

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.



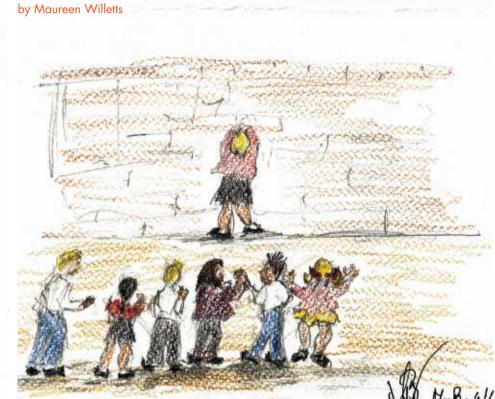


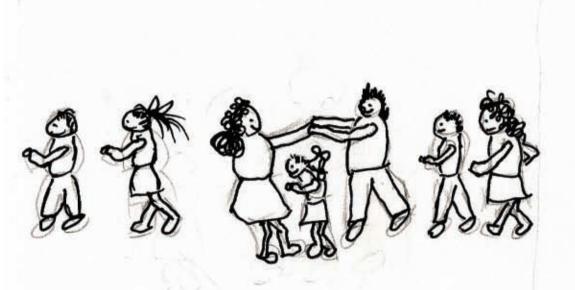


What's the time Mr Wolf,

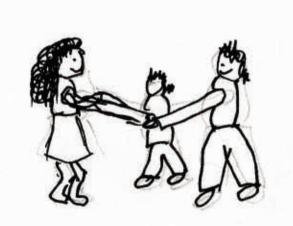


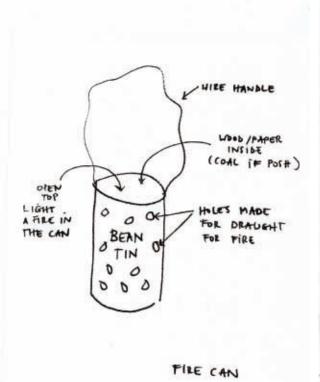
SAUSAGE IN THE PAN





Jelly on the plate, by Virginia Bowen

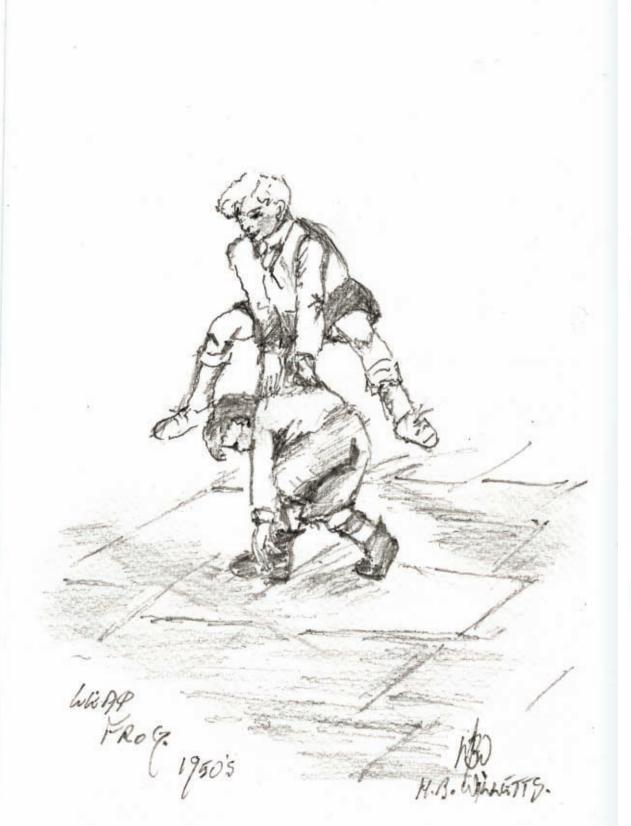


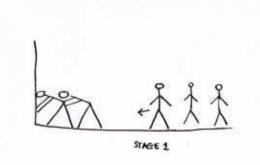


THE CHIN

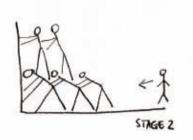
Fire Can by Tom Harrison

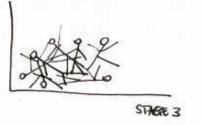






British Bullolog ARA Cock Hoss





Leap Frog, by Maureen Willetts

Cock Hoss by Tom Harrison

Skipping, by Pat Peacock

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 would either have a large knot at the bottom or maybe a 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 rope, let it unwind. 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 whoever was 'on' and then the bickering would start! 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 piece of wood to form a seat. We would run around the lamp twisting the rope around it and then clinging to the

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, 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 slippier. 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 - Childhood play, by Jan Jackson

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

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 aallop 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

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 he could call out "It's dinner time". At this point the children and uncle and cousins in Weymouth. We would leave home would scatter, usually screaming, and Mr Wolf would capture 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

> 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

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.



The grosse paint you can buy is messy and difficult to get off. Here is a simple WATTER WASED recipe.

Baby lotion Powder paint (not purple because it stains) A little water (optional)

'tix in plastic cuos. Have a mirror around to see results, and some tissues. Mixture washes off with some and water or just water. Try starting with white, and building up colours. e.g..... clownor.... Indian.

alternative recipe

Cornflour

Pure soap flakes (e.g. kudos from boots) Powder paint

Mix cornflour with a little cold water to smooth paste. Add to water in pan and bring to boil on heat. Stir till thickens then remove from heat. Slowly add scap flakes to mixture, stirring as you add. When lumps begin to form as soap finds it difficult to dissolve, return mixture to heat - more soap flakes will now dissolve. When no more will dissolve, sieve mixture in colander and leave to cool. When cool divide into yog pots and add colouring.

BODY PAINT

Make body paint by covering yourself in cooking oil or vaseline and then paint yourself with non toxic poster paint. The grease makes the

OTHER DISCUISE IDEAS FOR FACE AND BOOM

Use a cork, burnt at one and to paint black marks on your face. Make lumpy skin eq. rashes, from breadcrumbs or cornflakes made into putty, and stuck on with syrup.

Tissues scaled in honey make scars. Colour them to match skin. Darken skin with cocoa. Rub flour in hair, and on face.

Stuff your cheeks with tissue. Make fangs out of grange peel.

KITE MAKING TECHNIQUES

LEAF KITE YOU NEED:

2 Straight, strong sticks about 78cm and 104cm long

sheet of strong, thin paper about 104cm square

1 brass curtain ring strong string or thin garden wire

sticky tape or modelling glue poster paints and coloured paper for decorating kite and tail

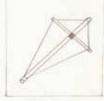
1) First make a cross with the two sticks with the shorter one positioned hoisentally about one third of the way down the other. Bind the two sticks together at right angles with string or wire (as in drawing below). Cover the binding with a thin layer of modelling glue. Tie the ends of the string or wire into a small loop.

The frame should be as symmetrical as possible, and the spars must be

tested for balance before assembly. This is done by marking the centre point of the spar and balancing it upon a knife edge.

- 2) Drill holes through the ends of each stick. Fix a long piece of string or thin wire to the top stick and thread it through each hole and tie firmly at the top, leaving a second small loop.
- 3) Lay the frame face down on the covering material. Cut around it leaving 2-3cm (say 1 in.) margin. Fold the edges over the frame and stick them down with sticky tape or glue so the covering material is taut.
- 4) Cut a small hole (see drawing) in the material so the loop in the centre of the kite will come through. " !!
- 5) Make a bridle with two metres of string. To do this make an adjustable knot (see drawing) attached to a curtain ring in the middle of the string. Attach the lower part of the bridle to the loop at the middle of the kite
- 6) Add another loop to the bottom of the kite for attaching the tail.
- 7) Make a tail about 730cm long from string or tape. Attach rosestes of paper or small squares of scrap fabric. Tie the tail to the bottom of the frame.
- 8) Finally paint the finished kite with bright colours and decorate it with bright patterns and tassels





Games List: (Steve)

- 1. 3 claps, 3 spaces; names, faces, noises, story, favourite foods etc
- 2. Plasticine: making objects and passing them on
- 3. In the manner of the word.
- 4. He thinks, he says; she thinks, she says. e.g. Queen & skinhead
- 5. Matthew, Markissasswhenstickens Matthew, Mark, Luke, John,
- 6. Tick making noises when ticked person who's 'on' is an aeroplane, snake, etc.: others copy
- 7. Statues; making sense of frozen movement
- 8. Selesmen persuading people to swap
- 9. Trust: Touch recognition Guiding with sound (pairs) one in the middle oradle run and jump oradle Run at full speed with bag on head
- 10. group lying down, group making sounds, e.g. factory what
- 11. Walking round segmented circle and being stopped with drumbeat angry noises, happy noises, pulling faces etc etc.
- 12. Using things to make noises (leads to sound effects, radio prog.)
- 13. Rhythm : e.g. guess the rhythm (leads to movement sessions)
- 14. Puppets: hands or feet as puppets (conversing) pairs, arms through plasticine man man on strings
- 15. Mirrors: follow-my-leader funny wlks (from behind screen, simultaneously)
- 16. Story telling: round a circle sitting standing: act it as you tell it, someone else repeat it and continue (good with
- 17. Making someone in the middle laugh or distract them from what they are trying to say.

several going at once)

- 18. Stand in from t of the person who(reminds you of).....
- 19. Make someone turn round.
- 20. Detective/Lawyer game one vs. the rest
- 21. Snakes: Touch game crawling in and out of a structure created by everyone else.
 - 22. Concentration: Shopping list (everyone reciting what's gone
 - before and then adding another item)
 Extension of rhythm game; sound rhythm built up
 from everyone's different sounds; each person then given 1 word from a pair of opposites (e.g. under, over; to, from). Rhythm re-established a people tapped on shoulder - they call out their word and person with opp, word immediately calls out theirs, raythm being maintained throughout. (Eventually several people should be tapped in
 - very quick succession)
 Lectures on given subjects: my most eratic exp.:
 the story or my life etc. Walking round in direle.
 Ferson tapped continues with lecture from exact
 place where he/she left off (even if in the middle
 of a word) You must stop talking as soon as
 next person starts.

 - next person starts.

 Fassing buck round circle before buck gets round say, three times, you must think of six nouns beginning with a given letter before buck gets round, complete your short lecture on given topic. (Avoid replication, hesitation aim for clarity of through line)
 - 25. Discovery: Draining exercise, waking, discovery e.g. Caliban
 - learning language.

 Discovery of object 2 people who usually come to a given place, but who today discover there an object they haven't seen before. (Alternatively, from a different period in history encountering 20th C. objects)
 - 24. Basic improvisation: Person in given place. Partner given a short phrase to come in and say - both develop the conversation as if they are aware at all times of what is being discussed, introduce new elements without ever giving definitive version of the situation.
 - Re-enactment of an improvisation in the manner of ... Grand opera, Tragedy, a Western, T.V. debate etc.
 - 25. Warm-ups: Sword fighting (one arm behind back)
 - Jousting grabbing hat of person riding British bulldog
- 27. Guess the rhythm who's leading it
- 28. Traffic lights elimination game
- 29. Simon says
- 30. Build a machine/sculpture adding one person at a time
- 31. Races: Hopping, Groucho walk, jumping, log-rolling, ball passed under and over.
- 32. Tick in a circle: One person standing behind another in 2 circles: 2 taken out, one chases, one chased - person chased escapes by standing in front of someone in inner circle, person at back

The Plague Game

1. Set up a network of pulmways [preferably from make] along which people The only safe owen to travel orlong is the pathways. The owens off the Marks and boiling tow. If a pathway into the tow they sie immediately. If anybody fally off a pathway into the tow they sie immediately. If they accidentally touch the Tay with part of their body they for but a ory relative to the Junount of ain incurred, and that pout of their anatomy remains mainted for the vest of the gome.

z. Everybody is blivelolded. And the game starts off with everybody on the made.

3. From the sourt of the game the plague is introduced into the game - represented by some soft outside.

The conviers own is to pass on the plague to someone else. Once you are touched with the plague up a home to take it over fach person this three third time, he would to pass it on and then tits out of the game as observer.

M.B. The first conview has his three lives thus his first viole as conview to

Each port of the body touched by the plague venouive mainted for the vest of the game. Those ca people become progressively plague-violen. They also become increasingly less mobile. Also, their appoint and ones of John on the plague butter over their bodies are constantly changing

- 4. As the opme progresses mats one removed by the onlacker, so that the network is never the same.
- s. The game is best played in a semi-darkened room.

Two Years The room is solit in two, and early holf becomes the holf of a floorling

The idea is for each team to missor the other - summerically asymmetrically Wavizontallu diagonally. vocally

such that the ruft does not over-balance

The pame starts with two opponents in the contre of the raft As the game develops other "team members enter, but as soon as one from one side enters a montpor from the opposition must join him to complement the picture and maintain the bolance.

Similarly it one person decides to exit, a member from the other town must do so to maintain the balance.

GAMES LIST (N.D. - Not done)

Wed.26th Jan.

ENERGEFIC CAMES:
1. Firing squad: Everyone in row against wall, or just running about. Person with the ball has to hit the others with it below the knee - they then help him to get the others.

- Z. Leapfrog tag: as normal leapfrog except that when tagged you crouch down until freed by someone jumping over you.

 ND 5. Bridge building: (can be a two-team race) Build a bridge across a 'river'. First in team jumps out into river, End leapfrogs over him but cannot move from where he lands, rest of team crawl over or are carried by those already in
- position and then deposited further out across the river, as the next 'stepping stone' and so on until everyone is across.

 ND 4. Drunken Sailor: one person calls out 'fore', 'sft', 'port', 'starboard' (sides of the room). Everyone else has to run to the appropriate wall. Last one there is aim out. Can introduce variations with phrases like 'draunken sailor', swab the decks,
- ND 5. Traffic lights: Assign an activity to each colour of the traffic
- lights e.g. red-hop, orange-run, green-akip (best when red is stop). Eliminate any who get it wrong or are too slow.

 ND 6. Tag in acircle: Make a circle, make an inner circle. One person tries to tag another. One being chased can escape by stepping in front of someone in the inner circle - the person in the outer circle, immediately behind him, is now the one being chased. If you succeed in tegging the other person, they have to chase
- you, until you can escape.
- ND 8. Thief, thief: Everyone sits in circle. One person with object walks round them as they sing, 'I wrote a letter to my love and on the way I dropped it: somebody must have picked it up and put it in their pocket - thier, thier, catch him, catch him.. (On 'pocket' person drops object and runs, person he dropped object behind has to pick up object and catch the thief before he can get round the circle and sit down in the empty
- ND 9. adders nest: Hold hands in circle, box in the middle. Full the others onto box if they touch it they're out.
- 1. Queeny Eye: Everyone in a row. They have a ball. When they shout, one person who has had their back to the others turns and gives instructions to them individually - turn round, lift up your pullover, stc - Object: to work out who has the ball and where.
- 2. Human tangle: Hold hands in a line (except one person) Everyone tangles themselves up. Person who is out then has to untangle
- them without breaking chain. 'Where do you come from 'What do you do?': Two teams. One team is given count of 10 to think of a silly job (e.g. toeneil cutting). Other team then asks 'Where do you come from?' and both teams (in two lines) take one step towards each other. After 1st team has answered, End team asks 'What do you do?' and another step is taken. 1st team replies with the initials of the job (TC) and each member mimes it. As soon as it is guessed, lst team makes a dash for it - End team must try to catch some of them before they get back to the line from which they started (anyone caught changes teams). As soon as they get back, 1st team start to count to ten, and team must think of their job before '10'.
- ND 4. Rubbit game (Fete): Circle. One person has both hands up to
- ND 4. Rabbit game (Pote): Circle. One person has both hands up to
 his ears, people on each side of him have hand nearest to
 him up to nearest ear. 'Rabbit' points at someone else in circle,
 they put their hands up and the people immediately next to
 them put up one hand and so on. Elimination game.

 ND 5. Filler: Circle. Folded pieces of paper for everyone, one marked
 with a cross. Person with the cross 'kills' by winking at the
 others in turn. His object: to kill all but one or to persuade
 all but one that that one is the killer. Others object: to
 discover who is the Killer (they must be unanimous before
 making an accusation) If they are wrong the real killer has won.
 Discussion, obviously, is allowed.
- Discussion, obviously, is allowed.

 ND 6. Killer 2: Circle of chairs, people in pairs, one sitting, one standing behind. Killer has an empty chair in front of him. When he winks at someone sitting, that person must move to his chair unless the person behind him stops him by putting his hends on his shoulders. If the person behind is too slow and and any with an empty chair, he prove becomes the killer.
- hands on his shoulders. If the person behind is too slow and ends up with an empty chair, he now becomes the killer.

 7. Fizz-buzz: Circle. Everyone numbers round from one ad infinitum. whenever you get to a 5. 7. or multiple of either, however, the the person who's turn it is must say fizz instead of 5 or its multiples and buzz instead of 7 and its multiples. (Varistion: whenever someone says fizz or buzz, you number in the opposite direction, going back round the circle the same way that you have just come). Elimination game.

 ND 8. 'Who put the cookies in the cookie jar?': Circle. Eumber round. All sing, while clapping in 2-time, 'Who put the cookies in cookie jar?' Person starting then says. 'Number ... put the cookies in the sockie jar' The appropriate number replies. 'Who, me?' 'Yes, you' 'not me' (Then who?' 'Number ... put the cookies in the cookie jar' and so on. Clapping kept up throughout, question & answers must keep within rhythm. Anyone who goes wrong or breaks out of rhythm, is out. Anyone who goes wrong or breaks out of rhythm, is out. ND 9. Matthew, Mark, Luke, & John: (Pete):
 - 10. This is my mouth: Circle, one in the middle. One in the middle says to someone in the circle, pointing at a part of his or her body, 'This is my ...'. If he is right, the person spoken to simply claps. If he is wrong, the person spoken to must point to what the lst person said (on his own body) and say the name of the part of the body the first person pointed st.

LATERAL THINKING:
1. answer for the person on your left; one person goes out. (he

were the person on your wight left. He must try to work out what's happening. 2. Answer the previous question; as above except that you answer the question before the one directly addressed to you. You should frame your answer so as not to give the game away too

must not know what you've agreed) He returns and asks everyone questions in turn about themselves. You answer form as if you

3. Scissors: Circle, Pass around a pair of scissors. As you pass it, say 'crossed' or 'uncrossed' according to whether your less are crossed or not. The rest of the people must try to work out the system. As each of them discover the answer, they simply carry on, without telling the others.



WORKERS REPORT

Knte Organ. Feb. 1st 1979

Since the last Board of Management meeting most of my time has been spent buying items for the bus (equipat., engine parts etc.), and feeling somewhat apprehensive at the thought of putting into practice what has now been one year of plans, ideas etc., all of which have to be considered in the light of the company's evolving policy, outside expectations and my own confidence.

The Newcastle conference was a welcome change and , I think, a very positive experience for all of us. It gave us the opportunity to discuss and review our personal working concerns in a refreshingly different light from that of the guilt-ridden company meetings of latter months. It was also a change from the management meetings, during which. I realise now. I have often felt under pressure to justify myself and the company's existence and to underplay feelings of doubt and lack of confidence.

The conference was doubly valuable in so far as it impreduced us to new practical ideas as well as allowing us to tackle issues such as feminism and the broader political aims of community arts. It was very encouraging to realise that we are not alone nor are we 'letting the side down' in admitting that our policy is still undergoing a period of reassessment and (hopefully) consolidation.

On returning from the conference . I have at last been able to work on the bus as it is now at Oak Lane garage, West Bros. It is exciting to rediscover that its very presence can cause a great deal of interest and many ideas as to its use have been forthcoming from the workforce at the garage. (Not all lewd). Getting to know its idiosyncratic ways (such as the fact that the engine stop button merely succeeds in turning on the head-lights) is not as terrifying as

Finally , I'M just itching to get my hands on the driving wheel and a 2nd worker (not necessarily in that order).

APRIL 1980. MORIER ARPORT. CHUCK OWERS.

Whilst undertaking the Summer '79. mural project at Yew Tre estate, I did not fully understand the Community Art tag. Since working with the company from November, the above term has become somewhat clearer.

With the endless contact and discussions, I found it difficult to adjust to the fact that any material and product was delayed. In saying this, I now understand that not only is it important, but beneficial to the quality of any Community Art

Without going into a very longthy, item by item list, the improvements within the centre, whilst not being particularly spectacular, are I'm sure to everyones advantage, including being beneficial to the smooth running of the centre. I would like the workers of The Company to east their minds back to what it was like prior to my employment........
I would like to add, that any tank such as this, will never actually be complete, as changes will be made to accommodate the over increasing demands made upon a contre such as this.

After a semewhat dilute infancy, due to factors beyond my control, i.e. Alco's unfortunate dealings with the church authorities, the painting is now underway. Another problem was, that it might have been too ambitious to assume that any sort of anthusiasm could be mustored whilst in the winter months, as the heating was and is far from adequate. However as the weather improves, I sense that 'mural-fever' will also.

3 DIMENSIONAL CONSTRUCTION...MAROR CENTRE.

Starting off with more than enough enthusiasm, snags cropped up which anded ultimately in a change of the working team. The project is now mining for a speedy conclusion, and will be completed within the next

OTHER WORK,

This has included various poster assignments, which due to their more issediate nature I found very refreshing.

A Playlanders day was organised with a view to the proposed colebrations

Chinose type placards were made to coincide with the protest to the council regarding Government cuts in Sandwell.

In the pipoline, are mural projects at both Mednesbury Y.C., and with

JUBILEE COMMUNITY ARTS

WORKERS REPORT - STEVE

January/February *79

My last 4 weeks or so have involved little actual project work. About a third of my time has been spent in general administrative and similar work - a budgetary review, workforce meetings, starting to clear out the Centre, a scheme for the adaptation of the office for milkscreen and photographic work, etc.

Another third of my time has been given over to rounding off previous commitments - writing a detailed report on the Intermediate Treatment Course which finished at the end of last year, planning the format of the final videotape of the Course, and work with a small group from the Executive of Sandwell Arts Council to produce an outline for the funding and organisation of the Arts Council's work next year (so that I can continue to limit my own involvement).

The last third of my time has been taken up by a round of meetings with groups and individuals with whom project work is envisaged for the near future - the vicar and youth leader in Beeches Boad (possible S.T.E.F. scheme related to a campaign for a community centre); TOLUNKA, a self help group of young blacks (planning drams workshops and drams projects): Manor Youth Centre (possible projects involving murals, sculpture, or the setting up of silkscreen facilities): the National Association for Multi-Hacial Education (NAME) - (proposed video project on multi-cultural education in Sandwell); Black Patch playcentre (small-scale, indoor mural project, to begin next Tuenday).

There have also been a considerable number of other meetings recently which are not immediately related to Company work - TOLUNKA and the C.C.R. (discussing the metting up of a Law/Resource Centre funded through Urban Aid); Playleaders' meeting; Newcastle Community Arts Conference; Sandwell Arts Council; West Midlands Arts' Chairmen's Fanel, Executive Committee, and Management Council.

Over the last few weeks, I am aware that I have been working at a fairly low energy level. I think there are a number of reasons for this:

- A reaction against what had become an obsessive concern with policy, work, and the future of the Company.
- A realisation that my own private life over the last year or so has contracted to almost nothing and that many personal and important things have been totally neglected.
- Resistance of the impulse to rush in and fill up my working time with various commitments which randomly offer themselves.
- A feeling that I have in the past tried to assume responsibility for the overall pattern of the Company's work and that his has had an oppressive and dispiriting effect on the rest of
- A decision that my personal contribution should be much more concerned with my own job satisfaction and with projects which more closely reflect my own skills, interests, and politics.

In the short term, therefore, it may well be necessary for me to continue to 'coast' for a while. I can then gradually rebuild my enthusiasm and involvement through the work itself and, especially, through the development of my own projects. an The 30th - 9-79. Julie, Ray, Stave, and I Took the Atobourie to.
Menzies Playing fields. We had to apport without Tickets. Townsons The and af the Sersion We had Complaints the from about 50 children That they had Paid Their Monay but Not had their Turn In The Astrobource. IT is possible that 3 or 4 may have been telling the Truth but may have been telling the Truth but stated to chant we want over money back. This I refused to do. The Vange aminod with a comb bag and a sead so I hundred the Monay and a sead so I hundred the Monay over to him in the Sealed bay.

We han Started to Put the Atobource away. We have Started to pay Throwing Stones and your of the wom and Spitting on the green the wond and Spitting on the wind screen. They Then Tweed to let the tryes down on the word. I caught the tryes down and the word. I caught the tryes down and the word. I caught the tryes down and the word. I caught the tryes down the station. He apollogisal so I let him, to the The Police. Station. He apollogisal so I let him, to

The children Than Twied to Tip The van over. The Police were Culled and We left it in Their hands. and Telling Hern we did hot wants of Preffer 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.







- Kate Organ, Nov 2014









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 INMEDIATE 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 Geoerge'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 Yeu 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 kies in Wednesbury, Yew Tree, Charlemont Farm, Beeches Road, and Friar Park.

Imminent programme

In Mednesbury and Friar Park, work has centred on mothers and toddlers groups out of which a firm interest is developing in work with older hids. 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

Jubilco 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 priorities work with particular age groups. As a result, Jubilse 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.

...2...

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

Playcontres

In the early days, when Jubilee was essentially a theatre group, the Company's involvement in playeentres largely took the form of touring 'shows' during heliday periods to playeentres 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 playeentres 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', Jubileo 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 control, and church halls, etc.

Jubilec's role in this work has been to provide practical support, rescurces, 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 orador that such initiatives can begin to attract the wider support of their local neighbourhood.

Puture Policy

In a financial climate where developments in the level of statutory provision are not possible Jubiled feels that it is important for all agencies involved in play provision to examine how the existing programme can be adapted to premote locally based self-help initiatives geared to respond to local needs and to changing demands at different times of the year. Jubiled is well placed to concentrate on this area of work by virtue of being a peripatotic 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 liason with the Playleaders Department and virtually none with S.A.F.A. as regards such work. This is understandable in as such 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

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

Most applications are rejected for falling outsid. The clitical criteria the the ACGB or because they fall between two stools and there is no ACGB machinery for dealing with these strange requests.

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

1972: Greater London Arts Association Tooking for customers. The "London Festivals" opened up new opportunities for focal arts festivals is Community Festivals.

1973: ACGB commissions Rufus Herris or Release to write (runeway) report on community arts groups in Great Britain. He eliminate questionnaire visits some groups and organized a modiling at the ICA in Nevember.

The proparation for the meeting at the ICA linked workers from all over for the first time.

At the ICA, community artists for the first time domenstrated together the concept of their work to potential funding bodies.

January Association Community Artists formed as a national movement

Lunchtime conversation decided that the must be a movement.

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

dune ACGS publishes CAWF report supporting community and recommending 250,000 expenditure. ACA velocimes reports but states community movement requires £2 000 0001

Summer and Autumn ACA negotiates with ACCB to form a Community Arts Committee. Nominates and alocks from with membership I2 people as representatives. 7 accepted as membership I2 people as representatives.

ACA and The Association of Community Theatres give out Labour Farty Arts Study Group at the House of Common

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 ACGB on formation of Community Arts Committee.

Merch - Supplementary Fund made available to selected starving community arts groups - 1st funding of 'revenue' clients - out of the blue 111 (the nebrinus reserves!).

April - Ist moeting of new ACGB Community Arts Committee.

BUDGET DCK - 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 ACGB CAC write policy and criteria paper for Arts Council which is produced as a pamphlet available to all potential clients, Incal authorities etc.

1976: ACGB CAC - BUDGET SHOCK only £250,000 available. Chairwoman asked to ask Oruncil for more.

ACA ACT CN - Cn-labby 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: A CGB 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!
Wal 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.

ACGB BUDGET SHOCK only £715,000 available against estimated need of over £1½ million as ACGB 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 ecceptance of Devolution TWICE because of low funding after - Negotiate - accept 90% of sum required.

1978:

ACG3 CAC request Government to provide £300,000 supplementary - never materalised.

No development money available to London clients. Total standstill. GLAA entranched, makes almost no contribution to community arts - will not consider devolution.

SUDGET 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:

ACGS SUDGET SHOCK - HORROR - only £1 000,000 available - less than half amount required.

Estimated need is £21 million.

ACA ACTION. National Steering Committee meet ACGB CAC - Inbby them to refuse money.

ACGS CAC refuse to make block allocations - .Ask Council for more money

MORE NEXT WEEK



12



A.C.A. CONFERENCE REPORT 1980

Page 1

AUTHOR: Stephen G. Trow
Jubilee Community Arts
Whitehall Raod
West Bromwich
"2st Midlands
Tel: 021 557 1569 (work): 021 552 6664 (home)

ITLE: '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 Lisison Committee and Sandwell Committee against Pacism and Pascism.

In trying to identify why 'organised' groups feature quite centrally in Jubilee's programme, I am not concerned (at this material) to argue any specificalizament 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 perhapprovided 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 perhapsat 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/...

'MORKING 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. 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 horough). 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 taments on problem estates.

The M.F. announce a meeting in West Bromwich, to take place the week after Southall. With our local Cormittee 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 these 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 receidency 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 lowal 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

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 theyycaanmeasure the skills and contribution of the cammunity 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 E.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 hids) are drawn in to form a sub-committee which will plan and run the project. Nany 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 situatuous 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.

Continued/...

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

Water

Working with organisations which may be based anywhere within a large retropolitan borough does create problems. Some of them afe practical: getting equipment and materials to the right place at the right time; keeping up to date with what other workers are doing an 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 camers 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 thereforectneadswe believe that there is no atternative 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

'Working with organised group' – a mobile community arts team Conference report by Steve Trow

14



Images from Jubilee Arts Archive and from personal photographic collections.

Drawings by members of Art Class at Langley Lodge.

Thanks to members of reminiscence group at Rounds Green Library on the Lion Farm Estate: Marie Belfort, Janette Callaghan, Roger Chadburne, Roy Claxton, Dorothy Claxton, Marlene Coleman, Gwen Fenton, Jean Fletcher, Margaret Fogharty, Denise Haines, Tom Harrison, Alan Moore, Lesley Mooore, Pat Orme, Elisabeth Perks, John Henry Price, Renee Redfren, Mabel Stewart, Christine Tolley, John Totney, Gladys While, Eileen Williams.

Thanks to Library staff: Judy Bate, Michelle Blackhall, Sue Clarke, Julie Mahey, Kim Marsh, Deborah Worley, Mary Wright.

Thanks to members of Art Club at Langley Lodge: Virginia Bowen, Margaret Everson, Jan Jackson, Margaret Jones, Olga Meredith, Mary Morris, Pat Peacock, Sandra Turton, Maureen Willets.

Thanks to Langley Lodge: Chris Flood, Sheena Taggart.

Special thanks to Brendan Jackson, Chris Flood, Dr John Middleton, Kate Organ, Martin Prestidge, Steve Trow, Maureen Waldron.

Dangerous Play is a project by Ania Bas. www.aniabas.com

www.iubileeartsarchive.com

Design by Ben Dunmore www.bendunmore.com

AND Public

ISBN provided by AND Public ISBN: 978-1-908452-59-7









