



# REIMAGINING

INDUSTRIAL MIGRATORY STORIES



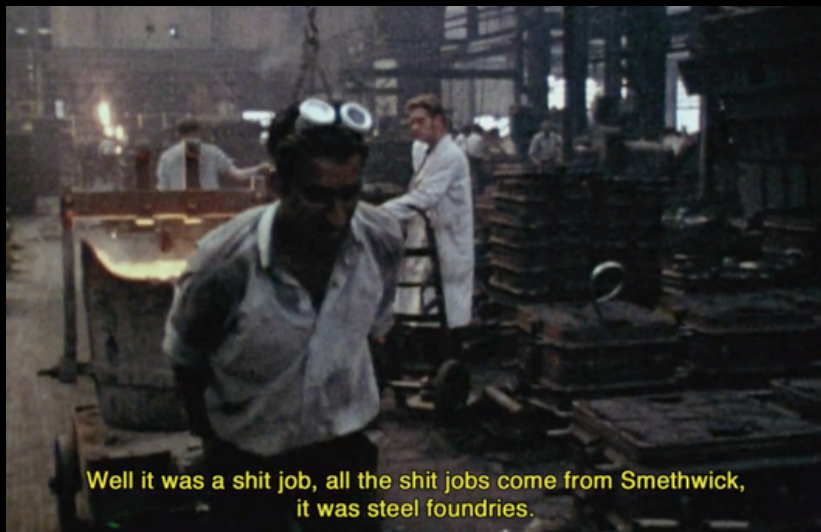
# INTRODUCTION

Reimagining Industrial Migrations CIC is an art production house that looks to explore the cultures and experiences of empire workers through the mediums of moving image, fine art photography, and site specific immersive experiences, all led by stories in the Black Country.

Our goal is to make sense of these worlds using imagination and ambitious techniques, to resurrect collective memories. While we hold an archive resource of cultural value, it's our impressions from the material, drawing on considerable local know how and creative networks, that will deliver work about and for underserved communities.



Balbair singing at factory, Bilston - BBC4  
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Year Zero, Black Country (2012)  
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In 1868 the American consult to Birmingham, Elihu Burritt, said “The Black Country, black by day and red by night, cannot be matched for vast and varied production, by any other space of equal radius on the surface of the globe”. It's our contention that the 2nd turning point in the area's history was the arrival of empire workers en-masse in the early 1960s, which could not be matched anywhere else in the UK.

The works will create compelling experiences for participants. Through our appreciation and passion and track record for these histories, we will engage and excite spectators through artist-led outreach projects that are a step change away from previous methods. We will create unique cultural assets, using the prism of that time to talk about today.





Sketch - Exiles series, 2019  
© Reimagining Industrial Migrations CiC



Detail, Dayshift - Exiles series, 2019  
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# OUR JOURNEY

Liquifying cultural histories through moving image in artist led efforts is a powerful way to make hidden histories accessible. It's our wont that we will be inspired by and driven by anecdotal and researched material as start points; emotional resources that bring the experience of various communities into vivid visual form.

My BBC4 film "Sikhs of Smethwick", flitting across decades, deepening appreciation for marginal working class Punjabi culture, creating a legacy of BBC commissions using the same approach and format, from the Blacks of Brum, Bengalis of Luton, Jews of Leeds, Travellers of England and so on. The work touched a nerve and drew dramatic national attention - here's a [review](#) and a recent [interview](#) about our work.

## Awards and nominations for work in this vein include:

- *Grierson Best Newcomer Documentary*
- *Derek Jarman Artist Film Award*
- *Satyajit Ray Award*
- *Royal Television Society Award*
- *NAE Open Award*

Our board members formed the CIC in June 2019. The board includes Skinder Hundal, Director of Arts at the British Council, Ekow Eshun, curator and former director of ICA, Preet Gill MP, Gurminder K Bhambra, Head of Postcolonial Studies at the University of Sussex, and Michael Aglund, award winning documentary editor.

# WHAT WE DO

We offer consultancy support to develop innovative and exciting approaches to art production and/or educational courses. One can expect a lot of passion and great ideas to augment their projects related to shared core concerns.

On a monthly basis we'll communicate our passion for these epochs via the slow release of material. Key to this is the 150 plus hours of archive that's been amassed, across radio, tv doc, home video footage, and other ephemera, with a specific gaze on empire worker experiences in the 60s and 70s. We want to grow the knowledge of this material by sharing it. Further, we collaborate with artists and producers and writers, sometimes known as takeovers, who share in the core values and interests of our organisation.

Our continued art production will explore human relationships in these marginal yet emergent cultures, capturing moments on the edge of unfolding, open-ended stories, artistically interpreting gathered stories of struggle and survival in a world where the spirit was subjected to incomprehensible upheaval, violence and hope, on a commission by commission basis. Our strong relationship with Arts Council England forms a bedrock for future work.

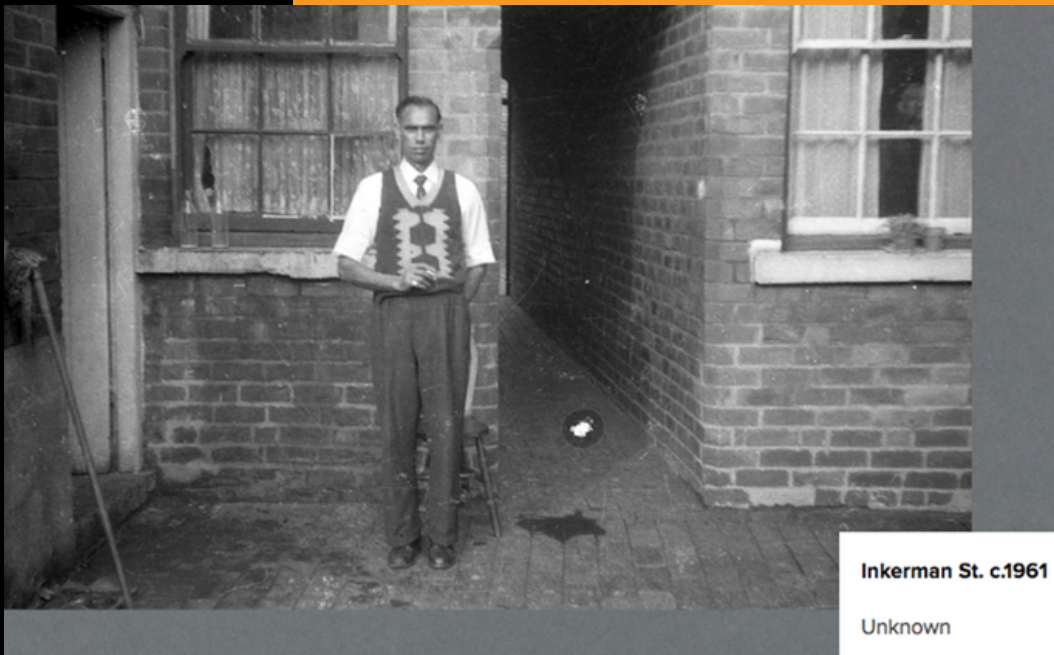
This CIC picks up challenge with an engaging and exciting board, who can help with commissions, exhibitions, ROI, will act as Cultural Initiators, with "Ambition For Excellence".



Men at wedding, Wolverhampton, 1971  
© Reimagining Industrial Migrations CiC

# WHY?

We believe social history and the regional stories of life as an underclass could be told and shared with more passion. As artists, we are driven by reimagining experiences, using our palette of skills to emotionally engage and exaggerate and elevate, creating lasting impressions.



Still - 60s male life in Wolverhampton  
© Apna Heritage

We have singlehandedly collected more moving image archive about empire worker experiences in the 60s and 70s than anyone in the UK, from multiple sources. People's attics, archive centres across the UK, filmmakers off cuts to unscreened films, wedding footage across decades, and so on.

We want a place to share this material, and invite others to experience it anew too. Personally it's a way to detach from the central nucleus of my work and not be a hoarder of such demonstrably strong material. My soul was on fire when I found all this material - through fresh approaches to art production and partnerships, we want others to experience the same sensations.

As such, we are deeply committed to helping others explore their identity though these mediums. This venture will be a way to help bridge what is often a difficult gap in self-realisation. By creating a bridge between the birthplace of modern Britain, and the dialogues of the time, and today, 50 years on, when the dialogue is strikingly similar, we hope to make a substantial contribution in arts.

From first-hand experience, the pool of people who will benefit include people like the hundreds from around the UK who sent messages upon the broadcast of my BBC4 film, saying I'd done something that had unified families across three generations. I want to create a permanent legacy of this type of work, adding all of my resources and research to propose more exciting pathways to ideas of national identity.



Heaven-Hell (2016)  
© Reimagining Industrial Migrations CiC



# STRATEGIC OBJECTIVES

The CIC's primary objectives are:

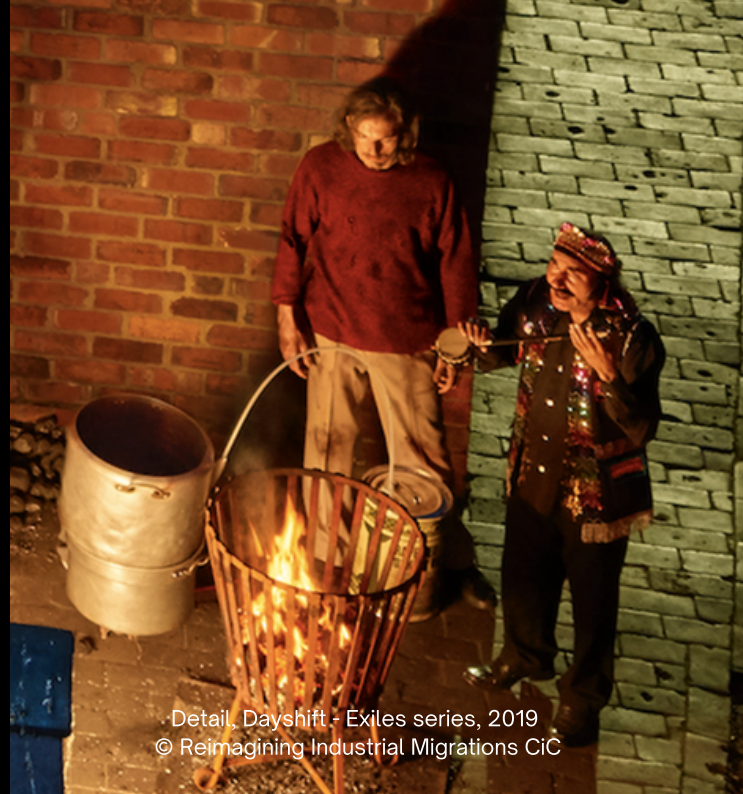
- a) the production of public art with partners to elevate the experiences of empire workers to national mythology, afar from their communal sources, and in due course
- b) the advance of education for all by increasing and inspiring the public's understanding and appreciation of the significance and impact of empire worker experiences in Northern English towns, through bespoke programs. In time, our goal is to build educational packages we can sell to universities and schools.

# VISION AND MISSION

We will inspire and provoke, creating open air experiences and building temporary and permanent installations, using moving image and sound, architectural and new tech approaches to recreate real lived experiences.

We are able to draw on high level talent from our networks at the National Film and TV School, to creatively produce audio-visual experiences and site specific work elaborating on the themes set out above.

Through exhibitions and programmes communities will access collective memory of the Black Country, and will recognise they have something to say about the story of the area.



Detail, Dayshift - Exiles series, 2019  
© Reimagining Industrial Migrations CiC

## CURRENT

**Strategic Aim - Transform Audience Experience As Art Production House**

## WHAT WE WILL DO

- **Create lost worlds**, hidden and in stark contrast to the modern Black Country, complete in it's immersive audio visual industrial landscapes of the communities
- **Create new still image work and moving image and written works exploring these epochs**

## HOW WE WILL MEASURE OUR SUCCESS:

**Create workshops to open up the process of our various art works.**  
**Work with partners** to create original work and commissions, related to overlaps in our core values. Increase in social media numbers of partners for projects (The digital footfall of our projects, given our diverse channels, maybe useful for a partners social media channels and internally)



# STRATEGIC AIM TWO - USING ARCHIVE TO PARTNER WITH ORGANISATIONS AS CREATIVE CONSULTANTS

Strengthen and better use our designated collections, demonstrating our know how through the work in specific histories of the regions, creating the best means of engagement to elicit emotional responses from participants to the material.

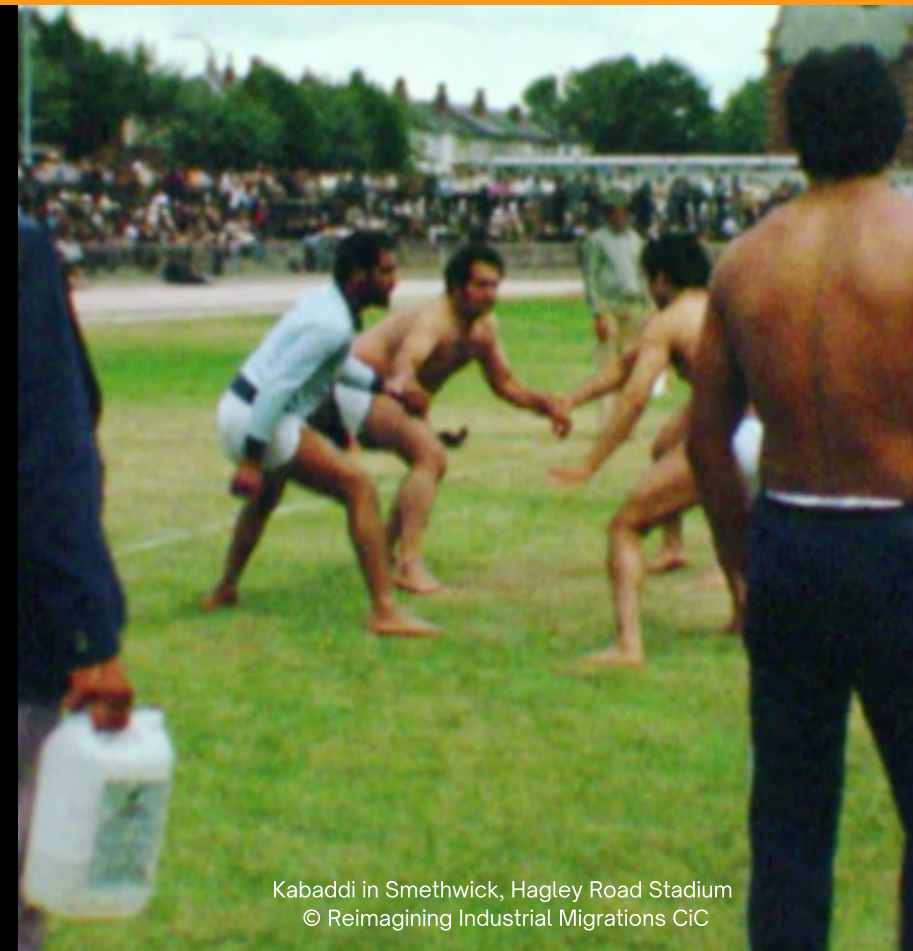
## WHAT WE WILL DO

We will stage release material for explorations decided by us or with partnering organisations.

Develop our collections as we continue to safeguard our relationships with archive centres like the BBC, ITN, LWT, BFI and MACE to bring exhaustively researched and located material to partners and collaborate in making it exciting for their bespoke purposes.

## HOW WE WILL MEASURE OUR SUCCESS:

- Quarterly public screenings of work alongside recorded QnAs, creating more assets, monthly newsletter through mailchimp, with over 2500 contacts from arts spaces and diverse Black Country and national backgrounds
- Feedback forms from our consultancy programs



Kabaddi in Smethwick, Hagley Road Stadium  
© Reimagining Industrial Migrations CiC



# STRATEGIC AIM THREE - PERSONAL DEVELOPMENT FOR ME AS ARTIST AND EDUCATOR

Developing archivist skills for myself and colleagues.

Year Zero, Black Country (2012)  
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## WHAT WE WILL DO

Skills dev. as ask from partners Negotiate the acquisition of new material.

## HOW WE WILL MEASURE OUR SUCCESS:

Carry out further independent research with partners.

# FUTURE

Production of teaching materials (2-3 years)



Still of Kaleidoscope Show, Somerset House, 2019  
© Reimagining Industrial Migrations CIC

## STRATEGIC AIM ONE - USING ARCHIVE AS EDUCATIONAL TOOL FOR SCHOOLS AND COLLEGES

Create distinct educational offers, with richly detailed stories illustrating far beyond frames of the source material.

We strive to deliver “public benefit”, encouraging students to go on first person voyages through the history of their ethnic groups across migrant communities in industrial towns of England, collating their analogue material in home archives and bring it to the digital age.

### WHAT WE WILL DO

Deliver the 60s as a distinctive part of Black Country, Midlands and English history. Incorporate filmmaking lessons in our package

Go to schools and community groups to access materials and encourage young people to tell stories through their smart phones, shifting histories from analogue to new media.

### HOW WE WILL MEASURE OUR SUCCESS:

- Feedback forms and market research
- Year on year improvement in brand recognition measures
- Creations of new art works by students
- Every school in the Black Country will engage with our programs.



# STRATEGIC AIM TWO - GROW AND DIVERSIFY OUR AUDIENCES AND INCOME

Using Facebook, Twitter and Instagram, create powerful marketing outlets, and herald rapid, abundant and open channels for consumer feedback. At the same time, continue to share the nuggets and stories with fans of such material.

We will target a higher level of school visits by continuing to develop tailored resources, taught sessions and other programmes.

Further develop our culture of enterprise and self-reliance to maximise and diversify sources of revenue, making full use of our assets and resources.

## HOW WE WILL MEASURE OUR SUCCESS:

- Cash generated from operations and underlying operating surplus
- Donation of unrestricted funds
- Ability to fund capital developments and added value projects from fundraising
- Gift-aid schemes
- Membership Schemes
- School and college groups
- Class usage income per session
- Individual sessions for classes on working with archive film

## WHAT WE WILL DO

We will create a range of products to offer to schools and colleges and partner organisations.

- facilitate workshops and test programs in small groups
- create online classes, to offer sessions to a wider audience than a physical classroom

# STRATEGIC AIM THREE - BROKERING PARTNERSHIPS WITH NATIONAL ORGS



Dayshift - Exiles series, 2019  
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Broaden the appeal and value of the story of empire workers in Industrial towns of England, led by the Black Country, way beyond its regional boundaries.

Host conferences and invite artists to engage the material.

Work with museums to create and contribute to exhibitions, and work with galleries on artistic commissions.

## HOW WE WILL MEASURE OUR SUCCESS:

Target solid local and national partnerships in the first year, through advice from board.

 @IndMigStorCIC

 /billy.dosanjh

Email: [reindmigs@gmail.com](mailto:reindmigs@gmail.com)

[www.reindmig.com](http://www.reindmig.com)

