability to express themselves can take responsibility for being creative. It is our experience that such children want to contribute something positive to society.

As artists and educators we believe it is our responsibility to create the conditions to support those positive qualities which young people have to offer.

ISEP is a service. We are people with visual, practical and teaching skills. We can offer inspiration, ideas and energy as well as techniques and methods to involve the communities of the schools in which we work. We have the facilities of workshops, equipment and materials. We also have access to the resources of the ILEA and the London Borough of Islington.

In partnership with the ILEA Divisional Office in Islington, we have developed a methodology and practice which could be duplicated in other boroughs throughout the ILEA and GLC. The evidence is that our work has much to contribute to the quality of life of London's children and young people. Our service at present is limited and unique to Islington. However, the GLC's wish to further community involvement in the arts and to establish closer links with the ILEA and Borough Councils is in alignment with our own ideas for expanding our effectiveness and proliferating our example.

We support section 3 of the GLC's Future Arts Policy, wholeheartedly.





Radical culture in the 1940's: pointers to the future

Andrew Davies

Marx Memorial Library; author of forthcoming book on the subject

The importance of this period is that it provides a number of guidelines for the future, illustrating quite clearly that a thriving and popular culture can exist outside of the commercial and traditional approach to the arts.

Governments in the 19th and early 20th Centuries displayed a marked antipathy towards the idea of financial assistance for the arts — unlike Germany, France or New Deal spending on the arts in the 1930's. However the outbreak of war in 1939 threw everything into a state of flux. The entertainment industry was badly hit by the blackout and then the Blitz, there was a shortage of consumer goods despite wage levels remaining fairly high throughout the war, and much of the population was dispersed into new areas and places of work. These locations were quite unsuitable to the traditional arts approach — war hostels, factory canteens, Nissen huts, gun sites, bomb shelters, rest centres.

Many diverse organisations and groups sprang up in order to provide arts and recreation for people all over the country. They all reached and stimulated vast new audiences whom had never fallen within the narrow boundaries of traditional art, revealing the vitality and enthusiasm left untapped by the commercial system; furthermore they helped fuel the leftwards shift of opinion that resulted in the Labour Party's sweeping victory in the 1945 election.

A brief summary of developments would include:

Council for the Encouragement of Music and the Arts

Funded by the Pilgrim Trust and then the government, CEMA began by employing out of work artists and then instituted its own Music Travellers, theatre companies, ballet and opera in parks, the Old Vic's move to Burnley, etc. By 1943, for example, CEMA was giving over 4500 factory concerts a year.

War Artists Advisory Committee

'Conscripting' artists like Moore, Sutherland and Spencer, the demands of documenting life on the 'Home Front' inspired the artists to produce some of their best work. The Artists' International Association began to re-evaluate the traditions of British art, and the 'Art for the People' exhibitions were extremely popular.

Books and Reading

There was a tremendous upsurge in reading, eg expenditure on books rose from £9 million in 1939 to £23 million in 1945.

Army Bureau for Current Affairs Play Unit and Unity Theatre

The ABCA Unit pioneered an approach that broke down the old traditional proscenium barrier divide which rigidly separated performers from audience. Unity Theatre in London formed a mobile unit that played to audiences at tube shelters, and a national society of Unity Theatres was formed. Amongst amateurs the British Drama League reached its highest-ever membership in 1944.

Musical Culture Ltd

This was the new name for Beecham's London Philharmonic. With their base an old music hall in Golders Green, they specialised in playing to audiences at locations far removed from the traditional concert hall.

The above is an extremely brief indication of the cultural upsurge witnessed during the war years. Sadly, however, government economic and the arts policy after 1945 turned its back on many of these grassroots initiatives, and the old elitist and snobbish emphasis on the high arts returned. Gradually the community arts experiments were forgotten and the orthodox official approach has concentrated on the provision of 'High Art' to middle-class audiences at conventional venues. But the 1940s show that there can be an art by and for the people, and many of the lessons to be drawn from this period should be of paramount significance in the discussion of future plans for the arts in London.



The need for an inexpensive hall for performances and exhibitions in Central London

L J Prechner

London Regional Group of The British Federation of Film Societies

The smaller organisations which are open to all interested members of the public are finding it increasingly difficult to find venues for meetings, particularly if they wish to stage some exhibition or performance either for members or for a wider public.

This difficulty is especially acute at weekends; often the only time available for those who are at work during the week; as suitable premises are either not available for hire at all or are prohibitively expensive.

This problem does not arise for 'closed' organisations: those whose members are limited to the workforce of large commercial or administrative organisations: or which are offshoots of some larger, wealthy body, as they often have free use of facilities provided by the parent organisation. As an example, GLC employees have the opportunity to belong to and benefit from a large number of clubs and societies which meet in County hall with the advantages mentioned above. Clubs and societies with the same aims but open to the general public are at a grave and increasing financial disadvantage.

There is a need for a hall in which such organisations can meet, not only during weekdays and evenings, but especially at weekends, in Central London.

Such a hall should have a stage and a public address system. Clearly we would ask for a screen and 16 millimetre projection facilities; others may want more sophisticated lighting and stage equipment.

A small kitchen or side-room with facilities for preparing hot drinks and sandwiches or a cold buffet plus washing-up and other cleaning facilities should be at hand.

The hall should seat between 100 and 200 people comfortably.

Charges for the hire of the hall should be kept small, possibly subsidised from a fund set up by the GLC in conjunction with GLAA.

Clearly some limitations would have to be set to prevent abuse of the system. They might include a maximum of one booking per month per organisation; limitation to non-profit-making and non-political organisations; prohibition of the sale of tickets at the door.

If such a hall were made readily available it could promote a great step forward in the genuine involvement of the man in the street in many aspects of the arts.



Adult Education and the Arts in London

M W R Symes

Department of Extra-Mural Studies, University of London

The Department of Extra-Mural Studies of the University of London puts on an extensive programme of about 1,000 courses in and around London for nearly 20,000 adult students. It works closely with ILEA, LEA adult education institutes and the WEA. The programme covers arts, sciences and social sciences. These classes are presented at University level, but no prior knowledge or qualifications are required. The Department is interested in, and considers that it has a role to play in, the following areas:

Centres of excellence

The Department already collaborates with the National Theatre, the English National Opera and the Royal Shakespeare Company in providing lectures and workshops connected with works in repertoire. It also collaborates with the National Gallery, the Arts Council (Hayward and Serpentine Galleries) and other bodies in providing lectures or symposia on works or exhibitions displayed at those galleries. It would hope to continue and to extend such collaborations. We note with interest in the Discussion Paper (June 1981) the comment that centres of excellence should be made more accessible to more people. Community level arts activities are one way suggested in the paper: to that we would wish to add programmes of education, so that the opportunity to appreciate the arts may be given to all. The mention of the GLC concert halls on the South Bank leads us to suggest specifically that we might be able to contribute lectures or short courses in connection with musical events there.

Community involvement

Much of our work is done on a local basis, and we have a special interest in community studies. Through, for instance, day schools run in conjunction with the local LEA or WEA, a combination of education plus practical demonstration of the arts can be achieved. By working along such lines, we hope to involve those actively interested in practical arts as well as those interested in appreciation.

Disadvantaged areas

The Department has always tried to put on classes in areas of London where there is a shortage of opportunities for education of an academic level. We would welcome suggestions as to ways in which we could further this work.



Quality of life improved and maintained

by Charles Corcoran
GLC Staff Association

The GLCSA is the principal white-collar union for staff in the GLC and ILEA. The Association is affiliated to the TUC, and this year contributed to a successful composite motion about funding of the Arts, which made reference to the responsibility of public authorities for ensuring adequate provision of good-standard artistic and cultural facilities.

We believe that, within the traditionally accepted limits, past and present administrations at the London County Council, the GLC and the ILEA have generally pursued policies aimed at preserving and enhancing London's artistic institutions and centres of excellence. Some of these are also national and even international in stature and reputation, and they provide employment for substantial numbers of people, directly and indirectly.

In this, London may be compared to foreign cities like Bologna, Leningrad, Milan, Vienna and others, all of which receive substantial support from public funds for provision of Opera, Ballet, Concert Music and the Visual Arts. Several such centres, spending more than we do on cultural facilities are, even so, acknowledged as having radical and progressive administrations; on the one hand rejecting class barriers or philistinism, yet on the other seeking to avoid elitist policies. Many foreign cities also encourage organisations catering for students, young musicians, etc., both locally and worldwide.

Every metropolis relies on tourism as an important vehicle for commerce and employment and additionally, the role of tourists in helping to disseminate knowledge and ideas and prevent insularity. A wide variety of visitors should continue to be encouraged to London, both as providers of jobs and as contributors to the cultural scene, of which they are an integral part.

In seeking to extend opportunities for children, ethnic minorities and other categories to visit places like the South Bank Concert Halls, the ILEA's role through schools, colleges and institutes should be further enhanced. Similarly, London boroughs should be given maximum encouragement in providing premises and facilities for a broad range of artistic and cultural expression at local level. New initiatives and establishment of even closer working arrangements with the ILEA and the boroughs could also be a fruitful method of securing wider ticket allocation and distribution for central London venues like the Royal Festival Hall, Coliseum and National Theatre. Theatrical and other premises, secured through forms of public ownership or sponsorship where this is needed throughout Greater London, would further assist in providing the chance for everyone to share in artistic activities.

However, regard must be had to the position of the English National Opera and the National Theatre. Geographically, they are based on London: Their origins stem from famous endeavours on behalf of local people (eg the ENO being heir to the Old Vic — Sadlers Wells tradition). They bring credit to the Capital and offer its citizens a standard of excellence. To withdraw GLC subsidy at this time could threaten their continued viability, because there is no certainty that any shortfall would be met by commensurate additional support from elsewhere, by Public funding or from Private Sector sources.

The application of egalitarian concepts to institutions of this kind would surely, be better accomplished by seeking to open-up their facilities to all Londoners than by depriving such bodies of Council support.



Response to the discussion paper 'The GLC's Future Arts Policy'

by the NATTKE Research Department
National Association of Theatrical Television and Kine Employees (NATTKE)

1. As a trade union nationally affiliated to the Labour Party, NATTKE welcomed the election of a Labour administration in the Greater London Council in May 1981. As a major trade union in the arts and entertainment industry, NATTKE also welcomed an active GLC Arts and Recreation Committee, particularly one which recognised 'the unemployment crisis in London' as a factor in formulating arts policies.

2. However, it has since appeared to NATTKE that the Committee's view of the unemployment crisis in relation to the arts has come to be couched purely in terms of what the latter can do for the former. The Committee seems to regard the arts as a sort of 'resource' which can be channelled more or less to the public good, according to the precepts of the controlling authority. NATTKE believes that such a view fails to take into account the reciprocal effect of the unemployment and economic crises on the arts.

3. NATTKE considers that a policy based on such a view is flawed, and stands to inflict more harm than good. Manipulation of the arts and their institutions on the basis of assumptions more abstract than realistic would weaken the capacity of the arts to make *any* greater social contribution, not to mention increase the risk of contraction and redundancies within the arts and entertainment industry itself.

4. To us, the most obvious flaw in the GLC's Arts and Recreation Committee's approach to the problem has been its failure to consult with NATTKE. The Committee's discussion paper makes mention of seeking discussion with the 'performing unions', but NATTKE is not one of these. No doubt the performing unions (Equity, the Musicians Union, and the Writers Guild) will make representations of their own. But NATTKE considers it has an especial right (and duty) to remind the GLC of its obligations towards London's arts and entertainment industry, while 're-appraising' aspects of it.

5. NATTKE, more than the other entertainment unions, regards the arts in industrial terms. NATTKE represents those men and women whose livelihoods depend on stable employment at the roots of the industry: the technicians, engineers, scenic construction workers, scene painters, costumiers, front-of-house staff, and all those who assist the actor backstage. NATTKE has fought for institutionalisation, permanent employment, professionalism. It has resisted casualisation, exploitative notions of 'flexibility', the growth of freelance competition. No doubt it can be argued that NATTKE is therefore an institution of the arts industry as deserving of 're-appraisal' as the 'centres of excellence' which form the primary target of the Committee's discussion paper. NATTKE would not shirk this, but it does claim the right to its opinions.

6. Of its 18,000 members, approximately 3700 are employed nationally in the theatre. Roughly half of these are employed in the West End of London. While 1850 workers might appear to represent a relatively small industrial concern, those workers fulfil a vital function in maintaining a large share of the 'invisible economy' of London's tourist industry. Additionally, those workers perform a valued service for the citizens of London. Arts Council studies show that the bulk of theatre audiences come from within the GLC area. These audiences patronise the entire gamut of the industry, from the so-called 'centres of excellence' through commercial theatre to 'alternative' and community theatre.

7. NATTKE believes that the Arts and Recreation Committee is mistaken to assume that simply by tilting the financial balance in favour of community arts it can 'nurture' an appetite for the 'higher' arts institutions. The Committee seems to be implying that when class divisions embodied by the 'centres of excellence' have been broken down by 'nurturing' the socially disadvantaged towards a love of opera, then GLC funding for those 'centres of (by then egalitarian) excellence' will be justified. NATTKE holds this assumption to be sociologically naive, and industrially irresponsible.

8. NATTKE contends that the co-existence of 'centres of excellence' and community arts, and cultural pluriformity in general, offers the most rational basis for freedom of choice, cross-fertilisation of ideas, cultural dialogue, and for giving the fullest form to common notions of civilised life. This view accords, we think with the TUC's own, as expressed in the TUC Working

Party Report on the Arts (1976). The Working Party took 'a broad view of what constitutes artistic and cultural activities', and was careful to avoid class-based prejudices towards particular cultural forms (paragraphs 7 and 13).

9. NATTKE also finds an avoidance of narrow thinking in the Labour Party's national policy on the arts, in the document *The Arts and the People* (1977). 'Our objectives' the document states, 'are to make the arts available and relevant to all people and at the same time to increase the quality and diversity of the arts' (p 14).

10. Both the TUC and the Labour Party urge improvement in the industrial conditions of those employed in the arts and entertainment industry. The TUC Working Party remarks on 'the unsatisfactory terms and conditions of their employment, which are often of a casual nature' (paragraph 77), while the Labour Party urges that 'the wages, conditions of employment and security of all people professionally engaged in the arts must be substantially improved' (p 14). NATTKE argues that the GLC Arts and Recreation Committee's discussion paper will undermine these objectives if its unrealistic proposals take concrete effect.

11. The most unrealistic of the Committee's proposals, as NATTKE sees it, are those regarding the GLC's 'relations with the Arts Council'. The division of financial responsibility suggested in the discussion paper is as arbitrary as the present system is insufficient. The relativity of national and local authority funding of the arts is one of a number of issues (another is VAT) which this Union would like to see the subject of far-reaching debate. But unilateral declarations of secession from the imperfect — but only — system we have strike us as irresponsible. Broader objectives such as those detailed in the TUC and Labour Party documents referred to will not be achieved if local authorities take a narrow, sectarian attitude.

12. It is the TUC document which points out that 'the past three hundred years have not bequeathed us a range of arts activities distributed across the country; they are concentrated almost wholly in central London and a few provincial towns' (paragraph 20). Whether we like it or not, the *whole* of London is a 'centre of excellence', and the GLC's obligations towards it and those employed in its arts institutions cannot be shrugged off.



The Arts partnership in London

Barry Jackson
Arts Council of Great Britain

1. The Arts Council of Great Britain welcomes the opportunity provided by the Greater London Council for discussing the future pattern of arts funding by public bodies in London. All the major reports and studies on arts funding in Great Britain have underlined the importance of purposeful co-operation between local and national government, and the reorganisation of local government in London in 1965 provided an added impetus to the already advanced arts policies of the London authorities, in particular the LCC.

2. In assisting the development of a network of Regional Arts Associations throughout the country the Arts Council has recognised their particular value in promoting a partnership with local authorities in the arts, a partnership based upon shared financial contributions from both central and local public funds.

3. In London in particular any growth of Arts Council support for new arts initiatives will necessarily be contingent upon appropriate local authority support; neither the Arts Council, nor local government, has, or is likely to have over the next few years, the financial means to sustain new initiatives alone. A partnership is financially vital.

4. In London public funding of arts organisations comes from four sources: the Arts Council itself, the Greater London Council and the ILEA, London Boroughs, and the Greater London Arts Association (itself, of course, funded by the other three sources). The latest comprehensive report (Anatomy of Arts Expenditure 1977/78) indicated that, at that time, this support was divided as follows:

Arts Council	£19,827,775	(including support to National companies in London, but excluding support to GLAA)
GLC and ILEA	£ 6,381,037	(including support to National companies in London, but excluding support to GLAA)
GLAA	£ 393,974	
London Boroughs	£ 7,763,018	

The figures will have altered in the intervening four years but the balance of funding is unlikely to have changed very significantly.

5. The Arts Council maintains strong links with the GLC through a series of both regular and occasional meetings to discuss arts policy and problems associated with grant applications. In addition the Arts Council leases from the GLC the Hayward Gallery which it uses to run contemporary exhibitions, one of the most recent on Picasso attracting record attendance of almost ¼ million people: past surveys have indicated that 40% of Hayward Gallery attenders live in London.

6. The Arts Council's grant to GLAA in 1980/81 was £927,101. This represented 82% of GLAA's income. Other RAAs have been able to attract a larger proportion of funds from *local* authorities (eg Northern Arts, which received 20% of its 1980/81 income from local sources alone). The GLC has hitherto been reluctant in its support for GLAA.

7. Many arts organisations in London receive revenue support from both the Arts Council and the GLC. The companies concerned include: English National Opera, London Festival Ballet, National Theatre, London Orchestral Concert Board (principally for the four London symphony orchestras), Unicorn Theatre, Young Vic, Greenwich Theatre, English Stage Company at the Royal Court, Riverside Studios, Queens Theatre Hornchurch, Theatre Royal Stratford East, Polka Childrens Theatre, Puppet Centre Trust, London Contemporary Dance Trust, Jazz Centre Society, Hoxton Music Hall, New Opera Company, London Filmmakers Co-op, Photographers Gallery, Whitechapel Gallery, Camden Festival, Drum Arts Centre, Institute of Contemporary Arts, Churchill Theatre, Tricycle Theatre, Youth and Music, Dance Umbrella, Extemporary Dance.

8. Amongst this list are some companies which have become known as 'national', because of the scale and outstanding quality of their achievements. London's local government has hitherto played a vital role with regard to these companies, recognising that their roots are in London and

that they contribute significantly to London's international position. Their audiences are, of course, largely made up of Londoners. By supporting them local authorities are guaranteed an influence upon them to the benefit of Londoners as a whole.

9. The Council remains anxious to develop its dialogue with the GLC and to search for means by which the GLC's contribution to 'national' institutions can properly reflect the principle objectives of its draft arts policy. The Council remains of the belief, however, that a plurality of funding for arts projects generally has proved indispensable in maintaining their independent artistic growth.



A London Dance Centre of Excellence

**(A short, personal and controversial response to Tony Banks,
which leads to possible programmes of activities
by a 'national body', London's Contemporary Dance Trust)**

**by Robin Howard
Contemporary Dance Trust Ltd**

A. General considerations

Dance is something to do and to watch but, especially, to do. It can enrich a person's life not just physically but also mentally and spiritually; it can be fun; it can give extra confidence and, especially in the young, improve the development of other skills.

Dance is for everyone. Children especially should be offered dance experiences (again, to do and to watch) and, if they have the ability, the chance to become professional dancers. The Gulbenkian Report on Dance Education and Training in Britain (1980) points to ways in which this can be achieved. In addition, dance needs its own organisation broadly like Sir Robert Mayer's Children's Concerts, and Youth and Music.

What happens is much more important than where it happens and a centre of excellence is more people than places, but a location can largely dictate what can happen there. There should be at least three dance centres of excellence in London.

The purposes of dance as performance can be stated in many different ways, for instance, participant, participatory, entertainment or quality. These distinctions can be useful in suggesting different policies but can be harmful if they interfere with a bigger purpose, such as enabling the Arts to serve the people.

B. The role of the GLC

I agree with nearly all Tony Banks' objectives and with all his points about centres of excellence, but not with his specific suggestions concerning the National Theatre, the English National Opera, London Festival Ballet and the Greater London Arts Association. I would prefer to see the GLC acting as a co-ordinator or bridge builder involved in the making of policy and in negotiating strongly over funding, but seldom in taking over operations.

Bridge building is particularly necessary between performance and education, school and community, community and arts, and, in London, national and local.

GLAA has been doing a good job within its limitations. The need seems to be not to take them over but rather to link them more closely with, for instance, some activities at the ILEA. Similarly with the ENO and NT, the need seems to be to insist that they have local as well as national obligations and to seek special privileges or services for local people.

Another role could be, with the GLAA, to urge on the Arts Council and others the needs of London as a region as well as the capital.

The GLC is the natural body to ensure that Londoners understand what arts are available to them and how much they might enjoy them. This involves simple publicity but also overcoming such feelings as 'that is not for us' or, worse still, 'not for them'. Physical centres of excellence can seem alarmingly grand or mysterious.

Possibly the GLC's greatest role is making the arts available to people. They already do excellent work. Here I am particularly concerned that they consider doing more:

Not so much building new premises as making existing ones more often or more easily available — for instance, school halls without putting too great a burden on the caretaker or other staff.

Taking suitable arts of the highest possible quality to where people already are or can easily get to.

Helping people, especially the young and the old, to get to and especially from performances which are not in their immediate neighbourhood. This involves cost, times of transport (and of the performances) and safety.

Subsidising ticket concessions for the unemployed, which has been reasonably successful when offered by London Contemporary Dance Theatre.

C. The role of the Trust

The Trust was founded in 1966 to be of service 'to and through the dance'. From its home, The Place, it runs two performing units London Contemporary Dance Theatre and London Contemporary Dancers, a vocational school London Contemporary Dance School, special courses for children, young people and adults, an Educational and Community Services Department, and London's best small theatre for dance. Over the years it believes it has developed a unique range of services but, unfortunately, some of this work has had to be curtailed during the last two years.

The Place is already a resource centre for London's dance teachers and, apart from its regular classes, offers 'Days of Dance' and other activities. Its theatre is made available for the Camden Festival, the Camden Junior Festival, Camden and Islington (Amateur) Dance Festival, ILEA Dance Teachers Association and others, but has recently been dark for most of the year due to lack of money. It could be open nearly every night.

Subject only to funding, the Educational and Community Services Department could immediately offer programmes such as the following to support the work of a local teacher in a youth club or secondary school (or it could supply a teacher as well):

An annual visit to Sadler's Wells Theatre to a special matinee performance by London Contemporary Dance Theatre. This could be preceded by an illustrated talk about the Company and its repertory, where study material could be given out. After the visit there could be follow-up projects. Another highlight could be a 'residence' by London Contemporary Dancers who would be around the school or club for several days teaching, offering open rehearsals and a performance there. This might lead to one of the dancers choreographing on the youngsters and helping them and their teacher put on their own performance. Part of that performance might later be repeated in a mixed programme at The Place with dances by other schools or clubs.

Other special events could be a film show, a master class, a talk and discussion at the school or club, a day of dance at The Place for the youngsters and another one for the teacher to meet and work with other teachers.

Suitable programmes could also be devised for other organisations.

An example of another scheme currently being discussed with officers of the ILEA and of the London Union of Youth Clubs is for a London Youth and Community Dance Festival.

The Trust would be delighted to consider co-operating with anyone on any other schemes, for instance, Mr Banks mentions London's multi-ethnic population. Some 20% of the students at London Contemporary Dance School have always come from this part of the population and three ethnic dance companies have been founded by former graduates of the School. London Contemporary Dance Theatre now has one Indian dancer and three from West Indian families (out of twenty-two). We believe we could contribute much to work with particular groups of Londoners, especially where one of the purposes of this work is to help them fit happily into the wider community.



Finance for London Arts Centres and Community Groups in 1982/83

by The Autumn Finance Workshop of the London Association of Arts Centres, held on 2 November 1981

The London Association of Arts Centres offers a forum for the discussion of common issues to groups in London who have in common; buildings, a programme which mixes presentation with workshops, a serious commitment to more than one art form, and a policy of working with particular communities both in the arts and in related fields.

The November meeting was attended by representatives of 30 arts centres and community groups. It was called to provide a forum for discussion of the financial problems which were being experienced in the course of planning and budgeting for the next financial year.

LAAC believes that, in general, Arts Centres provide the best and most flexible and cost effective method of responding to the creative leisure needs of any community. It recognises that that very flexibility, ability to respond to local needs and consequent very broad range of activities, leave them peculiarly vulnerable at times of cut back in the arts and public spending as a whole. A broad base of funding no longer makes us strong; it can all too easily mean that our centres are marginal to too many funding bodies and central to none.

The findings of the workshop are summarised below. Clearly there are differences of emphasis between centres and groups and no one group faced all the problems noted. Taken together, however, the picture painted is an extremely disturbing one given the indications of resources likely to be available in the next financial year.

New buildings planned over the past decade are due to open in 1982/83. In others renovation and expansion of facilities will require additional revenue funding to operate.

In almost all cases centres were only able to realise a proportion of the potential of their resources (staff, equipment, buildings) because of the lack of what were in relation to base levels of funding, small sums of money. Other centres were not able to bring into use potentially important spaces because of the lack of comparatively small amounts of capital funding.

In all cases there was concern at the increasing subsidy that artists were being asked to contribute in accepting fees which, whilst representing the most centres could afford, were also too low.

The need for work with disadvantaged groups had never been greater and yet, some centres were being forced towards policies directed to the better off by the need to generate increased income. It was also true that box office and other earned income was being hit by the general recession. Cuts in other services had also affected some centres with, for example, a reduction in school party bookings for shows and activities.

Groups were well aware of the importance of trading income but the need for increases in earned income to ensure survival was pushing some groups to the margins of legality with respect to the terms of their leases, the terms of grant aid made to them or eventually their status as charities.

It was quite clear that despite major efforts by most groups the area of work had not proved attractive to private or industrial sponsorship. It was equally clear that there was already overwhelming pressure on the trusts and foundations which support our work.

The scale of the GLAA Arts Centre Panel budget (£82,000 in 1981/82) bears little relation to need in 1981/82 and none to need in 1982/83.

There was some evidence that ethnic minority projects were being particularly hard hit by many of the problems referred to; further research in this area is urgently needed.

The greatest concern was expressed at the apparent vulnerability of grants from Borough Council and ILEA if the government's present policies in relation to local government were put into effect.

Projects also drew attention to the domino effect that can follow the ill-timed withdrawal of one grant from a project with a wide range of funding sources.

To summarise, our projects exist to be flexible, to respond to need and to innovate at the fringes of the concerns of many statutory funding agencies. Our work may be marginal to such bodies

priorities, but we believe it is central to the future of the arts in the communities we exist to serve. Early statements from the new GLC have given us hope that after many years of work this centrality of our work to a cultural policy for all London will be recognised.

One final point must be made. Whilst recognising the inevitable difficulties caused by the formulation of new policy the quality of servicing of our grant applications and enquiries by the GLC has been very poor and the quality and quantity of assessment of our projects has been minimal. There is great concern that the GLC Arts and Recreation Committee are not receiving the quality of service and advice that they will need if they are to implement a new policy consistently and well, and if our projects are to receive a fair and impartial assessment.

Projects represented

The Combination at the Albany	Institute of Contemporary Art
Battersea Arts Centre	Institute of Indian Culture (Bhavan)
Bear Gardens Museum	Interaction
Book Place	Jacksons Lane Community Centre
Barnet Arts Council	Keskidee
Central London Youth Project	Moonshine (Arts Workshop)
Chat's Palace	National Association for Asian Youth
Clockhouse Community Centre	Oval House
Commonwealth Institute	Polish Social and Cultural Centre
Drill Hall (Action Space)	Polka Childrens Theatre
The Factory (Marylands Community Association)	Riverside Studios
Fleet Community Education Centre	SHAPE
Greenwich Youth Theatre	Sub-Voicive
Hounslow Arts Trust	Walworth and Aylesbury Community Arts
Hoxton Hall	Whitechapel Art Gallery

Observers

GLAA Officers

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GLAA Arts Centre Panel Members

Elizabeth Richie
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Luke Randolph
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Brixton Festival 1982

**by Kevin O'Connor
Brixton Artists Union**

During the months following the inner city disturbances a great deal of discussion centred on the need for initiatives that would alleviate some of the problems faced by people trapped in their urban environments. The economic situation continues, in spite of claims to the contrary, to worsen. The prospect for all school leavers is abysmal, any hope now for a life of utopian bliss seems as far away as ever it was.

In Brixton, in particular, the discussion on employment, housing and general amenities is developing into an alternative plan for community action, in order to bring about imaginative schemes which would help everyone in the area.

The Brixton Festival 1982 is one aspect of community action which can bring the people together in common purpose even if resources are scarce. It is perhaps Brixton more than any other area within London that needs support and encouragement for 1982 and beyond. During this present year a Festival and Carnival was started with limited funds by the Brixton Community Arts Centre and the Brixton Art, Culture and Carnival Committee and it is upon the limited success of this event that hopes for the future depend.

Within the Brixton area there exist a great number of artists and musicians who need assistance in contributing to the wider issues affecting our society, and who would welcome the opportunity to play a more vital role in the revival of the economy. The Brixton Artists Union is a collective of such people who aim to contribute to the development of a socialist policy on the Arts.

The Brixton Artists Union would welcome and indeed support a May Day Festival to take place in Brixton in 1982.

Delegates may also be interested in proposals for a tour of the country and the continent of Brixton artists, musicians and actors under the 'Sounds Like Brixton' banner.