



DANGEROUS PLAY

Over the years, the work has changed considerably. In 1974, we launched ourselves literally onto the streets, in clown costumes, gorilla suits and a frenzy of kazoos, loud hailers and big bass drums, singing (all together now):

*We've come to find a place to play
Why don't you come along?
Come and play some games with us
And help us sing our song.*

*We sing a lot. We play a lot.
There's lots of things to do.
We'll we do them all much better
With a little help from you.*

Of course, it was all really a clever subterfuge. We thought we might thus bring down the capitalist state before the Arts Council found out.

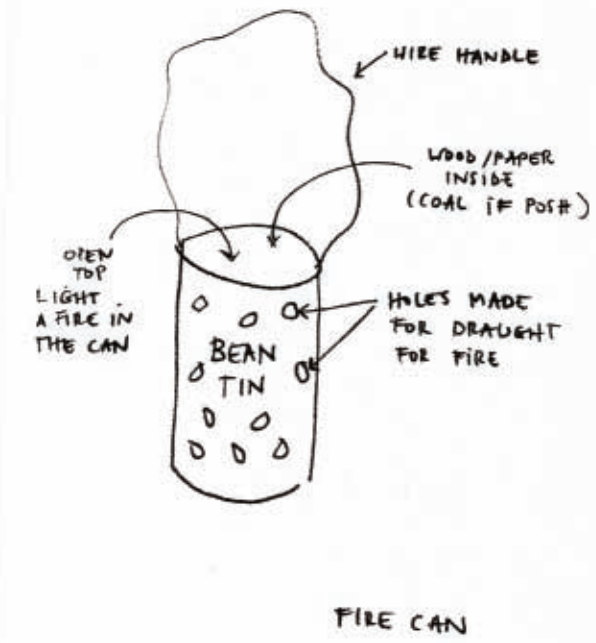
- 'Coming of Age' by Steve Trow originally published in Mailout magazine in 1992 on the occasion of Jubilee Arts 18th birthday.

How we PLAYED

Drawings of childhood games, drawings by members of Art Club at Langley Lodge.



Skipping, by Pat Peacock



Fire Can by Tom Harrison



Cowboys and Indians, by Jan Jackson

What's the time Mr Wolf, by Maureen Willetts



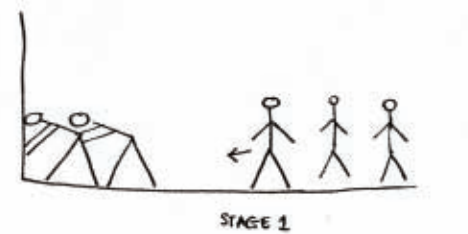
Jelly on the plate, by Virginia Bowen



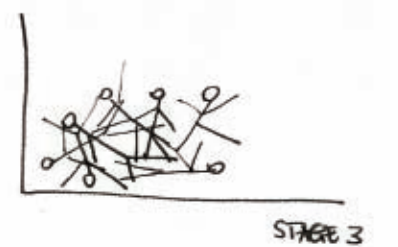
Oranges and lemons, by Mary Morris



Leap Frog, by Maureen Willetts



British Bulldog
AKA Cock Hoss



Cock Hoss by Tom Harrison

My earliest memories – before starting school at 5 years of age, were of playing with dolls. I would make up all sorts of games with them – dolls tea parties, school, hospital, shops, and this continued with some of my girlfriends up until we went to senior school at 11 years of age. This, of course, was mainly in the house, but on sunny days our play extended into the garden, with the added attraction of ‘mud pies’.

I loved to spend time with my father in his workshop, where I was quite happy knocking nails into an old piece of wood and pulling them out again with pliers. When we were of an age to be allowed to play in the street, we would call for our friends, (both boys and girls) and depending on the size of the group, we could play ‘Tick – you’re on’, Hide and Seek, What’s the Time Mr Wolf, There’s a Big Ship Sails on the Ally Ally Oh or Hopscotch, a hopping game over a series of squares drawn on the floor - you could play it alone or with many friends. If boys were present, it would occasionally be Kiss Chase. However, not many of us girls wanted to be caught and kissed by a boy – how things changed when we became teenagers!

There’s a Big Ship Sails on the Ally Ally Oh could be played, usually in the playground, and by as many children who wanted to take part. A long line would be formed and we would all hold hands. The first child in the line would put the free arm against the wall to form an archway, then with us all singing the song, the child at the far end would lead the line under the arch, resulting in the second child from arch now having to cross their arms. This would go on until everyone’s arms were crossed, then you could go in the opposite direction to uncross the arms, but to be honest it usually ended up in good natured chaos and lots of giggling – I have to say this was only played by the girls at school, as our playground was separate from the boys.

I had to look the game up on Google as, to be honest, I could only remember the first verse:

*The big ship sails on the ally-ally-oh
The ally-ally-oh, the ally-ally-oh
Oh, the big ship sails on the ally-ally-oh
On the last day of September.*

Leap Frog or sometime called Donkey could be played by any number of children. One child would bend over with their hands on their knees, the rest of us would have to run and leap, placing our hands on the back of the bending child, and with legs wide apart, leap over their back.

If you couldn’t do it you were out, and this went on until everyone was out, and then with a new ‘frog or donkey’ we would start again. I didn’t do well at this game as I was very small, and if the big boys played you were in danger of being flattened!

Sometimes it would be ball games,or skipping ropes, whips and tops or whatever the current craze was. Many a happy hour would be spent with a piece of rope attached to the horizontal bar at the top of the gas streetlights. The rope would either have a large knot at the bottom or maybe a piece of wood to form a seat. We would run around the lamp twisting the rope around it and then clinging to the rope, let it unwind.

What’s the time Mr Wolf? was again a game played by as many children who wanted to join in. One child would be ‘Mr Wolf’. He or she stood on his own with his back to the rest of the children, who were standing in a line some distance away. The children in the line would call “What’s the time Mr Wolf” to which the Wolf would reply one o’clock or ten o’clock or whatever time the Wolf chose. The children would then take as many steps forward to correspond with the time called, and therefore would be getting nearer to Mr Wolf. However, at any time, and usually when the Wolf knew they must be getting nearer, he could call out “It’s dinner time”. At this point the children would scatter, usually screaming, and Mr Wolf would capture one of them. The captured child then became Mr Wolf.

The area where I lived at as a child had many pedestrian, traffic free alleyways so we were completely safe, although not always welcome when a group of excited kids were fleeing down an alleyway (which was quite narrow), whilst one of the residents was coming in the opposite direction with bags full of shopping!

Sometimes a group of us would go to the local park to play on the swings, swing boat, slide and the witches hat. We would be armed with a piece of waxed paper that the newly invented sliced bread came in. If you sat on it when going down the slide, it made the slide even slipperier. It was great fun until a group of kids from another area turned up and then there could be conflict, especially if they were older than us. Many of our games would also extend to the playground, especially skipping games.

You were extremely popular if you had a very long piece of rope so that lots of kids could skip together. We had skipping games where probably 20 children would all be

skipping together, and whoever was ‘on’ would call out maybe a colour or a letter or a number, and if you were wearing that colour, or your name began with that letter or the number was birth date then you had to run out without stopping the turning rope, until only one person was left in and became the winner – usually it was the best friend of whoever was ‘on’ and then the bickering would start!

In those days we went to Saturday morning pictures. The cinema organ would rise up out of the floor and we had a singsong, all the words being projected on to the screen. Then the film would start, either a comedy with Charlie Chaplin or Laurel and Hardy or a cowboy film with Gene Autry, Hopalong Cassidy or Roy Rogers, Dale Evans and Roy’s wonder horse Trigger. Afterwards, all the kids would gallop home, left hand holding imaginary reins, right hand slapping your own bottom, only to be ambushed by other kids hiding in someone’s entry. Then the imaginary guns would come out (the index and middle fingers pointing out of a clenched fist).

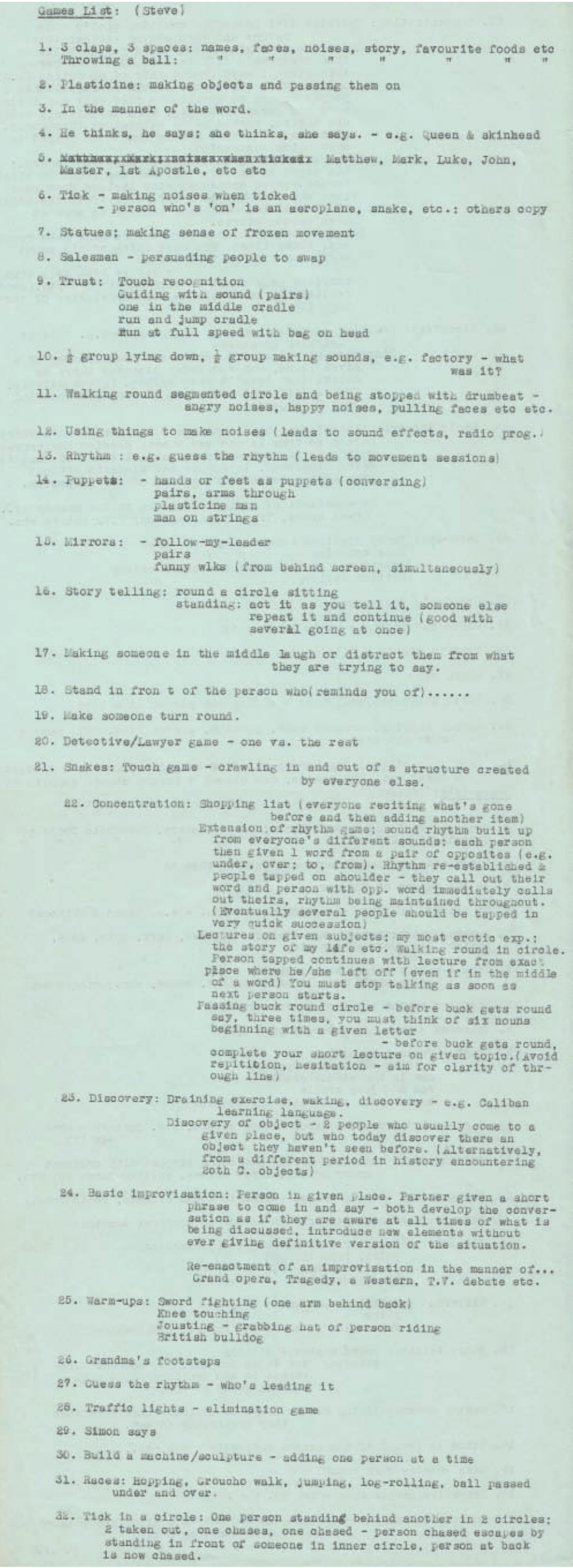
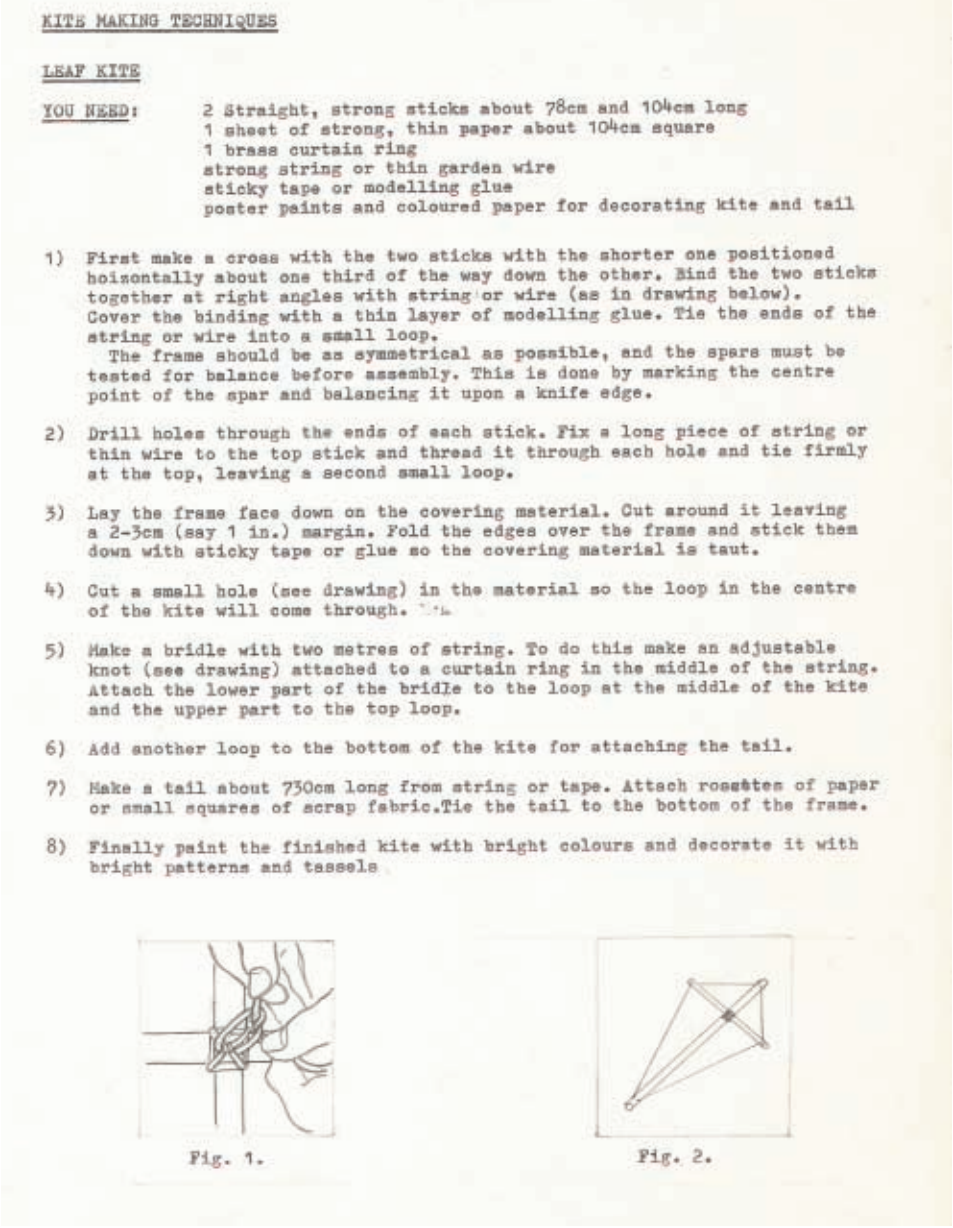
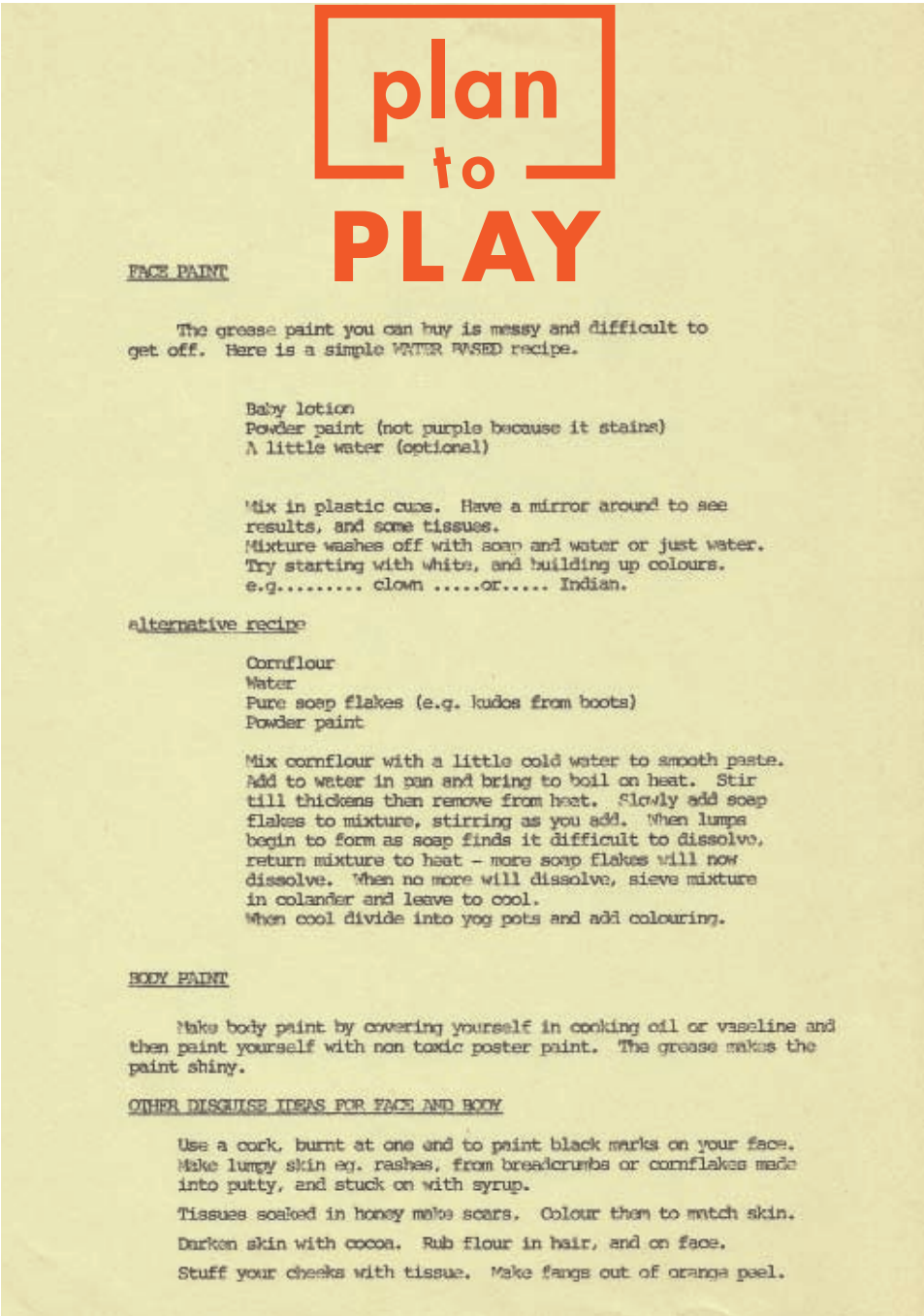
The boys didn’t mind being shot and rolling around on the pavement, us girls would either be shot in the arm or leg, as we didn’t want to get our dresses dirty.

The six week summer holiday would be spent with my aunt and uncle and cousins in Weymouth. We would leave home at about 10.00 am making for the local beach, armed with an old pushchair to carry out buckets and spades, fishing net, bathing costumes and towels, doorstep jam sandwiches and bottles of water, or if we were lucky a bottle of pop. There we would stay until 5 or 6 o’clock until hunger drove us back home.

We were never very successful with the fishing, but would spend hours peering into the rock pools, or making giant sandcastles, cars or planes out of sand and then invent a game to suit.

Just down the road there was a large area of houses that had been bombed during the war. The shells of the houses had been demolished and all the bricks and debris pushed into large piles in the middle of the site. What a wonderful playground this became for a summer – the beach being almost abandoned, as here we would build dens. The piles of rubble became mountains to be climbed and all sorts of adventures would be played out.

- Childhood play, by Jan Jackson



Memo To Sam Spith from H.S. Tappin.
on The 30th - 9-79. Julie, Ray, Steve,
and I Took the Astobounce to
Menzies Playing fields. We had to operate
without Tickets. Towards the end of the
session we had complaints from about
50 children that they had Paid Their money
but Not had their turn in the
Astobounce. It is possible that 3 or 4
may have been telling the Truth but
not all 50 of them. The children
started to chant "We want our
money back". This I refused to do.
The Vanga arrived with a Cash bag
and a Seal so I handed the money
over to him in the sealed bag.
Nº WBC 29278. The Total Cash was £34.10.
We then started to put the Astobounce away,
and the children began Throwing Stones and
gross at the van and Spitting on the
windscreen. They then tried to let the
Tyres down on the van. I caught the
culprit a boy named Clive and frightened
him by telling him I was taking him to
the Police Station. He apologized so I let him go.

Howan This did not work and
the children then tried to tip the
van over. The Police were called
and we left it in their hands,
after telling them we did not want to
press charges.

We had various interests in play – partly it was simply the way in – as the council's main service for children outside formal education was the provision of play centres and parks during school holidays. Of course many children were housed in those days in high rise flats and the playgrounds were a far cry from the streets and alleys that kids had played in in the terraced houses of the pre-war era.

As drama students we also knew the role of play in make believe and imagination, drawing on the possibilities of placing children in roles that could give them a voice and a window onto other worlds.

But I think it also allowed us to join in and meet children on their territory – so they taught us games and we taught them some. It was a running joke amongst us that if you went to a park or playground and asked kids what they wanted play it was always British Bulldog – a tag-based game that was often banned in school playgrounds at the time as it was basically a game of brute force, and usually ended in tears!



Images from
Jubilee Arts Archive.



let's
PLAY



JUBILEE COMMUNITY ARTS 19.6.79

NOTES FOR PLAYLEADERSHIP POLICY MEETING WITH PLAYLEADERS' DEPT AND S.A.P.A. - 21.6.79

OUTLINE OF PLAY PROVISION WORK - IN RECENT PAST AND IMMEDIATE FUTURE

Recent projects

A number of projects have been run in response to requests and initiatives from play centres and from community organisations. At Black Patch playcentre, Jubilee was involved in a mural painting project which was followed by 2 weeks preparation and workshop work with the kids for their St George's Day event (costumes, dragon, play). In Tipton, the Bus ran a short series of sessions with kids to produce their own comic and photographic 'exhibition'. At Yew Tree, a short playscheme was run from the Bus involving general play activities, arts work, and the making of the kids' own video film/drama.

Ongoing Work

Since almost all of our play work outside of playcentres occurs in the context of self-help initiatives by local tenants or residents, continuing contact is maintained with these groups to provide a forum and a workshop for the planning of play projects and events and for the exploration of some of the practical skills involved. Using the Bus as a focus for work which also involves the rest of the Company, Jubilee continues to be involved with adults and kids in Wednesbury, Yew Tree, Charlemont Farm, Beeches Road, and Friar Park.

Imminent programme

In Wednesbury and Friar Park, work has centred on mothers and toddlers groups out of which a firm interest is developing in work with older kids. In four areas, summer playschemes are to be organised and run by local residents with practical support from all members of Jubilee plus a number of short term personnel. In the Beeches Road area, interest has already developed to the stage where a locally managed M.S.C. scheme has recently begun which will continue into next year. In the Yew Tree area, a kids' mural painting project will also run throughout the summer and will again involve local parents at all stages. The summer months are also punctuated by a series of community events at which Jubilee will be providing inflatables, face painting, and mural activities.

PRESENT RELATIONSHIP BETWEEN JUBILEE, S.A.P.A., AND PLAYLEADERS' DEPT

Jubilee's role

Jubilee never has been, and would never be able to concern itself solely with playleadership. The Company's sources of funding require us to work through the arts with a cross section of the community - although it has of course been possible to prioritise work with particular age groups. As a result, Jubilee has never moved towards, for example, running its own playcentres but has concentrated on its peripatetic role, on reinforcing initiatives taken by playleaders and community organisations alike, and on a pattern of short term creative play projects in playcentres or in communities where there is a desire to develop and consolidate such activities within their own programme of work.

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RELATIONSHIP BETWEEN JUBILEE, S.A.P.A., AND PLAYLEADERS' DEPT (Cont'd)

Playcentres

In the early days, when Jubilee was essentially a theatre group, the Company's involvement in playcentres largely took the form of touring 'shows' during holiday periods to playcentres and estates. This kind of 'one-off' contact with the kids (and playleaders) seemed to us to be of limited value in the long term. Performance work has now been substantially replaced by community arts projects - murals, comics, photography, video, film-making - which involve us in work with a group over maybe three or four weeks.

Although this means that we cannot get round to all of the playcentres as frequently, each project now involves much more contact time and a much greater opportunity for kids and playleaders to explore creative projects and skills which they can subsequently go on to develop themselves. Where such work is continued after a Jubilee project, the Company has continued to provide access to resources and equipment - inflatables, cameras, video, etc. Essentially, however, the desire and the will to develop such activities within the continuing programme of a playcentre's work must finally come from the playleaders themselves - with the support of either S.A.P.A. or of the Playleaders' full-time staff.

The Wider Community

Over the last 18 months, and especially after the arrival of the 'Bus', Jubilee has gradually shifted the emphasis in its playleadership work to the development of projects with community self-help groups in areas where no playcentre provision exists. These projects have largely been located in the northern half of the borough. Where they have developed into short term intensive playschemes, use has been made of locally available buildings, youth centres, and church halls, etc.

Jubilee's role in this work has been to provide practical support, resources, and personnel, to negotiate the use of local buildings and sites and, occasionally, to put organising groups in touch with sources of grant aid. Efforts are also made to make connections with other local community groups in order that such initiatives can begin to attract the wider support of their local neighbourhood.

Future Policy

In a financial climate where developments in the level of statutory provision are not possible Jubilee feels that it is important for all agencies involved in play provision to examine how the existing programme can be adapted to promote locally based self-help initiatives geared to respond to local needs and to changing demands at different times of the year. Jubilee is well placed to concentrate on this area of work by virtue of being a peripatetic resource facility with a team offering practical, creative skills which can fit easily into a pattern of short-term projects in various areas.

The difficulties encountered in the past in this work have arisen from a lack of policy within the authority as a whole with regard to the use of buildings and sites for self-help community activities. There has also been little liaison with the Playleaders Department and virtually none with S.A.P.A. as regards such work. This is understandable in as much as these two agencies have been centrally concerned with maintaining provision through their existing playcentre buildings. A great many opportunities exist, however, for greater co-operation especially with regard to organisational back-up and advisory services for community groups, involvement in the forming of future play policy and the exploration of outside sources of grant-aid for short term play projects and community events.

FUNDING HISTORY OF COMMUNITY ARTS

1970-72: Arts Council of Great Britain receives an ever increasing number of applicants which show a clear direction in that they are concerned with the placement of their art in a community context.

All applications are for short-term projects rather than long-term revenue.

Applications have mixed reception: a small percentage receive funds via the "Experimental Projects" Committee.

Most applications are rejected for falling outside the official criteria of the the AOCB or because they fall between two stools and there is no AOCB machinery for dealing with these strange requests.

Those projects that did get funded fit a precedent for the future because of the success of their work with the community.

1972: Greater London Arts Association looking for customers. The "London Festivals" opened up new opportunities for local arts festivals to Community Festivals.

1973: AOCB commissions Rufus Harris or Release to write (runaway) report on community arts groups in Great Britain. He etc. takes a questionnaire visits some groups and organises a meeting at the ICA in November. The preparation for the meeting at the ICA linked workers from all over for the first time.

At the ICA, community artists for the first time demonstrated together the concept of their work to potential funding bodies. Lunchtime conversation decided that there must be a movement.

1974: January Association Community Artists formed as a national movement and regular meetings established.

February. AOCB Community Arts Working Party first meeting. ACA identifies 139 community arts projects throughout the country and submits this directly as evidence to the AOCB, CAWP.

June AOCB publishes CAWP report supporting community and recommending 250,000 expenditure. ACA welcomes reports but states community movement requires £2 000 000!

Summer and Autumn ACA negotiates with AOCB to form a Community Arts Committee. Nominates and elects from within its membership 12 people as representatives. 7 accepted as members of new CAC.

ACA and The Association of Community Theatres give evidence to Labour Party Arts Study Group at the House of Commons.

ACA & TACT hold joint meeting with Council of Arts Council

TACT decide to remain with Drama Panel as early indication of amount of funds to be made available is so low.

1975: January ACA submits discussion document to AOCB on formation of Community Arts Committee.

March - Supplementary Fund made available to selected starving community arts groups - 1st funding of 'revenue' clients - not of the blue!!! (the notorious reserves!).

April - 1st meeting of new AOCB Community Arts Committee. BUDGET - OCK - only £75 000 Committee decides that they can only fund groups for first six months of the financial year. PRESSURE by Communities put on Council - further £75 000 released in September.

ACA members of AOCB CAC write policy and criteria paper for Arts Council which is produced as a pamphlet available to all potential clients, local authorities etc.

1976: AOCB CAC - BUDGET SHOCK only £250,000 available. Chairwoman asked to ask Council for more. ACA ACT ON - On-Inbby with Association of Video Workers for more film and video support. Representation to Roy Shaw on behalf of Ethnic Minorities and Cultural Democracy!

Mad group throw porridge at Arts Council front door.

Budget increased to £300,000.

1977: AOCB BUDGET SHOCK - only £464,000 available. Enormous increase in clients demands. CAC decides not to distribute grants. Special case made to Council ACA ACTION - large demonstration outside Council Meeting - delegation meets Angus Stirling. Morning Star covers story! Wat worth & Aylesbury Community Arts Trust decide they must pay ACA recommended minimum wage even though this means closure after 8 months of the year. See Kenneth Robinson Chairman of Council - gain supplementary, the first clients to reach correct funding plateau.

1978: AOCB BUDGET SHOCK only £715,000 available against estimated need of over £1½ million as AOCB contribution towards the work of the community arts movement. Local authorities and RAAs now making larger funding contribution to most clients.

ACA ACTION: West Midlands ACA decide to refuse acceptance of Devolution TWICE because of low funding offer - Negotiate - accept 90% of sum required.

1978: AOCB CAC request Government to provide £300,000 supplementary - never materialised. No development money available to London clients. Total standstill. GLAA entrenched, makes almost no contribution to community arts - will not consider devolution. BUDGET INCREASED to £815,000 - money given to Devolved Regions. London suffers. ACA puts motion through GLAA AGM to form London Community Arts Committee - and wins!

1979: AOCB BUDGET SHOCK - HORROR - only £1 000,000 available - less than half amount required. Estimated need is £2½ million.

ACA ACTION. National Steering Committee meet AOCB CAC - Inbby them to refuse money. AOCB CAC refuse to make black allocations - Ask Council for more money.

MORE NEXT WEEK



WHY we PLAY

A.C.A. CONFERENCE REPORT 1980 Page 1

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TITLE: 'WORKING WITH ORGANISED GROUPS' - A MOBILE COMMUNITY ARTS TEAM

This article comes out of questions raised and left on the air on the first evening of the Conference when I showed videotapes made by Jubilee Community Arts with Sandwell Tenants Liaison Committee and Sandwell Committee against Racism and Fascism.

In trying to identify why 'organised' groups feature quite centrally in Jubilee's programme, I am not concerned (at this stage) to argue any specific alignment for community arts. It just seems to me that the working context for some community arts projects actually gives rise quite logically and organically to a particular emphasis in their working methods. We do of course have policy discussions. We do evaluate, constantly, the pattern of our work. But if a Company elects to work throughout a borough the size of Sandwell, with a population of 300,000, 57,000 Council tenancies, and a large proportion of ethnic minority owner-occupiers, it may well be that some of the choices have already been made for you.

Of course the working methods of all community arts projects are shaped by their working context. At one end of the spectrum are those projects which are resident in one particular area or estate. There is the relaxed familiarity of daily contact with local residents at the shops or in the pub. Even door-to-door canvassing is feasible. The backbone of the programme is perhaps provided by regular workshops. People can be brought together for the first time simply because they want to 'do' community arts. They can take their time to find a direction or set their own goals and, from the start, they can locate their group within the overall picture of the other projects going on and the other workshop activities available.

At the other end of the spectrum, are those companies which tour nationally. One project might be followed by another perhaps at the other end of the country. The process almost becomes the product and can be tailored and packaged to answer particular needs or specific demands. The work can be programmed through the year, not in terms of regular workshops, but as carefully devised projects with clear objectives determined from the outset in consultation with the sponsoring or host organisation.

Continued/...

'WORKING WITH ORGANISED GROUPS' - A MOBILE COMMUNITY ARTS TEAM Page 2

Jubilee occupies a territory somewhere in between the two. Other urban projects with similarly wide catchment areas have been able to provide a focal point of contact with the community by building up their base as a resource facility or have become attached to community education projects, advice centres, or law centres. Jubilee, and perhaps some of the rural community arts projects, have had to develop other contact mechanisms, can primarily responsive to the groups and issues which continually emerge from the community itself. How?

Damp problems become a major issue and are taken up by the Tenants Liaison Committee (comprised of delegates from several T.A.s around the borough). We make contact and, in the resulting video project, all stages of the campaign are documented and the finished tape shown to specially called meetings of tenants on problem estates.

The N.F. announce a meeting in West Bromwich, to take place the week after Southall. With our local Committee against Racism and Fascism (another delegate organisation) we make a videotaped record of the demonstration, and of the organisational work beforehand which is then edited to be used in the Defence Campaign for those arrested.

The project with the Liaison Committee lasted 9 months. The tape for S.C.A.R.F. was produced in 3 weeks. The time scale is determined not by a project worker's regular timetabled commitments, or by a planned programme for the year, but by the demands and objectives of the organisation involved. The steadily building momentum of a regular workshop would be inappropriate; the intensive experience of a one-week, or even a one-month residency would not be feasible. The project lasts as long as the particular struggle and reflects the tempo of its progress and its crises.

Other groups are 'organised' only in the sense that they have come together around common interests or shared demands. A group of women begins to pressurise the local authority over the lack of play facilities on their estate. The Social Services Department calls a meeting of all agencies involved in work with children, each of which offers 'all the help and advice we can', but does nothing. We work with the women, initially, on a poster campaign which draws in new members from the estate. Our involvement then resolves itself into a series of regular, weekly sessions run on our converted double-decker bus. A successful one-week summer playscheme jointly organised with us in the local Youth Centre re-inforces the process; and the continued use of the building by a new, independent playgroup is successfully negotiated with the local authority.

Continued/...

WORKING WITH ORGANISED GROUPS - A MOBILE COMMUNITY ARTS TEAM Page 3

One feature of the process is that the group involved already have a collective identity. They do not see themselves as the Jubilee mothers and toddlers group, or the Jubilee drama group. Common interests or objectives have already been identified and have produced a group momentum against which they can measure the skills and contribution of the community arts worker. Reliance on the worker is minimised, the demands placed on us can be made specific, and the pursuit of an overall objective allows the autonomy of the group to gradually re-assert itself as our involvement diminishes.

Occasionally, however, it is still possible for us to bring new groups together, to initiate projects. In these cases, the main consideration is not so much to do with where the social need is greatest, but with whether our knowledge of an area suggests that a real potential exists for the formation of a new, self-reliant group around a particular issue or interest.

On one estate there is a well-established tenants' association. After seven years, the officers have got the complaints and repairs procedures so well sewn up that the majority of tenants see less and less need to get actively involved themselves in the running of the association. Under the nominal auspices of the T.A. we run a one-week summer playscheme which begins to involve some of the parents of the area. Building on that interest the T.A. itself applies for an Urban Aid grant to run a four week scheme this coming summer. The scheme is approved and a new group of adults (and kids) are drawn in to form a sub-committee which will plan and run the project. Many are becoming active members of the T.A. for the first time and are therefore becoming exposed to other issues such as rents, repairs, and the cuts in local services.

In situations such as these, we frequently find ourselves working initially through one or two key personalities in the area. Where we are proposing or offering completely new directions, the level of support required from us is greater and the momentum of the group itself is less certain. Two things then become important. Firstly that some kind of supportive mechanism should be available on-the-spot - be it from the local youth worker, or from the more established activists of the tenants association. And secondly that the group itself should devise its own organisational structure emphasising its essential character as a local initiative, with clear objectives, and locally accountable - rather than an 'ad hoc' group of 'interested parties' drawn together by an outside team of professional workers.

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'WORKING WITH ORGANISED GROUPS' - A MOBILE COMMUNITY ARTS TEAM Page 4

Working with organisations which may be based anywhere within a large metropolitan borough does create problems. Some of them are practical: getting equipment and materials to the right place at the right time; keeping up to date with what other workers are doing on the other side of town; getting access to buildings or parking spaces for the bus; going to meeting after meeting; trying to plan the next few months, or even the working week, when the Company's programme can be as volatile or as intractable as the issues and campaigns with which we have aligned ourselves.

Other problems concern the philosophy or the nature of the work itself. 'Art' is not yet readily intelligible as an instrument of change. It is sometimes necessary, initially, to demonstrate the case, to produce the goods yourself, before a group will be motivated to take control of the process themselves. Even then, it is frequently only a partial view of community arts which can be achieved - Jubilee 'works with kids', 'does murals', or 'prints/posters'. And in any case, if art is relevant, it must be relevant to the other tasks in hand. The clearer an organisation's own objectives in the pursuit of a particular campaign or issue, the more specific and urgent will be its demands: the very fact that the arts worker engages with the group at a point of struggle, means that the videotape, the mural, or the poster resumes its value as a product, a resource, and its contribution is ultimately assessed by its efficacy rather than by who held the camera or who did the artwork.

But whatever the problems, if a Company is working over a wide geographical area, that very context makes many other working methods impractical. And if the value of our work is not to evaporate as soon as the project ends we believe that there is no alternative to a programme built within, and re-inforcing the momentum for change which exists within the community itself. The various elements of our programme are intelligible as some kind of whole only if that whole is just a part of something greater than itself.

CREDIT: STEVE TROW, JUBILEE COMMUNITY ARTS



Images from Jubilee Arts Archive and from personal photographic collections.

Drawings by members of Art Class at Langley Lodge.

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