

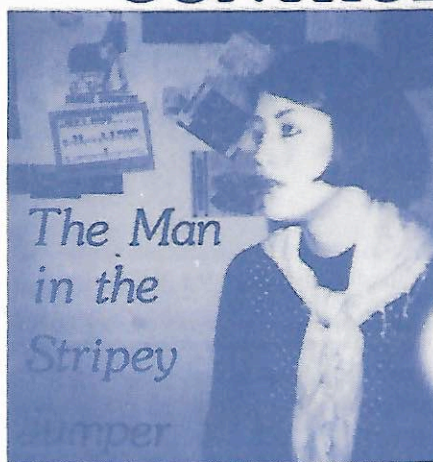
Another STANDARD

NOV/DEC

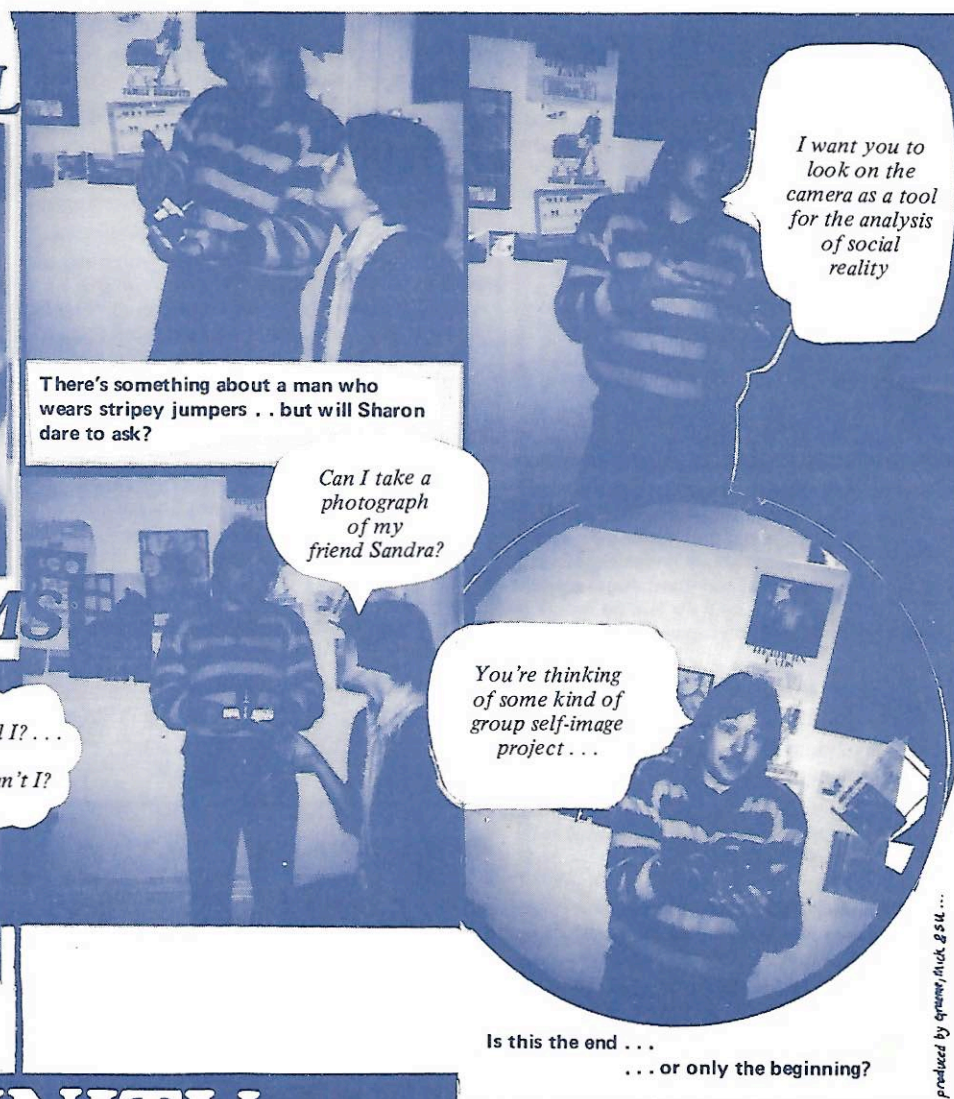
The only National Community Arts Newsletter

25p

TAKING CONTROL



The Man
in the
Stripey
Jumper

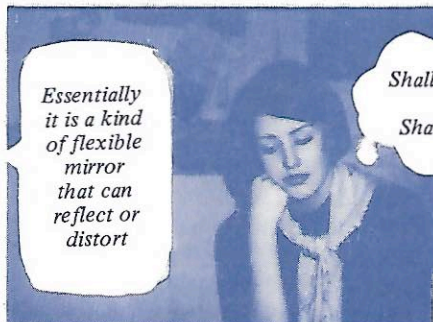


There's something about a man who wears stripey jumpers . . but will Sharon dare to ask?

Can I take a photograph of my friend Sandra?

I want you to look on the camera as a tool for the analysis of social reality

FOTODREAMS



Essentially it is a kind of flexible mirror that can reflect or distort

Shall I? . . .
Shan't I?

The words become a meaningless haze as she thinks of the question that burns in her heart

You're thinking of some kind of group self-image project . . .

Is this the end . . .
... or only the beginning?

produced by quaver, flick & sit ...

COMMUNITY PHOTOGRAPHY

at Blackfriars,
Telford & Bootle

Interview with David Pratley

AFCA News-Conferences-Publications

OPINION

An interview with David Pratley

by Bernard Ross

David Pratley joined the Arts Council as Regional Director earlier this year, having been Director of the Greater London Arts Association. In this interview he discusses his impressions of the Arts Council, and puts forward his view on the success of the devolution process.



How healthy was the Arts Council when you joined it this year?

In a way the choice of date of joining the Arts Council could not have been better or worse depending on how you look at it.

When I joined we were in the middle of financial planning for 1982-3. As last year, we were faced with the impossibility of knowing what grant the govt. will give. Informed guesses, based on Public Expenditure Estimates, suggest that govt. expenditure on the arts will fall in real terms by 2%. There may also be a further fall of 2% depending on which figure the Treasury uses for inflation. Depending on those things our grant could vary by several million pounds.

So the background is financially unhealthy. And not just for the Arts Council, but also for Local Authorities and for the Universities, many of whom support public arts facilities.

On the other hand it is a time of change. We must look carefully at our previous efforts. I would say over the next two years, up to the General Election, we're going to have to look radically at what we have funded in the past and what we do fund in the future. So potentially exciting times rather than healthy.

How effectively do you feel the Arts Council is reacting to the very considerable changes high levels of unemployment and the associated social problems are bringing to our society?

No arts funding agency can neglect movements in society as a whole. But the Arts Council's main interest has always got to be the arts and the interests of creative arts activity. There is, however, already an increase in the volume of work being undertaken by arts centres and community arts projects which are in many ways specifically geared to the needs of unemployed people. Much of this is not being directly funded by the ACGB, but it will be very important to take on board the kind of applications that are coming in from RAAs in these two areas.

I find this a very difficult subject, however, since one has to be very careful in the way in which one uses the arts to help with the kind of problems associated with unemployment. Simply putting on events to soak up time may be worthy, but what is really needed is to give people practical experience of creative activity. In that way they can achieve that sense of personal fulfilment and achievement associated with productive employment.

The devolution process is now almost complete — how successful would you say it had been?

The devolution process has been very important administratively and politically. I know that many community artists have seen it latterly as the Arts Council trying to shed its responsibilities. The Arts Council remains committed to the principles of community arts, though to me those aren't exclusive principles. There is a whole spectrum of artistic activity of which community arts is a part.

But overall devolution has succeeded. So far I have seen three devolved RAAs and in each case they seem much more able than the ACGB to handle both assessment and effective communication with the client.

There are three regions yet to devolve, and we are anxious to do that quickly. Our funds are shrinking, and in order to find development money for those regions we have to complete devolution as soon as possible. If we don't do it in the next two years there may not be sufficient money available to us.

What will be the residual role of the Council once devolution is complete?

Well, members of the Community Arts Sub-Committee are anxious that we should retain a role providing research, information and advice. In general terms I agree with that, though we will have to discuss precisely what we mean by these terms.

We will still be responsible for national and touring projects. Sounding a personal note I am not convinced that those pro-

jects could not be devolved. I find a slight dichotomy in having 'national' community arts projects, and I'm not sure that after a stage of having 'seeded' in the regions they will come to see a role for themselves in the regions.

For the time being, however, we will continue to fund these clients, until such times, perhaps as they themselves say that their role has changed.

What would you say has been the single greatest weakness of community arts? *In the initial stages too great a reliance was placed by community artists on the social aspects of their work, though I detect an increasing concern among community artists for the quality of the work being produced. And that is important. If the ACGB is to argue to the Office of Arts and Libraries that a greater sum should be available for community arts, consideration of the artistic value of the work has to be uppermost.*

CHANGE OF ADDRESS

Northumberland Community Arts are now at 34 Green Batt, Alnwick, N'mberland. (0665 603069)

Photography Weekend Workshop

on
Practical
Community
Photography

Nov 27/28/29
Lozells Recreation Centre
Birmingham (non-residential)

Fee £15

Tutors: Tina Glover
and Jonnie Turpie

Details:
Frank Challenger
West Midlands Arts
0785 59231

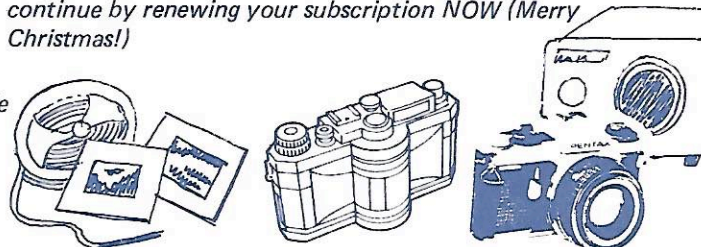


Community PHOTOGRAPHY

Community Photography is an area of community arts that has been looking at itself over the last couple of years through a number of regional and national meetings, articles published in Camerawork, 10:8 and other magazines, and leaflets such as the one produced last year by Dermott Killip and Owen Kelly Cameras as Convivial Tools. A comprehensive book on the subject, written by Paul Carter (who started the Blackfriars Photography Project) and Su Braden is in preparation; details of publication dates etc will be given when available.

Space limits us to looking mainly at community photography practice -- at Blackfriars Telford Bootle and Manchester. The Coin Street tape/slide show has become a well known example of this medium and Caro Webb and Barbara Hartley have taken this opportunity to look back and draw lessons from the project after two years. Our Opinion piece for this issue takes a somewhat satirical tack.

This issue is the last of the introductory set of four. We now have a circulation of 500+; ranging geographically from Northern Ireland to Australia to Inverness to South Devon, and covering a large number of practicing community artists and also all sorts of other interested people -- youth clubs, colleges, libraries, galleries, local authorities and even big business. Renewal details are given on the back page: if you have found the first four issues valuable, help us to continue by renewing your subscription NOW (Merry Christmas!)



The COIN STREET Tape/slide Show

In October 1979, *Blackfriars Photography Project* finished a tape-slide show with minutes to spare for its first showing at a Public Inquiry being held about the future development of certain sites known as the Coin Street sites, on London's South Bank. Since then it has been shown over 200 times to a wide variety of audiences. Here Barbara Hartley and Caro Webb discuss what it is and what they have learned from the experience.

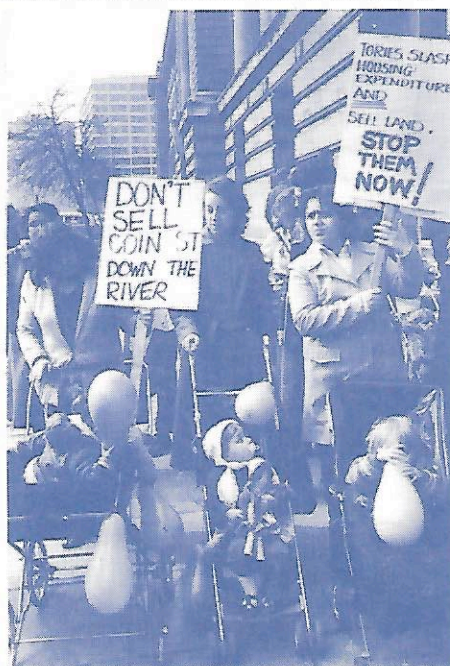
In 1978, we were asked to make a tape-slide show with a local group campaigning about the redevelopment of some long derelict sites on the South Bank in Waterloo. The purpose of the tape-slide was to publicise and explain to local people the issues involved in the opposing proposals for housing and offices on these sites. By early 1979, the conflict between these proposals led to the setting up of a Public Inquiry to examine in detail applications for massive high-rise offices from developers, and applications for low-rise housing from Lambeth Council and from the community. The group campaigning for houses suggested that a longer revised version of the tape-slide be produced to show to the Inspector of the Inquiry. It was felt that as the first version had been quite effective, a new and better version would add strength to the opinions of local people, who would speak at the Inquiry and encapsulate most of the community's arguments for housing.

The tape-slide is based around interviews with local people. Hours of interviews were recorded and then edited into a script. The tape-slide grew into two parts, the first being about the local community, the decline of housing and facilities in the area and the success of various self-help ventures that have improved the quality of life for local residents. The second part focuses on the history of official planning in the area and presents the case for housing. This part is actively critical of the planning process (as it has worked out in practice) and of the 'interests' of the commercial developers.

The tape-slide was made with contributions from many people. We acted as co-ordinators, pulling the contributions together and finally

making the soundtrack ourselves. There was consultation with members of the Coin St Action Group at every stage and the structure of the script was devised by them. As the tape-slide was intended as a piece of 'evidence' at the Inquiry as well as a campaigning tool generally, it was decided to produce it with two projectors and a dissolve unit. The cost in materials used was about £250 (which has subsequently been re-couped in fees from showings).

Since its completion, the Coin Street tape-slide has been shown to many different audiences, -- local groups of all kinds, certain unions, local branches of the Labour Party, schools, colleges, people from the press and TV, the Department of Environment and at conferences. It has played a vital part in the campaign, helping to



Opening Rally -- Coin Street Inquiry

raise wide interest and understanding of an important planning 'case'. Although now dated by two years, it continues to be used by community workers in the area and by schools and colleges that wish to discuss the basic issues and principles inherent in the Coin Street 'case' -- which still continues unresolved as a second Public Inquiry grinds on its way.

The use made of this tape-slide has convinced us of the effectiveness of the medium. It has brought the issue to life to a great many people, and most importantly, it has provided a concrete channel of communication to local people whose opinions and feelings have been expressed in an articulate and powerful way at a critical time in the history of their area. So, discussion has been raised about what should come first, -- people's needs for housing and community life or the development of (publicly-owned) land for profit, about public participation in planning and generally about the politics of the Coin St situation. These issues are of importance throughout the country and so the tape-slide has helped stir discussion in other areas both within and beyond London.

The production and distribution of a tape-slide on this scale was very much dependent on the paid labour of the two full-time workers at *Blackfriars Photography Project* which receives grant-aid from sources including ACGB. While it is possible that campaigning tape-slide shows can be made by unpaid volunteers, it has to be recognised that a production of this size is likely to be beyond the scope of people working in their limited spare time. Whether it is a desirable state of affairs that campaigns and action groups come to rely on paid workers to co-ordinate and produce this kind of work is open for discussion, but as long as grant-aided projects of this kind exist, people will continue to use them in this way. At least this has been our experience here in Waterloo, where active local people are completely absorbed in meetings and other forms of community development work and they identify us as collaborators, those who have their time paid to service their communication needs.

There are a number of other things to discuss about this tape-slide, such as the pros and cons of using a dissolve unit system and the nature of some of the content of the show, but there's no space to do so here. To sum up, we feel that the tape-slide medium is definitely worth pursuing as an alternative means of communication for the vast majority of people who lack the opportunity to express their views and feelings in a durable public form. It's an entertaining, flexible and lively way of persuading, educating and stimulating people. It works.

photograph: Caro Webb

POSTERS

at
Telford



Graham Peet of Telford Community Arts describes the processes involved in producing a set of nine posters on young women's issues.



These posters were based on some research done by Carola Adams and Leah Thorn for the National Association of Youth Clubs, on the needs of 13-16 year old girls in the Midlands. They used photography extensively in their research, both taking pictures themselves, and using it as an activity in itself with the young women. They also kept diaries daily of the conversations they had with the girls and these formed the starting point for the designs. Carola and Leah asked Jonnie Turpie of Wolverhampton Polytechnic and myself to work with them to

produce some draft designs, based on 9 key quotes which they had chosen. Unable to decide upon the most effective designs, we asked a young women's group who met at Telford Community Arts' Printshop to offer their criticism of the mock-ups we'd prepared.

'I thought you'd never want to see us again after we'd torn them to pieces' said one of the young women later. Jonnie and I changed the designs and produced more alternatives, and took them back to the group. So started a long process of discussion and of reshaping the original ideas with the young women. Sometimes they would dismiss ideas that we had thought quite clever as 'pointless', and at other times would suggest changes which seemed subtle, but were important to them. Having homed in on nine designs from about 40, Carola and Leah went back to the young women whose photos we wanted to use, to discuss with them whether they agreed with the context in which they were to be seen. In some cases it proved impossible to find them again, and so the Printshop group became further involved in making photos to suit... 'I didn't say the things, but I'm on it because I agree with it...' said one girl; another said 'it helps girls who are a bit embarrassed to get their view across.'

The posters were accepted by the NAYC as an alternative to the original idea of a book as the result of the research. When they were printed they bought the first 500 sets, and this bulk order financed the whole project. The whole process took about a year, and was quite complicated. Probably only part of it could be called community arts. It was, though, the young women's group at Telford who sorted out the final designs — they knew that it was what they had thought and said that mattered in the end.

The young women's group are continuing to meet with Carola to work on their own magazine and graphics work. Jonnie and I are now exploring this way of working further with young people in the Midlands, with a view to producing a set of posters containing young people's experiences of their lack of rights. We would be interested to hear from other groups who might like to be involved — particularly those who have recorded the experiences of young people via discussions and debates, and also those who can produce good photographs.

The posters are available from NAYC at £7.95 (inc. post and packing) for the set of 9. They measure 21" x 31" and are each in an average of 3 colours. NAYC, 70 St. Nicholas Circle, Leicester.

'Some Girls' (Carola and Leah) are also producing other material including slide/tape presentations, leaflets, booklets etc.; for details contact Leah Thorn, 95 Brook Lane, Birmingham 13.

ARTS & ACTION BOOTLE

ARTS AND ACTION, in the Merseyside dockland area of Bootle, is a voluntary community photography project that was set up entirely by local people three years ago. The quality of the photographs produced there, often by teenagers with no previous experience at all, has made it well known among community artists and photographers. Arts and Action has published two books, 'Bootle — a picture of the dockland community' and 'Art in Action', and has toured exhibitions in the UK to accompany these. It has attracted national interest, and a certain amount of arts funding, but has a history of opposition from the local Metropolitan District Council.

BILL DOLCE, one of the volunteers who helped set up the project, describes the way things operate:

People book themselves in, to borrow cameras and use a darkroom — many of them local kids but adults as well. New people always want to start by taking pictures of things they know dogs, families, friends and so on. I encourage each person to find out what he or she is really interested in — with some it's sport, with others animals, some take mainly portraits, others buildings, machines, ships and so on. If you

look through their files you can see there's quite a variety and the styles are different. It's great to see kids change and develop over the months. We've tried to mount the exhibitions as professionally as possible; we've got 90 proper frames now — we think it's really important that things are done as well as they can be. People round here must think it's worth doing — we've only been broken into once, and only a typewriter was stolen — no cameras.

Another Standard interviewed Janet Scott, aged 13, who has been coming to Arts and Action since it opened.

How did you first start coming here?
We were walking past, me and my mate, and some fellas were putting windows in. We asked what was going on, and they said "people are going to take pictures of you and give you them." We didn't believe it — then a couple of months later it opened. The first one to book in was Alan James, or one of the Sizes, and then we came down and Bill booked us in and lent us a camera. It was great.

Had you ever done any photography before?
No — not even with a little Olympus Trip — or an Instamatic. We did have a darkroom at school, but I'd never used it.

What did you do to start with?
We never took pictures the first time we came. We learnt how to use the camera and how to develop and all that — for about the first 3 weeks, and then we went out with the camera.

I came about twice a week — at the most, if you come more often they all get jealous — say why can't I get booked in 3 times?

What parts have you found hard to learn?
The light meter — shutter speed — focussing you have to get them all right.

What about the kinds of things you take pictures of — has that changed?
When we first came we used to take silly little pictures of anything — like your mates doing stupid things — jumping off chairs and posing. Bill would say 'You need better things than that'. It was hard to choose but when you know more about it — the camera, developing and all that — you just tend to take more interesting pictures.



photograph. Janet Scott

How do you choose what to take?

It's best when you go out on your own with Bill, then you don't have any friends messing around. You tell Bill what you're thinking of taking and he says what he thinks, and says how you might do it better.

What do you like taking pictures of?

Animals, and activities — people doing things — and the docks — I took a picture of a big crane, and that came out well, and went in the exhibition. And portraits.

How do you go about that — if you don't know the people?

I ask "Can I take a picture of you?" If they agree I do; if they say no, I don't.

Is it all black and white prints?

No, a few people do colour prints — but the developing's different — it's harder. I'd like to do it though. We've made videos as well, like of the play we did 'Forever Bootle'.

Where do most of the people who come here live?

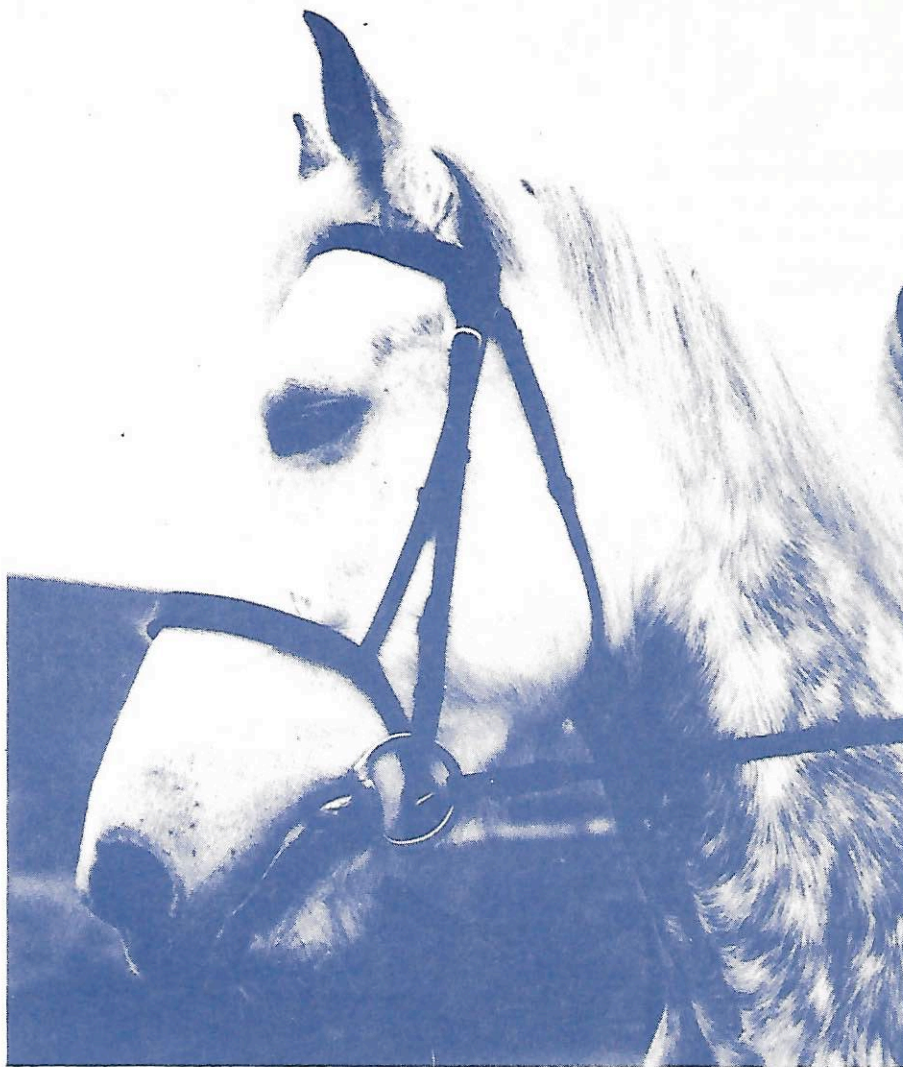
Walking distance from here mostly, but some come from a few miles away — like from Toxteth. My mum and dad come in as well, they think it's good.

What have you found out from going round Bootle taking all these pictures?

Well, I know how to get to the docks now — it's not far away but I didn't know before.

How do you think things have changed here since you've been coming?

Loads more people come — at first it was only 20 or 30; so it's better, more of a laugh. And now that we're doing exhibitions and so on, we've got to be more careful with the cameras and we've got to take better pictures. Some of us have gone to the places where the exhibitions are on — London and Newcastle — that was really good. It's great — it's just brilliant.



photograph: Janet Scott

Manchester Studies Unit Archive Work

A number of community arts projects are now using archive material, including photographs, in their work — in publications, tape-slide shows, exhibitions, films, drama documentaries and so on. The Manchester Studies Unit have developed an extremely thorough method of working which could act as an inspiration, and as a model for other groups. Pam Oultram, their Field Officer describes their approach:

Manchester Studies is a team of workers based at Manchester Polytechnic whose interest is in the history of working people in the Manchester area. Conventional historians have largely ignored working people's experiences and to redress this situation, the team have set about gathering together documentary and oral evidence about the lives of working people.

Records of everyday life such as school books, household bills, letters and family photographs are generated in large quantities throughout a person's lifetime and yet relatively few survive the years. Our aim is to recover these records which often contain personal evidence about people's lifestyles, attitudes and aspirations and to preserve them for the future. It is important that such records are made accessible to everyone and for this reason all original material which is given to Manchester Studies is channelled into the appropriate library or record office. Since we began in 1975 copies have been made of all the photographs which have been recovered

and these now constitute a sizeable collection which is used in talks and exhibitions.

In keeping with our policy of reaching as wide an audience as possible, exhibitions have been situated in a variety of venues from the Art Gallery to the Arndale Centre and, as well as illustrating the range of material collected, the exhibitions can be a major stimulus to the recovery of records.

Other methods of locating material include the area survey where a particular district comes under close scrutiny. Contacts are made through door-to-door leafleting, local talks, exhibitions and press appeals and, as well as generating a variety of material, local interest

can be stimulated in the history of the area. Trafford Park was the subject of one area survey and a similar venture is now being initiated in the Eccles area of Salford. Past projects have included research into *Pawnbroking* and the *Cotton Industry Records* and work is currently being done on *Jewish History*, *Local Cinema History*, the recovery of the records of the *Trade Union and Labour Movement* and the *History of the Music Hall*.

For further information please contact: **Manchester Studies Unit, Manchester Polytechnic, Hilton House, Hilton Street, Manchester M1 2FE. 051 228 6171 ext. 2646.**



Boy standing outside his parents shop, Salford 1913

SOURCES

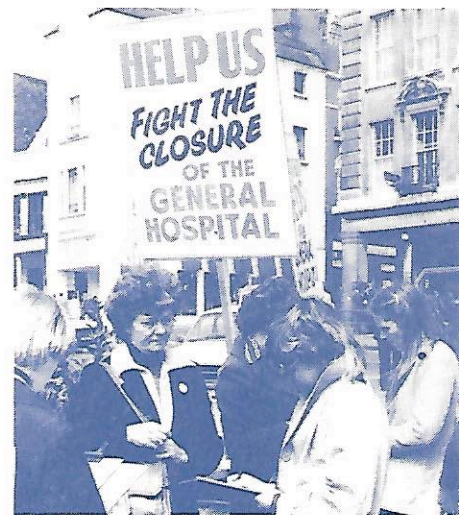
SPLIT IMAGE, OLDHAM — have produced both a booklet and an exhibition on pin hole photography. The exhibition is called *'Photography without a Camera'* and consists of two dozen laminated boards, 23" x 33". It is available for £5 — £10 a month plus transport to and from Oldham. They are also currently preparing another exhibition showing various aspects of their work which will include sections both on girls' and boys' photography. For further details contact: Richard Raby, **SPLIT IMAGE**, 17-21 Mumps, Oldham, Lancs.

ARTS AND ACTION, BOOTLE have available for loan a small laminated photographic exhibition showing the different aspects of their photographic work in the community. It is suitable for youth clubs, advice centres and community centres. A postage charge of approximately £9 is made. Arts and Action are also prepared to visit anyone interested in setting up a photography project. For further details contact: Alan Parry, **Bootle Arts and Action**, 292 Knowsley Rd., Bootle, Liverpool 20. 051-933-5168.

MEDIUMWAVE in South London have developed both designs for pin hole cameras and for a simple portable exhibition stand system, *'Square Yard'*. They also publish articles on photography, most recently *The Second Photography: Cameras as Convivial Tools* (a paraphrased version appeared in the last issue of *Camerawork*.)

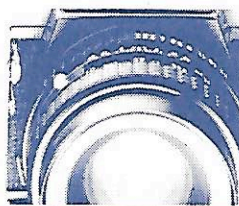
Dermott Killip and Owen Kelly would *'welcome all reactions, comments and criticisms, since our concern is to foster debate in an area where we have come to see it as necessary.'* Another Standard would also be interested in publishing brief responses to the article in a future issue. Further details from: **Mediumwave**, 3-4 Oval Mansions, Kennington Oval, London SE11. 01-582-3779.

PHOTOGRAPHY BASICS is a well-produced booklet published by Edinburgh Film Workshop, written originally to assist Community Education staff and voluntary organisations in Lothian Region in setting up community resources in photography. It is illustrated with diagrams, cartoons and photographs. Recommended. For further details contact: David Halliday, **Edinburgh Film Workshop Trust**, c/o The Workshop, 34 Hamilton Place, Edinburgh EH3 5AX.



photograph: John Birdsall

RENTASNAP PHOTO LIBRARY — The Nottingham-based Rentasnap library was set up earlier this year as an 'alternative' photography resource. It provides a wide range of material for use in publications and exhibitions by women's groups, environmental organisations, anti-racist groups, trades unions, socialist newspapers and community and voluntary groups. Photographers, resource centres and others outside Nottingham may be interested in contacting 'Rentasnap' for further details with an eye to setting up something similar. Contact: John Birdsall, 'Rentasnap', 118 Workshop, 118 Mansfield Road, Nottingham. Nottingham 582369.



OPINION

SIX MONTHS IN THE LIFE OF A COMMUNITY PHOTOGRAPHER

At a well established photographic gallery — an exhibition of photographs of slum housing by Richard Louis-Croissant. At the opening, Nick, a documentary photographer talks to the gallery director:

"... Fed up with being a voyeur, Jan. . looking at a deprived area in terms of images that can be hung up in places like you've got here ..."

"You enjoy it, Nick."

"Maybe ... but that's not the point."

"Well what are you going to do?"

"Community Arts Project ... been offered a job ... setting up community darkrooms, running workshops ... organising community exhibitions ... I'm interested in the pictures people in the community want to take for themselves and how they want to use them ... you know — tenants' groups, campaigns ... stuff like that ..."

TWO MONTHS LATER ...

A session with fourteen unemployed school leavers in a mobile darkroom set up in a community centre. They have just finished printing the pictures taken with the pinhole cameras they made during the morning. Nick leads a discussion with four of the group while the rest flick developer at each other and draw moustaches on their photographs. The table is casually littered with copies of *Camerawork*, *Ten 8*, *Worker Photographer* etc ...

"How about a project you could all work on together ... what do you want to take photographs of?"

"I'd like to take photographs of my boyfriend ... he does weightlifting. ..."

"... me dad's pigeons ... they're canny. ..."

"I was thinking more of a group project ... What about Unemployment?"

"What about it?"

"Boring ..."

"I dunno ... could be interesting ..."

"Yes ... I think it could, Malcolm ... well, then ... are we all agreed?"

FOUR MONTHS LATER ...

A workers' meeting at the Sunshine Community Arts Project. They are discussing their work with a local tenants' campaign following a disappointing meeting ...

"Well ... they were interested in Nick's suggestion of a tape/slide show about housing conditions ... you know ... for their meeting with the councillors ..."

"Yes ... they're interested in someone doing one for them ... but did any of them turn up for the workshops on Audio-Visual techniques we set up? ... I'd end up doing all the work myself ..."

"But they do need a tape/slide in time for that meeting ..."

"I don't care ... If we're interested in photography as a revolutionary tool, the process is as important as the product — if they're going to take control of their own lives, it's got to be their finger on the button ..."

"Well what do you propose we do about it?"

"There's always Malcolm ..."

"He doesn't live in the flats, either ..."

"Well, no ... but he lives near them ... and he's coming on great as a photographer ..."

"How did that Unemployment Project work out?"

"It was really interesting ... One girl took photographs of her unemployed boyfriend weightlifting ... which he does a lot of as he's ... unemployed ... someone else took photographs of his dad feeding his pigeons ... his dad's unemployed ... but you should see Malcolm's work ... the DHSS ... Job Centre ... Unemployed shipyard workers in the club ... blokes watching telly in the afternoon ... The gallery are interested in doing an exhibition of his work ..."

"Sounds like the kind of stuff you used to do ..."

"He's got an interview for a place on the documentary photography course at Newport ..."

"A real success story, eh!"

Nick Shatwell

'Nick Shatwell' is a community photographer living in the North East.

AFCA

Yorkshire and Humberside AFCA has been meeting regularly for several months. Recently, energies have focused on our dealings with the Yorkshire Arts Association but the branch is now intent on developing its role as a service, resource and forum for meetings and events. Nominations are now open for the positions of General Secretary, Treasurer, and Correspondence/Membership Secretary. All those involved in community arts in the region are urged to attend the next meeting to be held on November 16, at 10.30am., at Shape Up North, Belle Vue Centre, Belle Vue Road, Leeds 3. In the meantime, any enquiries should be directed to Alan Wallace at Shape Up North. Telephone Leeds 31005/6.

West Midlands AFCA - Efforts have been made to increase community arts participation in WMA Management Council. Over the last year,

there has been an encouraging increase in the number of community arts projects, community theatre companies, and related groups who have taken membership of the RAA. This was reflected in the number of nominations for Management Council at West Midlands Arts' AGM in September (in previous years, there had frequently been insufficient nominations to fill the 24 available places). The new Management Council now includes ten new members and a total of 13 members with direct experience of community arts and community theatre.

With radical changes imminent in WMA advisory structure, the possible abolition of the present panel system and of present assessment procedures, the cutbacks in arts funding anticipated for next year, and the appointment of a new Arts Officer with responsibility for community arts, the involvement of AFCA members in the governing bodies of the RAA will be essential if mutual confidence is to be maintained.

North West AFCA have been involved in the setting up by NW Arts of a Community Arts Training Programme for their area. The four areas of need identified include: improving and developing the range of artistic activity, administrative skills, social skills, and the development of the individual worker's artistic ability. It is hoped that these needs will be met through the provision of placements, exchanges, specifically tailored courses, plus up-to-date information on existing courses. A training budget of £2000 has been allocated by NW Arts. Other RAA officers and AFCA branches may be interested in knowing more about the scheme in relation to their areas. For details contact: Liz Mayne, NW Arts, 12 Harter St., Manchester. 061-228-3062.

SMALL ADS

SHELTON TRUST

AGM Thursday November 26, Arts Lab, Gosta Green, Aston, Birmingham 12 noon - 4pm

The meeting itself will commence at 1p.m. to allow people who have come from a distance to eat lunch beforehand. The plans for guest speakers have changed slightly; the theme will be *The Carnival Movement* and speakers will include Darcus Howe of *Notting Hill Carnival Development Committee*.

The business part of the AGM will concern itself with the election of new directors for 1981/82; it will also decide membership rates and priorities for the Trust's activities for the coming year. It is essential that members attend, there are a number of most important decisions to be made and it is YOUR one main opportunity to tell the directors what you think of this year's activities.

Membership renewals will be due after the AGM (with the new rates). Those not at the meeting will be sent a renewal form in December to ensure their continuing subscription to *Another Standard*.

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