

FINANCE AND GENERAL PURPOSES COMMITTEE
Arts and Recreation Committee
STAFF COMMITTEE
ETHNIC ARTS SUB-COMMITTEE
ETHNIC MINORITIES COMMITTEE

Report (15-7-85) by
Director of Recreation and the Arts

Item	
ITEM 16	AR 2409
BLACK ARTISTS AND EMPLOYMENT BLACK MUSIC ROADSHOW Prog. ref. A23	

RECOMMENDATIONS

- (1) That subject to the approval of the Finance and General Purposes Committee to a drawing (no.S1048) of £133,651 on the revenue reserves, the initiatives outlined in the report be approved at a cost of £184,171 gross, £133,651 net and expenditure of this amount be authorised.
- (2) That the consent of the Secretary of State be sought for the Project, under Section 9(1) of the Local Government (Interim Provisions) Act 1964, and clause 91 of the Local Government Bill, if required, in respect of any contracts to be entered into by the Council in connection with the Project.

RA/REU/PEG/1623
331/F4

BLACK ARTISTS AND EMPLOYMENT

Introduction

1. 1985 has been designated by the Council as Jobs Year. It is anticipated that the Council through its Committees will provide a focus for the work of the Industry and Employment Committee on the issues associated with the unemployment crisis in London.
2. The Arts and Recreation Committee approved an entertainments programme as its contribution to highlighting and publicising the Council's 1985 Jobs Year. The report (AR1870) outlined two ways of achieving this; firstly by integrating the theme of jobs into the existing arts and entertainments programme provided by the Arts and Recreation Committee and secondly by organising and sponsoring a series of events specifically related to employments issues.
3. Details of the events are set out in the report. While both of these initiatives are to be welcomed and supported, they do not however help to fully highlight the problems and concerns of black artists with regard to employment in the arts. This report seeks to redress the situation by outlining a race specific programme which would give due consideration to the employment needs of black artists.

Employment Problems of Black Artists

4. The effects of unemployment are doubly severe for black people and other ethnic minority people and survey after survey has shown that Afro-Caribbean and Asian people are more likely to be unemployed than white people. Unemployment rates for black people have risen more quickly than they have for white people. Furthermore black people tend to hold lower paid and lower status jobs than white people. These facts are confirmed in the recent publication of a research report by Policy Studies Institute entitled 'Black and White Britain' which was concerned with the inequalities in the distribution of housing and employment among black people.
5. A similar trend is repeated in the arts where black people are either seen on stage entertaining or behind service counters. The policies of the GLC with regard to the development of black arts has gone some way towards meeting the needs of black artists, but the overall level of unemployment still remains high. For example, the cultural industries offer vast employment opportunities but yet black people remain under represented at all levels of this industry. There is also a clear absence of black arts administrators, managers and technicians employed in the mainstream and community based arts organisations.
6. The closed nature of the arts world makes it virtually impossible for black people to enter the industry and gain experience. The effects of Central Government's policy to abolish the GLC will be most severely felt by black artists who were just beginning to build a base from which to organise and demand their rights and equality of access to resources and employment opportunities in the arts.
7. Black people are not employers of personnel in the arts. They do not control the major arts institutions nor the more community based venues. They are not employed as officers in positions of power to make decisions about the distribution of funds. For black people and black artists, a primary concern is to seek a redress of these imbalances and therefore priority consideration is to get more black people into such positions.

8. An arts programme aimed at highlighting the employment needs of black artists must develop a greater awareness among black people, especially the young, about the employment opportunities in the arts. This can best be achieved through the following:-

- (a) offering training opportunities for black people in areas where they are under-represented
- (b) campaigning for more employment of black artists as performers, administrators, managers and technicians
- (c) challenging the recruitment and employment policies of mainstream arts institutions to ensure the elimination of discriminatory practices based on race and gender.

Proposal

9. In addition to ensuring the race dimension in all the GLC organised arts and entertainment events, the setting of equality targets to redress the racial imbalance in the Department of Recreation and the Arts, monitoring the GLC funded arts projects to ensure the implementation of anti-racist and equal opportunity policies and continuous direct grant aid to black groups, it is suggested that the Arts and Recreation Committee also approve the following initiatives to realise the previously agreed objectives of Jobs Year:-

- (a) Black Music Roadshow.
- (b) Photographic exhibition about the wide range of employment opportunities in the arts, particularly in the GLC's Department for Recreation and the Arts.
- (c) Black Artists and White Institutions Conference to discuss employment and artistic policies of the major arts institutions.
- (d) Publication of booklet about training opportunities in the technical, performing and administrative areas of the arts.

Points b, c, d above will be the subject of three separate reports to Committee.

10. Black Music Roadshow - Introduction

One of the major achievements of the GLC's Ethnic Arts Policy has been to give black arts a high profile. There has been increased participation of black musicians in the GLC organised and sponsored arts and entertainment events. Both Peace Year and Anti-Racist Year programmes provided opportunities for black musicians to perform. However, while this has been the case the organisations managements and administrative control has remained almost exclusively in the hands of white promoters. This exclusive coterie of white promoters jealously guard their privileged position, making it impossible for any newcomer to establish him/herself. Black promoters also suffer the double disadvantage of also being black, consequently, there are very few black promoters who are able to compete in the market and survive.

11. To enable the development of black music not only is it important to provide platforms for black musicians to perform, but it is equally important to support black promoters. As part of the GLC's Job Year initiative, it is suggested that the Arts and Recreation Committee support the establishment of a Black Music Roadshow. The Roadshow would not only organise concerts at local and mainstream venues but also over a period of eight months help to train a number of young black people as stage manager, publicity officers, lighting and sound operators and promoters.

12. STAFFING AND MANAGEMENT

It is proposed to employ two consultants on fixed term contracts, to provide the specialist service necessary for the running of the Roadshow. One consultant will co-ordinate the Roadshow and one will organise and manage it. Persons with the specialist skills and expertise needed for the Roadshow cannot be identified from within the Council's staffing, and it is for this reason that use of external resources is proposed.

Both consultants will be based in the Race Equality Unit which will be responsible for the supervision of the Roadshow. The consultant responsible for co-ordination will concentrate on all administration of the project, publicity, contacting and booking venues, health and safety of the show and artists, devising of a structured programme in conjunction with the other consultant. The consultant with contacts in the music world, promotional and technical skills will be responsible for contacting the artists in London and abroad, organising the training programme and placement of trainees, advising and assisting in devising the programme. S/he will also be present at all concerts. An advisory committee will be set up to oversee the entire project.

The Black Music Roadshow will need two consultants due to the large number of concerts to be organised, the number of artists and trainees involved and the huge number of people expected to attend the concerts.

13. Trainees

It is proposed to engage seven trainees who will be attached to the Roadshow for a period of nine months. Trainees will likewise be engaged on fixed term contracts. The following attachments have been identified as being important in giving young black people the opportunity to acquire skills in organisation, management and promotion:-

- 2 trainees attached to PA Company
- 1 trainee attached to light
- 2 trainees attached to press and publicity
- 1 trainees attached to promotions
- 1 trainee attached to Stage Manager

Training posts will be advertised in the black and community press and trainees will be selected by interview. Applicants will need to have an interest and basic knowledge of the promotion of music. All training will be on the job. The advisory committee will be responsible for monitoring the training programme. Trainees will work full-time (35 hours) and be paid £85.75 per week.

14. Programme

It is proposed to organise 28 concerts over a 7 month period in Community centres, town halls, parks and major venues in the London area. 1/2 major concerts will be held a month and 3 local concerts making a total of 10 major and 17 local concerts. One open air concert will be held in a GLC park to give trainees a wide

experience. Each concert will feature local bands with big name bands headlining the concerts at major venues and local venues if possible. A list of the bands from which the concerts will be selected along with a list of major/local venues, is attached (appendix 1/2).

The programme of concerts will begin in September 1985 and run until March 1986 with two months for organising the Roadshow.

15. Financial Considerations

Budget

	<u>EXPENDITURE</u>	£	£
<u>Consultant(1) fee</u> (12 months, MG11 inc. l.w & NI)		6815.11	6815.11
<u>Consultant(2) fee</u> (12 months, MG9 inc. l.w & NI)		8338.97	8338.97
<u>7 Trainee's Fees</u> (30 weeks @ £2.45 p.h. x 35 h.p.w.)		18,007.00	18,007.00
<u>Hall Hire</u>			
(a) Local Venues		4,250.00	
(b) Major Venues		14,740.00	18,990.00
<u>PA Lights</u> (inc. Prof. Staff Costs)			
(a) Local Venues		4,500.00	
(b) Major Venues		11,000.00	
(c) Open Air		3,000.00	18,500.00
<u>Artists Fees</u> /Ranging from £250 (local) to £3000 (international)/			
(a) Local Venues		26,000.00	
(b) Major Venues		38,520.00	
(c) Open Air		10,000.00	74,520.00
<u>Publicity</u>			
(a) <u>Local Venues</u> (17)			
Posters (4)		800.00	
Leaflets		340.00	
Tickets		240.00	
Art Work		320.00	
Putting up Posters		400.00	
Advertisements		2,900.00	5,000.00
(b) <u>Major Venues</u> (10)			
Posters		2,000.00	
Art Work		800.00	
Leaflets		300.00	
Tickets		800.00	
Putting up Posters		1,400.00	
Advertisements		14,700.00	20,000.00

<u>EXPENDITURE (Contd)</u>	<u>£</u>	<u>£</u>
(c) <u>Open Air</u> (1)		
Posters (4)	800.00	
Leaflets	340.00	
Tickets	240.00	
Art Work	320.00	
Putting up Posters	400.00	
Advertisements	2,900.00	5,000.00
<u>Transportation</u> (hire of minibus)	3,000.00	3,000.00
<u>Miscellaneous</u>	6,000.00	6,000.00
<u>TOTAL EXPENDITURE</u>		<u>184,171.73</u>

INCOME

Estimated income from 27 concerts (1 free concert with estimated attendance of 10,000 people)

(a) Local Venues

100% capacity for 17 concerts with 500 seats at
each concert = 8,500 people

Tickets at £2.00

60% capacity audience = 5,100 x £2.00

10,200.00

(b) Major Venues

100% for 10 concerts with total of 22,400 people
attending

Tickets at £3.00

60% capacity audience = 13,440 x £3.00

40,320.00

TOTAL INCOME

50,520.00

TOTAL EXPENDITURE

£184,171.73

TOTAL INCOME

50,520.00

ANTICIPATED DEFICIT

£133,651.73

This budget has been prepared with the help and advice of a music adviser. The estimated subsidy per head is £4.75. All items and costs have been examined and considered to be reasonable and necessary considering the nature of the Project and the benefits accruing to London and Londoners.

This initiative is part of the Race Equality Unit's initiatives which aims to provide a link with GLC Jobs Year. Funds are available in the revenue reserves for new initiatives.

16. Benefits

- High profile for black music. Local concerts will reach a large selection of the community.
- Platforms for new, young, unemployed black musicians. Engagements will thereby be available for black artists.
- A number of young black people will be trained as promoters/technicians.



(d) A music circuit will be set up which will be promoted and managed eventually by the trainees.

17. It is envisaged that the Black Music Roadshow will become an independent structure operating on a regular basis and organised by the seven trainees themselves.

18. Race Equality Considerations

The Roadshow aims to create opportunities for performance for black artists and employment/training for promoters/technicians.

19. Women's Considerations

The participation of women is of utmost importance and this will be reflected in employment and programming.

20. Implications for Persons with Disabilities

People with disabilities will be actively encouraged to participate in the Black Music Roadshow and access for people with disabilities will be seriously considered when venues are booked.

21. Gay Men and Lesbian Considerations

The Black Music Roadshow will not discriminate against gay men and lesbians neither in the selection of trainees nor artists.

22. Staff Side Consultations

Discussions have taken place within the Race Equality Unit and Staff are in agreement to the proposals outlined in the report. Representatives of the Departmental Joint Committee have also been consulted and are in agreement.

Concurrent report (15.7.86) by

Head of Legal Branch

BLACK ARTISTS AND EMPLOYMENT -
BLACK MUSIC ROADSHOW

Section 145(1)(a) and (d) of the Local Government Act 1972 states that the Council may do, or arrange for the doing of, or contribute towards the expenses of the doing of, anything necessary or expedient for the provision of an entertainment of any nature or of facilities for dancing and the development and improvement of the knowledge, understanding and practice of the Arts and the Crafts which serve the Arts. In my view, the application comes within the Section.

In deciding whether to exercise this power and incur the proposed expenditure, the Committee must act reasonably and must comply with the Council's fiduciary duty to its ratepayers fairly to balance those ratepayer's interests against the interests of those likely to benefit from the expenditure. The Committee should therefore take into account all relevant considerations (and no irrelevant ones) and should be satisfied in the light of those considerations that in respect of any grant decided upon:-

- (a) the benefits to London or its inhabitants expected to be derived from the expenditure warrant and are commensurate with the expenditure;
- (b) it is financially prudent for the Council to incur the expenditure.

DG/LB/G3/5145/5138

APPENDIX 1

List of bands from which Road Show Concerts will be selected.

Ramsey Lewis
Noel Pointer
Stanley Clarke
George Duke
Earl Kluge
Bob James
Patrice Rushen
Taj Mahal
Buddy Guy
Junior Wells
Albert King
Bobby Bland
Ben E. King
Kashif
Evelyn King
Thelma Houston
Angela Bofill
Ras Michael
Oku
Tyrone Taylor
Delroy Wilson
The Five Blind Boys from Mississippi
Mighty Clouds of Joy
Staple Stingers
Roy Ayres
Jean Khan
Sonny Rollins
Art Ensemble of Chicago
Don Cherry
Hugh Masekela
Manu Dibango
Thomas Mapfumo
Franco
Segun Adewale
Chief Ebenezer Obe
Mighty Diamonds
Burning Spear
Dennis Brown
Eddy Grant
Mighty Stalin
Casablanca Steel Band
Mighty Sparrow
Lord Short Shirt
Calypso Rose
Shadow
Blue Boy
Penguin

Aswad
Steel Pulse
Winston Ready
Abacush
Investigators
Caliban
Benjamin Zephania's Band
Gaspar Lawal
Hi Life International
African Connexion
Dee Dee
Echo Base
Hard Corps
Flesh for Lulu
Mint Juleps
23 Skidoo
Breakfast Band
Mark Springer
Penguin Cafe
Tunde Jeguda
Happy End
Ravi Shankar
Amjad Ali Khan
African Dawn
Linton Kwesi Johnson
Valerie Bloom
Amazulu
Marsha Prescod
Merger
Certain Ratio
Paz
Alaap
Dollar Band
Last Poets
Richie Havens
Harry Becket's Band
Amar Arts
Mohamed Kassam
Saath
Heera
Mahendra Kapoor
Awaara
Shankar Gunguly
Suren Kamath
Bali
Shabir Kumar
Plus support acts to be drawn from
completely unknown talent.

APPENDIX 2

Possible venues for Black Music Roadshow include:-

Major Concert Venues

Festival Hall
Hammersmith Palais
Dominion Theatre
Queen Elizabeth Hall
Hammersmith Odeon
Electric Ball Room
Forum

Local Venues

Walthamstow Assembly Hall
Islington Town Hall
Poplar Town Hall
Riverside Studios
Stoke Newington Town Hall
Brent Town Hall
Battersea Arts Centre
Lambeth Town Hall
Porchester Hall
Albany
Cranford Community Centre
Southall
Hornsey Town Hall
Hounslow Town Hall
Broadwater Farm Youth Association

BLACK ARTISTS AND EMPLOYMENT - BLACK MUSIC ROADSHOW

Report (12.7.85) by the Director of Finance

1. There is provision for this proposal in the 1985/86 revenue reserve for new initiatives.
2. The main report seeks approval to the Black Music Roadshow as detailed in paragraph 10 at a cost of £184,171 gross £133,651 net and the appointment of one consultant and one Co-ordinator each for a period of eight months from 1 August 1985 and seven Trainees each for a period of 30 weeks. Subject to the Finance and General Purposes Committee agreeing a drawing, the net cost of £133,651 will be met from the 1985/86 revenue reserve.
3. The proposal involves the employment of seven trainees to undertake training in the areas set out in paragraph 13 of the main report and to assist in the arrangement of 28 concerts during the period September 1985 to March 1986. It is proposed to organise 10 major and 17 local concerts and one open air concert.
4. A detailed budget for the programme is set out in paragraph 15 of the main report. The largest element of expenditure relates to artists' fees at £74,520 with individual fees ranging from £250 at local concerts to £3,000 for major artists appearing at the larger venues.
5. Box office income of £50,520 is estimated to accrue from the 27 indoor venues and covers 31% of the expenditure of £160,828 on the concerts concerned. Seat prices will be £2 at the local venues and £3 at the major venues.
6. The following table sets out the subsidy per head on the indoor concerts, the open air concert and the overall programme.

	Indoor Concerts £	Open Air £	Total £
Direct Costs	124,010	18,000	142,010
Indirect Costs (pro rata to direct costs)	36,818	5,343	42,161
Total Gross Cost	160,828	23,343	184,171
Income	<u>50,520</u>	<u>—</u>	<u>50,520</u>
	110,308	23,343	133,651
Attendances	18,540	10,000	28,540
Subsidy Per Head	£5.95	£2.33	£4.68

The Director states in paragraph 15 that he considers the costs to be reasonable considering the nature of the project and the training element involved.

7. I advised that, with an average of one concert per week during the 30 week period that the trainees will be employed, it is considered necessary to appoint them on a full time basis. I am further advised that the Race Equality Unit will closely monitor the trainees workload during this period.
8. Under financial standing orders this report requires the concurrence of the Finance and General Purposes Committee because it involves revenue expenditure in excess of £50,000 in a full year and approval to a drawing on the revenue reserve is sought.

FN/C3/2259