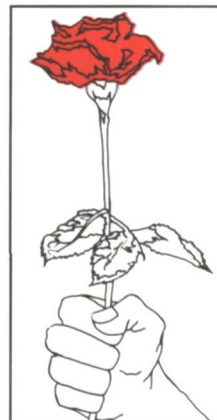


# '...NOT A BED OF ROSES'



An arts development officer in the Trade Union movement  
By Clare Higney



This report was commissioned by the Gulbenkian Foundation to provide a document and assessment of the Arts Development Officer initiative by the Lancashire Association of Trades Councils 1982 - 1985.

The initiative was funded by the Gulbenkian Foundation for the three years.

The report is drawn from interviews ( see Appendix 3) and from reading background material - letters, reports and minutes.

I would like to thank everyone who assisted me in my research. I hope the information is accurately presented within the report although, in some cases, memory made certainty a bit shaky on early history. If there are any misinterpretations I can only ask that some allowance be made for having to grapple with such a big theme in such a short time.

Clare Higney  
Arts Connections  
July 1985

Clare Higney, MA Hons. in English and Drama, one year course in Theatre Direction. Worked in professional theatre as a stage-manager and director, then was the first Director of Salisbury's Arts Centre. In 1978 became Projects Co-ordinator for Northampton Development Corporation's Arts Development Section, taking up the post of Arts Development Officer in 1979. In 1982 went free-lance working both as an arts consultant and community artist. Now resident in Scotland researching and developing needlework banner-making while still, at times, undertaking specific pieces of arts research.

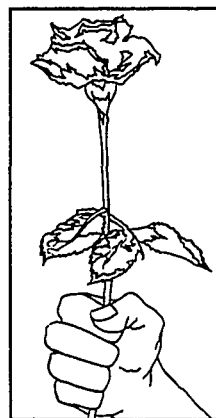
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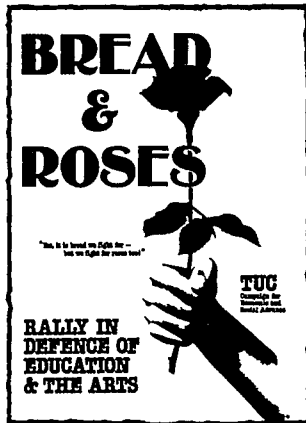
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# '...NOT A BED OF ROSES'



An arts development officer in the Trade Union movement  
By Clare Higney



## Rally held on 29 April 1980

There are some things that the General Secretary of the TUC does not often get the chance to say – in public, at least. One of these is that the fight for “roses” is just as much part of trade union work as our more publicised fight for decent wages and working conditions – the fight for “bread”, if you like. So education and the arts are very important to us as a Movement.

The old trade union banners tell us to “organise” and to “agitate” – but they also tell us to “educate”. Education can be a great liberating force, and this is why trade unions have often led the fight for more education and more open opportunities.

Unfortunately, educational provision can be used in quite different ways. Used wrongly, it can reinforce class division and privilege. And it can fail to bring itself up-to-date with the needs of young people.

Education and the arts at the moment are faced with threats and opportunities. The opportunities flow from the vision of a society based on advanced technology in which working hours will be radically cut, thus freeing human time and energy for leisure, continuing education, and involvement in the arts. These are some of the “roses” we are fighting for.

But the threats to this vision are very serious. Cuts in public services are wrecking the chances of creating a society based on social justice and opportunities for all. And reduced working time for too many means the enforced leisure of the dole queue. The trade union Movement is campaigning to change the economic policy of the Government so that the present slide into a 1930s slump is reversed. And we are determined to ensure that new technology is introduced to the benefit of workers, not just imposed on them, as in the first industrial revolution.

Public spending cuts also mean reduced support for the arts which could mean less live music and live theatre, and less community arts. Instead of a greater public awareness and involvement, we could see the arts being pushed back to the position of a playground for the well-off.

This rally is a celebration of education and the arts, as well as a clear statement of our resistance to attacks on them. It is a unique event – but it is very much part of a continuing campaign.

Lionel Murray

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From the exhibition of photographs by Phil McHugh - see page 44

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# Introduction

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In 1982 Rick Gwilt, lorry driver turned writer and publisher, was invited by the Lancashire Association of Trades Councils ( LATC ) to become the first ever Arts Development Officer in the Trade Union Movement. Whilst the Movement, in its long history, had harboured rank and file amateur groups, commissioned workplace arts projects, promoted professional theatre companies, supported special projects such as Centre 42 and initiated exhibitions and a number of publications, it had never employed its own cultural catalyst. Lancashire's was a unique post and, many felt, a unique opportunity. It was expected that the work of the LATC Arts Development Officer ( ADO ) would become an imaginative feature, perhaps even model, of a sustained partnership between the Arts and the Movement.

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# History

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The decision to appoint a creative organiser servicing union groups did not spring from some quirky idea by a single individual nor from a bright notion by a specific committee. It emerged from a variety of threads which, eventually, became knotted together in the LATC post. The circumstances surrounding the initiative were inevitably a great influence on the climate within which the work itself took place. It seems worthwhile, therefore, to spend some time looking at what led to the appointment of the Arts Development Officer.

## TUC WORKING PARTY ON THE ARTS

In 1976 the TUC published its Working Party Report on the Arts. This consultative document, circulated within the Movement and to arts bodies, covered in its 44 pages a broad sweep of good intentions for the future. Many of its recommendations are still being stored on the national agenda but there were, in the years following its circulation, some ripples of action. The TUC itself established an Advisory Committee on Arts, Entertainment and Sports; undertook a national survey of cultural activities within the Movement; and mounted an ambitious arts rally BREAD AND ROSES to celebrate education and the arts and give muscle to the continuing campaign against cuts in cultural provision and opportunity.

In its proposal paper for the Arts Development Officer post the LATC quoted from the TUC Arts Report. Its chosen headline for its proposal was;

' The TUC must take a more active interest in promoting a popular arts policy, and should seek to enliven its own corporate life by encouraging the Arts throughout the movement, and take action to conserve its own cultural heritage.'

TUC Working Party Report on the Arts. 1976.

## REGIONAL RESPONSES

There was not only centralised action following the TUC report. There was a regional impact as can be seen from the LATC borrowing of the reports language. The tangible evidence - that there was scope for discussion - alerted some



Regional Arts Associations and some union bodies to the possibility of mutual support. In the North West there was the happy coincidence of both parties being keen to explore joint ventures.

In this region there began an erratic correspondence between the Arts and the Movement. Each side kept bumping into the other over sporadic incidents of art. North West Arts ( NW Arts ), the Regional Arts Association, supported North West Spanner. This was a theatre company which toured factory canteens, machine shops and shipyards, in amongst other more conventional community venues. The Arts Association also negotiated for the NUR to sponsor one of its members, Joe Smythe, in taking a three month sabbatical during which he prepared a new anthology of his writings celebrating the 150th Anniversary of British Railways. The anthology was then published by the NUR.

As well as these ventures into union territory, NW Arts, in time, invited more formal links by welcoming trade union representation on the Arts Association's panels.

#### LANCASHIRE ASSOCIATION OF TRADES COUNCILS

One of these representatives was Chris Robinson of the LATC. He was one of a number of individuals within the County Association who was interested in the arts. Individually and collectively this group promoted theatre companies and arts events and discussed other possibilities for arts development. In 1978 LATC decided to form an Arts Sub-Committee as one of a range of specialist forums for specific developments. In January 1979 LATC wrote to NW Arts:

' The Latc are most interested in expanding and developing the role of the Arts in the local trade union movement. We hope to launch our own Arts Sub-Committee from our AGM on Feb. 10th 1979. We do hope that this Committee will attempt to encourage unions to see the Arts as immediately useful and relevant to them, both in terms of education and entertainment.'

The Arts Sub-Committee was comprised of union representatives, community artists and representatives from the arts unions. The minutes clearly show an active group who quickly began to make contacts and become involved in a diverse range of arts initiatives including events for the 1979 TUC Congress at Blackpool.

The liaison between NW Arts and LATC strengthened over 1979/1980. July 1980 saw NW Arts writing to the TUC in London:

' NW Arts is particularly interested in encouraging union involvement in the arts. We are at present discussing possible initiatives.'

More than just discussions, the same month heralded the formation of a Working Party on Trade Unions and the Arts by NW Arts. This group had been created out of debate in the

Community Arts Panel, of which Chris Robinson was a member. It was to this Panel that he had presented a paper on WORKPLACE ARTS which was a proposal for a Community Artist Residency within the workplace.

It would seem, therefore, that LATC members were not only involved in liaising with the Arts Association over County arts initiatives but also were instrumental in stimulating policy debate and action on the issue of arts and union partnership within the Arts Association itself.

#### THE ARTS AND UNION WORKING PARTY

Discussion within the Community Arts Panel of NW Arts had led to the creation of the Working Party and, in this, the ties with the LATC can be clearly seen. There was, however, another umbilical cord and this was with the national community arts movement. In the same year, 1980, there had been a national community arts conference at Barnstaple. The Conference Report PRINCIPLES AND PRACTICES has a refrain on the need for community arts to forge stronger alliances with the labour movement.

Oliver Bennett, then Community Arts Officer for NW Arts, shared in the chorus:

' Firstly, within the NW Arts structure - a nominated panel - it is possible to attract a membership which gives a representative range of interests which can effectively contribute to the development of community arts such as the Trade Union Movement.'

Principles and Practices, The Panel - Oliver Bennett '80

The Trade Union and Arts Working Party was the first and only working party ever established by NW Arts. It drew its membership from NW Arts Officers and representatives from each Panel amongst whom there were trade unionists. At its first meeting its aim was defined:

' ....to look into the ways of increasing the involvement of trade unions in the development and promotion of the arts.'

Minutes of the Trade Union and Arts Working Party  
23rd July 1980

This first meeting also agreed that this aim should be personified, and it proposed: 'That an arts officer should be employed through NW TUC or Lancashire Trades Council whose brief would be that of an amateur.'

By its second meeting, in September 1980, a detailed proposal for such an appointment had been drafted. The group was fired, by all accounts, with a pioneering spirit - the kind that confidently believes that by being an original partnership with an original scheme they would find the necessary support and clout to set up, what they called, ' a major development'. The proposal suggested that the worker be based with NW TUC,

should have observer status on the TUC Advisory Committee and would be given negotiating 'pull' through access to a budget for promotion of £10,000 (1980/1981 figure). Eagerly the proposal was circulated to the TUC, NW TUC and the Arts Council of Great Britain and meetings held with these various parties.

The small group romance turned to national and regional unease at arranged marriages. Real issues quenched the flame:- observer status on the TUC Committee was constitutionally impossible; a full-time arts officer with NW TUC would be an anomaly when there was not even the means for it to appoint a full-time secretary for itself. Neither the NW TUC nor the TUC had the resources or the prescribed method to make any meaningful financial contribution, and even to take the proposal into serious debate with the Movement would necessitate lengthy and complex procedures of consultation. The Arts Council invoked its 'arms length principle' of interest without optimism that any financial support could be found from its coffers.

The Working Party did however receive national and regional good wishes for the idea. Everyone agreed that it was an enterprising scheme and one which they would support, tangentially, where possible. The proposal might have ended there, filed in amongst the small clutch of papers in NW Arts' folder on Arts and Unions, were it not for the final Working Party's meeting when everyone felt that somehow they should still go ahead. NW Arts were sensitive to what seemed like a national snub and wanted to dispel any notion of regional naivety. It also wanted to do something with its new-found partners and not see recent debates flounder in a small sea of written ideas which never materialised into action. Chris Robinson says now that he shared the determination to set up something but, for him, this came from an embarrassment over the lack of motivation and means within his own Movement. Whatever the roots, it was agreed that the other alternative be pursued - that of basing the post with the LATC. With this decision the Working Party was disbanded never to be reconstituted.

#### THE LATC PROPOSAL FOR AN ARTS DEVELOPMENT OFFICER

The decision to go ahead on a County basis was followed by a lull during which, for reasons totally unconnected with the Arts and Union initiative, personnel changed both within NW Arts and LATC. The final Working Party meeting was held on 28th October 1980, but it wasn't until 14th May 1981 that the first draft of the LATC proposal appeared. The final proposal was submitted to the Gulbenkian Foundation in September 1981 along with letters of support from NW Arts and the TUC.

This final draft was, in essence, the original proposal for a regional post but it was in the budget that drastic changes were made. The promotions budget had been cut from £10,000 to £500 and the salary had been reduced. In effect this meant that what began as a 'major development scheme' ended up as a person. The post, not the activity, became the key item on the shopping list. Talking five years later Chris Robinson said that the chief objective was 'to make it happen, to have someone in the

Movement' and NW Arts, rather sadly, described the process as 'planning a park and ending up with a flower bed'. Undoubtedly, to 'make it happen' the line of least resistance had to be taken but this was to have major implications for the effectiveness of the initiative once it was in practice.

There was another period of quiet whilst the proposal worked its way through the Gulbenkian grant procedure. Advertising the post and interviews took more time. It wasn't until August 1982, almost two years after the birth of the idea, that the Arts Development Officer took up his appointment in Lancashire.

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# The work of the Arts Development Officer

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## NUTS AND BOLTS

### Job Description (Summary)

- a) To encourage and assist trade union branches and trades councils to organise and promote arts events.
- b) To encourage unions to consider and act upon an arts policy.
- c) To provide information and advice on promotions, publicity etc.
- d) To liaise with interested groups e.g. W.E.A.
- e) To encourage existing artists and arts groups to work within the Movement and help organise projects through which they could do so.
- f) To seek financial support from local authorities, NW Arts, Trade Unions etc.
- g) To liaise with the Regional Education Officer of the TUC.
- h) To report to the General Council of the LATC and the Arts Sub-Committee.

### Management and Administration

The Arts Development Officer was managed through the LATC Arts Sub-Committee although, during the period of the scheme, this group met infrequently with the ADO reporting, in the main, to LATC itself. The Officer, after the first few months, took on maintaining the books and issuing his salary. He had no formal contract of employment and was responsible for negotiating grant aid.

There was no administrative back-up apart from very occasional and temporary voluntary assistance. The ADO had to type his own letters and reports, set up filing systems and organise financial procedures e.g. banking, floats, invoicing.

### Money

The salary remained unchanged for the three years at £7,000. In 1982/1983 NW Arts contributed £2,000 to the initiative with the Gulbenkian Foundation being the main provider with a grant of £8,000. In the second year NW Arts' contribution increased slightly to £2,550 and in the third year it covered the reduction in the Gulbenkian grant who had agreed £8,000 for

the first two years reducing to £4,000 in the third year.

Total subsidy for the Arts Development Officer initiative was, annually, £10,000. This was to cover the salary and admin./ travel costs. Project funds had to be raised separately and each project generally had more than one source of grant aid.

### Base

In the first year the ADO was based with the Preston Community Press sharing a pay 'phone which constantly rang for the Press, and, from which he had to establish a professional arts service via IOp conversations. In the second year he bought a house and set up an office there. When Preston Trades Council opened its social centre the ADO made use of these premises for meetings.

### Personnel

The only full-time person was the Arts Development Officer although there was voluntary assistance, at times, from members of Preston Community Press. A researcher, Dave Vere, appointed through the M.S.C. to assist LATC also provided additional help. Without practical arts skills the ADO imported artists or made use of local artists for specific projects.

In 1984 Rick Gwilt announced his intention to leave during the final year. There were a number of reasons behind his decision but the LATC Arts Sub-Committee and he agreed to look at the positive gains to be made by his departure. This resulted in a change of emphasis in the initiative: it was agreed that the final months should accentuate Preston's arts development which events like Mayfest had stimulated. Preparatory input into the proposed Unemployment Centre in Preston could also be provided. It was reasoned that Rick Gwilt's replacement should be someone with practical expertise in the arts and, to this end, Mark Buckley who had been working with the Preston Community Press as designer and printer, was appointed as ADO.

Mark Buckley and Rick Gwilt job shared for 3½ months to ensure that County-wide projects were finalised whilst the Preston work was intensified. Rick Gwilt's employment came to an end officially in March 1985. He continued to be involved, however, as Chair of the Arts Sub-Committee, thereby contributing voluntary time to the resolution of various proposed projects. With Mark Buckley taking up the ADO post in December 1984 the last six months ( until June 1985 ) of the ADO initiative took on a different character: there was more attention to workshops and services in print, design and construction although established events, such as Mayfest, were maintained and even developed by the new ADO.

In this report the first two and a half years, with Rick Gwilt as ADO, form the basis of evaluation. While activities and approach in the latter six months are referred to, they are only included where the activity was begun in Rick Gwilt's time or where, for the purpose of assessment, it is useful to consider this latter period.

## Accountability

In a formal way the ADO was accountable to the LATC Arts Subcommittee and through this to the LATC itself. In practice the ADO reported progress rather than sought permission to adopt specific projects. The work did not emerge from policy debate within the LATC. Throughout the ADO's period of employment there was no serious review of his approach or policies by LATC until his resignation made such a review imperative.

The ADO was also accountable to NW Arts. Two assessors were appointed from the Arts Association to assess the quality of work and the General Arts Panel evaluated progress annually when considering the yearly grant applications. Its comments were very positive with the 1983/1984 assessment congratulating the ADO both on the programme of work and his own vigorous approach. It was the NW Arts assessors who persuaded the ADO to delay his departure in 1984/1985 advising that too early a retirement could adversely affect the progress of work and, through this, threaten the level of financial support from the Arts Association.

NW Arts, although having been one of the protagonists in the initiative, did not have a development role once the ADO was in post. It never, therefore, organised a review of the scheme as part of its own policy considerations, it only assessed the work as part of its grant-giving function.

Formally the ADO should also have been accountable to the Gulbenkian Foundation but, in practice, there was little contact. NW Arts feels that it was too neglectful of the Foundation. Indeed when it was decided to change the nature of the scheme in the last year the Foundation was not consulted. The neglect was not intentional but rather the result of the changes in the Arts Association's arts development priorities which relegated Arts and Unions to a lower place on the agenda and caused the Lancashire initiative to become only one client amongst many. It had no special policy status.

The ADO himself felt accountable to the Movement. Whilst there was no vested interest by the TUC it did take a vicarious interest in the initiative with an obvious will to see it succeed. The ADO was keenly aware of the uniqueness of the opportunity and his place as a pioneer within the Movement's creative development.

## Summary

Rick Gwilt arrived in Lancashire on the back of a brave, new, bright idea. With only himself to use to initiate, service, maintain and develop activities and partnerships; working in the unfamiliar territory of a County previously unknown to him; with no model to follow and no-one in a similar role to exchange ideas with. The task was unenviable. What was achieved over the next three years must be credited to Rick Gwilt's own energy and determination.

## ACTIVITY

Appendix I has a full list of the projects and services organised by the ADO between 1982/1985. It would be helpful to read through the Appendix before continuing with the report as some of the sections refer to specific projects listed there.

In order, however, that some closer observation can be made of the activities, four projects have been selected for more detailed explanation. These are:

THE HORWICH EXHIBITION

NINETEEN EIGHTY-THREE - A TRADE UNION ANNUAL

MAYFEST

and

PRESCAP



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# The Horwich Exhibition

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In 1983 the Horwich Works was threatened with closure. A past employee, now photographer, Paul Salveson was involved with the Horwich Works Joint Action Committee in its fight against closure. Having known Rick Gwilt from Manchester and being aware of his role as Arts Development Officer, he approached him with a request to help mount an exhibition in support of the campaign.

Horwich is actually just outside the Lancashire County, sitting between Chorley and Bolton. In discussing the request with the LATC it was felt that the project would provide a valuable document of the effects of closure, which would have a relevance beyond Horwich itself, as well as assisting to gain a wider support for the campaign. It was therefore agreed that the work should go ahead.

The first task was to get approval of the shop stewards and management both to photographing inside the works and to the idea of the exhibition. The shop stewards were enthusiastic about the scheme but management advised that permission be sought from British Rail's head office in Derby. With some difficulty this was gained but only after an agreement was reached that the head office would have the right to 'screen' proposed exhibits prior to mounting the exhibition.

The theme of the exhibition was A THREAT TO THE COMMUNITY. Through this Paul Salveson and Rick Gwilt hoped to broaden awareness of the community role that such a major employer had played in local life and to emphasize the much wider social effects of closure.



Paul Salveson visited the works twice taking photographs in the workshops, canteen, offices, typing pool, kitchens and apprentice training school. He wanted to show the wide range of skills and responsibilities which were to be lost and also 'people' the message showing that employees were women as well as men, young learners as well as skilled adults. He also went outside of the works photographing facilities in the locality and documenting the leisure activities of the area, the majority of which sprang from the works e.g. the Railwaymen's Institute Operatic Group and Harriers, the football and cricket teams, the Social Club.

## A THREAT TO THE COMMUNITY

A photographic study of Horwich by Paul Salveson, in the form of a travelling exhibition. Commissioned by Lancashire Association of Trades Councils and Horwich Joint Action Committee.



Paul Salveson's photographs depict the plight of a small railway town in the Age of Serpell and Tebbit. One family in four has someone in the Works, for 97 years the mainstay of local employment, while the Railwaymen's Institute still gives its name to the town's sporting and cultural activities. With the threatened closure of the Railway Works extending the dole queues by some 46% the town faces not only the loss of irreplaceable industrial skills but the disruption of a whole way of life.

This travelling exhibition, which is financially supported by North West Arts and Bolton M.B.C., is intended for hiring out (at a small fee plus cost of transport) to trade union, community and transport users' organisations, as well as galleries.

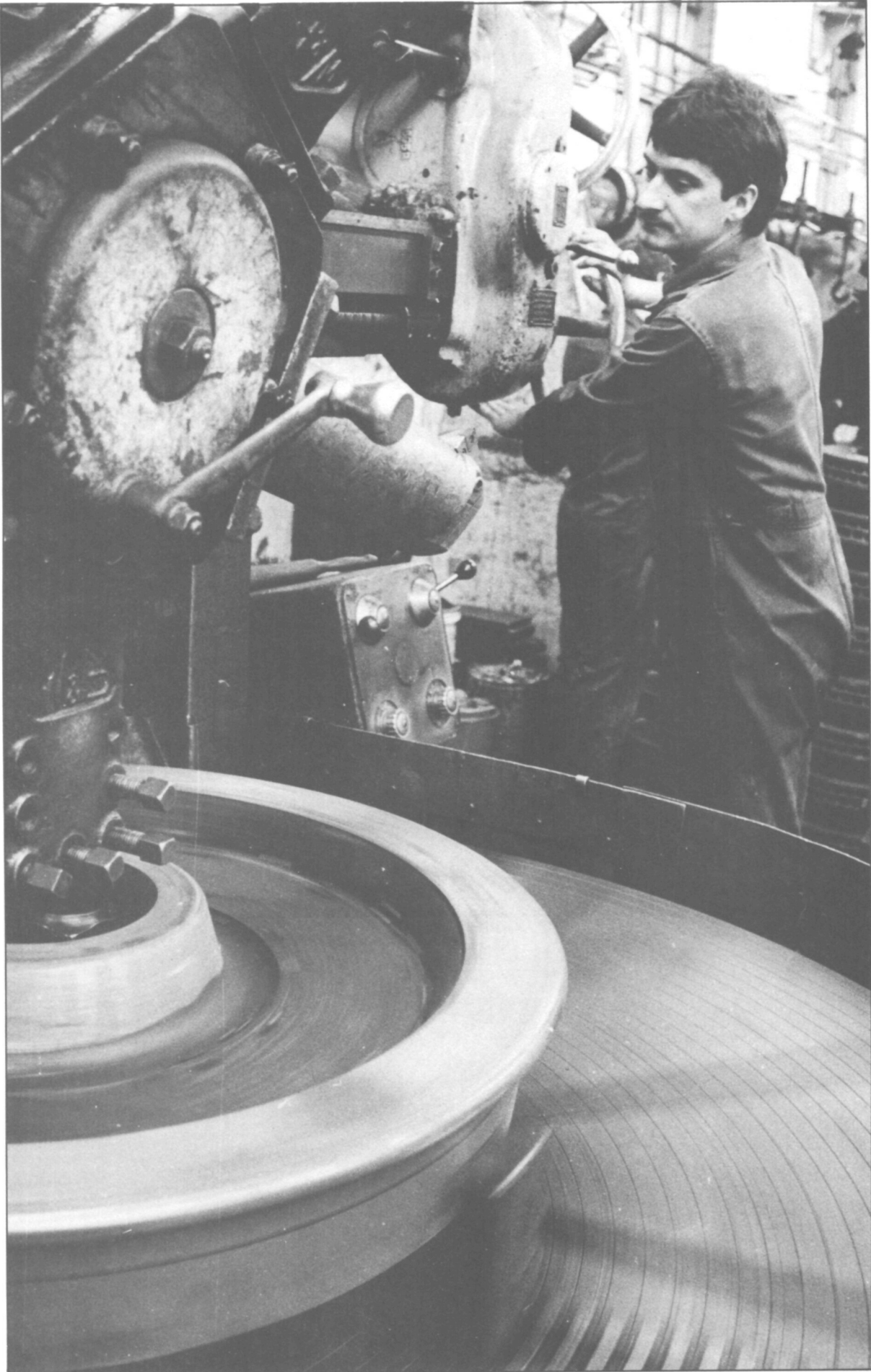


LOWE/PRINT 061 445 8227

Funding was raised by Rick Gwilt with grants from NW Arts, Bolton M.B.C. and the N.U.R. The Works Committee at Horwich also contributed £100.

Only two proposed exhibits were censored by head office in Derby on the grounds that they suggested an inefficiency which did not exist. Neither Paul Salveson nor Rick Gwilt felt that the B.R. rejections were unfair.

By the time A THREAT TO THE COMMUNITY was completed the campaign had already been lost. Horwich Works was to close. There had been no specific hold-ups in the preparation but it was an example of the problems inherent in trying to match an arts process which includes seeking permissions and raising funds with the steady march of closures. Difficulties of timing will be considered in more detail later in the report.





Despite the fate of the Works being decided the exhibition still had a function. For those involved it documented a critical time of local history. More than this it gave an alternative picture of the human cost which went far deeper than the slick and short reports in the local press. It also continued to act as a warning to others of the drastic impact of closures on a community living in an area which leaned up against a particular industry.

Although no longer a live issue of campaign in Horwich the exhibition was a live issue for the Movement in its continuing fight against closures. A THREAT TO THE COMMUNITY was shown not only at the Horwich Works, where many of the workers asked for and received prints from the exhibition, but also at four branch libraries in the Horwich area; at Bolton Central Arts Gallery; Sheffield Town Hall; Scarborough (ASTMS Divisional Conference); Blackpool (NALGO District Conference and ASTMS National Conference); Unity House (NUR Headquarters, London); Congress House (TUC Headquarters for a day's seminar on Arts and Unions); Central libraries in Middlesbrough, Rotherham, Worcester and Preston; the Co-op Superstore in Crewe; the History Workshop Conference in Manchester and at Hyndburn Labour Party's Spring Fair.

Through being **produced and promoted as a small touring** exhibition the Horwich Exhibition took on the particular plight of Horwich and made it part of a common concern of and education in the social damage caused through the closure of a major employer. It extended that concern from direct union interest into community issues both by its content and by the range of venues in which it was displayed.

As a feature of the ADO's work the exhibition neatly tackled a number of aims simultaneously. It created and manifested the Arts and Union partnership in the process and the resourcing of the work. This partnership was displayed on the publicity leaflet, in the diversity of venues and promoted at local, regional and national level. Moreover, in its theme and in its display in civic venues it connected union issues and union membership with the wider community, thereby helping to show the cultural links between work and community activity.

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# Nineteen Eighty-Three

## A Trade Union Annual

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In his early months in Lancashire the frustrations of being on his own with a limited budget led Rick Gwilt to decide to make best use of his own skills and knowledge - creative writing and publishing. He began to collate an anthology of poems, stories, cartoons, photographs and illustrations to which he gave the collective title of a Trade Union Annual. All the contributions came from trade unionists and the back cover of the first annual Nineteen Eighty-Three gives us further information:

' It is a collective self-portrait by trade unionists and unemployed workers. Working class writers present working class characters - without the usual sense of apology.'

There were 38 contributors in the first annual of which 8 were women. Drawn from throughout the country there was 25% from Lancashire itself. In the 96 page book employed, unemployed and retired shared the same platform. The 2,000 copies sold out within 9 months.

The publication of Nineteen Eighty-Three gave back to the Movement its own creative voice. It demonstrated that the arts were not just something members paid to see but part of the unions' own cultural heritage. Natural artistic talent lay within its own world. It also offered what one person called 'an easily assimilated tool' - an attractive book which spoke of and illustrated common experiences and feelings. Something which could be readily distributed throughout the Movement and to a wider audience.

It gave the opportunity, moreover, for the arts initiative itself to be promoted further afield than Lancashire. It brought it a regional and national platform. Whilst being a Lancashire venture the Trade Union Annual provided a broader landscape for the influence of the ADO scheme.

Nineteen Eighty- Three was well reviewed. It introduced into the national Labour journals coverage not only of the book itself but also of the debate about the place of the arts in union concerns. The front page of the August issue of LABOUR LEADER featured a poem by Ruth Shaw from Nineteen Eighty-Three and an insert about the publication. The MORNING STAR'S Bookpage of June 2nd 1983 comments:

' Old prejudices die hard and we have to try to break down the illusion that " Art " is the property of the elite in our society and that the trade union movement should concentrate exclusively on the economic struggle and not be bothered with 'subsidiary' issues.....it is a delight to receive this booklet initiated by the Lancashire Association of Trade Councils'.

The Trade Union Annual is an anthology of working-class art and literature. The contributors are trade unionists and unemployed workers. The book is published by Lancashire Association of Trades Councils, who are employing the trade union movement's first full-time Arts Officer.

Nineteen Eighty-Three: A First Trade Union Annual delighted many readers, upset a few, and sold out within months of publication.

Different Drums: A Second Trade Union Annual is mainly about people, portraying the working class in its infinite variety.

Another Meeting Norma Wheatley



£2 00 (non-net)

ISBN 0950879118

Different Drums

A Second Trade Union Annual

## DIFFERENT DRUMS



## A Second Trade Union Annual

The reviewer goes on to say:

' The originator of this publication is Rick Gwilt, a lorry driver and TGW branch secretary who became the trade union movement's first full-time Arts Development Officer....'

Leafing through the income accounts for 1983/1984 one begins to feel that union support for the arts shines most brightly in the immediate and positive support given to Nineteen Eighty-Three. AUT, NATFHE, IRSF, NALGO, GMBATU, NUR, NUFIAT, NUM, TGW, UCATT, SOGAT, MBC - these, amongst many others, bought copies of the annual. Indeed, over 50 Trades Councils purchased Nineteen Eighty-Three and nearly 60 branches of NALGO did likewise.

Advertising space within the publication was similarly taken by a diverse range of union groups with a healthy sense of county support from the Lancashire union groups and branches who feature most prominently in the advertisements.

Nearly £2,000 was raised in sales. With sales and advertising income, and a publication grant from NW Arts, the first annual more than covered its costs.

Nineteen Eighty-Three also received the support of the TUC. It provided the means whereby the TUC could translate its good wishes into practical assistance:

' .....the best approach would be for us to make use of our direct contacts with the national press.....We intend sending out the release to the national press and broadcasting media....'

Letter from E.P.Barker/Press and Info.Dept.TUC to Rick Gwilt.

A letter from Len Murray, then General Secretary of the TUC, was sent to all affiliated organisations, trades councils, regional councils and county associations of the trades councils:

' I enclose a copy of the leaflet from the Lancs. Association of Trades Councils about a "trade union annual" to be published next year. This is an initiative of the LATC Arts Development Officer whose short-term appointment, funded by the Gulbenkian Foundation, was supported by the TUC. You may wish to contribute to the annual and/or contact LATC for more information about developing links between the trade union Movement and local arts organisations.'

Circular from Lionel Murray Dec. 8th 1982

Nineteen Eighty-Three was followed by Different Drums in 1984. This had a larger print run and took longer to sell but the quality was as high as the first annual. The two publications did provide a good public flagship, widely circulated within the Movement showing what arts support could achieve. Also it gave the Movement tangible evidence of the creative resources buried within its own membership. Certainly the annuals began to tap such resources.



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# Mayfest

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In 1981 Preston Trades Council expanded the traditional May Day march and rally into a week long event, SCARLET BANNER, which based itself on the European model of a workers festival with cultural activities to celebrate and reassert socialist values. In its first year the local paper carried an interview with Ron Ralph, then President of Preston Trades Council. He said:

' All the artists we have booked are people who have a long association with the movement and have certain sympathies with the trade union and labour movement.'

That year and the subsequent two years saw artists such as George Melly, Franki Armstrong, Adrian Henri, Joe Smythe and Ian Saville lending their talents to the Preston festivities; the Musicians Union supported a music event while NW Arts gave a guarantee-against-loss grant for some performances.

In 1983 Rick Gwilt was busy co-ordinating arts in Blackburn and Burnley as part of their Mayday activities although he did book in Presto Puppets to swell the events of the Preston programme. In 1984, however, he decided to play a far greater role in the organising of the Preston May event. He suggested to Preston Trades Council that its May week could be more ambitious and involve local organisations to a greater extent. He proposed the idea of a multi-cultural festival which could be promoted under the Glasgow-born title of MAYFEST.

The proposal did not meet with unanimous enthusiasm. There was caution about accentuating ' multi-cultural' which, for some, pointed up the divide between indigenous and ethnic groups rather than encouraging integration. Others were unhappy about diluting the socialist frame for the event which was, after all, a unique and solitary celebration in the community for the Labour movement.

It was, however, agreed that Mayfest should go ahead. The front cover of the 1984 programme speaks most clearly of the metamorphosis between 1981 and 1984:

# PRESTON

Friday 4 May to Saturday 12 May 1984

A Multi-Cultural Festival

Supported by: Preston Trades Council, Preston District Youth Service, CSEU (District No. 30), Caribbean Carnival Committee, Shri Rajput Dhobi Committee, West Indian Women's Group, Preston Women's Centre, Comhaltas Ceoltoiri Eireann (Preston Branch), Gujarat Hindu Society, Preston & District Arts Association, Preston Polytechnic Students' Union, St Joseph's Community Arts Workshop, Lancaster Community Arts.

With financial assistance from: Northwest Arts, Preston Borough Council, United Co-op Society, National Poetry Secretariat.

Mayfest organiser: Rick Gwilt, 181 London Road, Preston PR1 4BA. Tel. 25702.

# MAYFEST

It was indeed a bringing together not only of multi-cultural groups but also of arts, community, educational and union interests. As well as using it as a means to draw minority groups into the union world and, vice versa, to encourage the union membership to hold out a welcoming hand to its ethnic workmates and community neighbours, there was also the motive of using Mayfest as the platform on which to promote the various benefits of a community arts approach to a wider audience. In this participation and collective management were key aspects. There were workshops with local groups being assisted by community artists in their preparations for the procession and events. There also emerged a Mayfest Committee which had representatives from community groups and this created a much broader forum than the Preston Trades Council's previous Mayday organising group.

Everybody agreed that Mayfest was a great success. It brought the union world and the newly opened trade union centre into far ~~direct~~ contact with Black groups and community organisations, it provided an excellent flagship for community arts and created new alliances - between venues, funders (NW Arts, Preston Borough Council, United Co-op Society and the National Poetry Secretariat) and union and community groups. The debate about 'socialist or social' still continues but no-one now wants to lose the community involvement.



Some of the features of the first Mayfest were:

- \* A street theatre performance of THE PIED PIPER OF PRESTON by Thirlmere Estate Tenants and Residents Association which lobbied for improvements on the estate.
- \* A processional presentation by the West Indian Women's Group with banners and costumes to represent each Caribbean island.
- \* A photographic project with Star Youth Club who, working with a local photographer, documented workshops and events and composed a slide-tape of the activities.
- \* A float by Leyland Vehicles to celebrate their 150th Anniversary and depicted PROGRESS THROUGH STRUGGLE, seven great turning points in Labour history.
- \* Evening events at Preston Trade Union Centre, the Polytechnic Arts Centre and Students Union and the Jalgos Club (the West Indian social club). The programming not only brought a variety of dance, drama, music, literature and film to these venues but also experimented with housing events in those venues whose audiences would be least familiar with the type of presentation e.g. the Asian evening took place in the Trade Union Centre while the English Folk and Poetry night was put on in the Jalgos Club.

Certain elements of SCARLET BANNER were retained i.e. the MU night, the Ceilidh and performances by Joe Smythe and Ian Saville who had taken part in previous years.

In Preston there is no civic carnival day although there is a Caribbean Carnival. The Mayfest style of a much more colourful parade meant that for groups, such as Leyland Vehicles, it was the first time they had taken such a creative part in the Mayday event. Leyland Vehicles had never put a float together before. It also brought women into the activities in a much more positive way. Not only did they take an equal part in the parade, as exhibitors, but as creative organisers they were equally involved in the development of the event and continued to be so through the Mayfest Committee.

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# Prescap

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In 1983 the St Joseph's Youth Club, which had set up a community arts team under the M.S.C. scheme approached Rick Gwilt seeking advice on how to attract regular and long-term funding. If such money could be found it would allow Preston to have its own permanent community arts project. Rick Gwilt organised a meeting of all interested parties at which it was agreed that, tactically, it was better to fund-raise for a new venture than to try to find a sponsor to take on an existing M.S.C. scheme.

Simultaneously NW Arts were pursuing negotiations with the Lancs authorities to have partnered support, or consortium support, in establishing a Central Lancashire community arts team. The County Council, South Ribble and Chorley were unable to assist and Preston was unwilling to fund a major creative arts venture on its own.

At the meeting with St. Josephs and other groups interested in community arts it had been agreed that some kind of lobby should be organised to draw attention to the community arts needs in the town. Part of this lobby was to be a practical demonstration, through Mayfest, of the potential of community arts. Mayfest, therefore, sought to provide a creative frame for the collective sharing of community ideas, talents, cultures and resources. The activities are described in more detail in the section on that event. What emerged, however, was a portfolio of what could be done. Mayfest demonstrated new relationships, artefacts and processes. After Mayfest another meeting was organised, by Rick Gwilt, with a much wider community attendance drawing on the Mayfest participants as well as local authority members and influential representatives of arts and local interests.

The result was to reverse Preston Borough Council's decision not to finance a community arts project. In 1985 two full-time workers were appointed. The premises for their base were secured through a special Council grant and the Council also agreed to contribute revenue grant aid in partnership with NW Arts.

It was this project which co-ordinated the processional workshops for the 1985 Mayfest. The workers recognise that they have come straight through the community door only because Rick Gwilt held it open for them. His work in previous years and his bringing together of community interests under the community arts banner, even before the project was set up, has given them an inheritance of good will, contacts and a local experience of community arts.

Prescap is now a permanent fixture. Without Rick Gwilt's involvement it is likely that some kind of new arts project within Lancs would have been established. But his involvement did ensure a continuity between the past initiatives and the future community arts practice. Prescap arrived as a development from rather than a replacement of or an alternative to past arts

work and existing arts ventures. It naturally could take over the existing assets that Rick Gwilt had built up - the trust, funding sources, community involvement and statutory interests that he had stimulated. It is not a question of claiming ownership. Many groups worked to see a community arts project established but the Mayfest model and the support given by Rick Gwilt and his successor, Mark Buckley, gave Prescap the chance to start in the middle of Preston's community life rather than hover around unfamiliar edges.

Rick Gwilt was appointed because as an active trade union lay official in Manchester and an energetic promoter of workers' writing he held the balance level between trade union know-how and arts sympathies. The interviewing panel, on its second round of interviews, felt that he had the style they were looking for - someone who had his eyes open to the fact that most trade union members remained unconvinced about the arts, and someone who wouldn't need spoon-feeding but would know his way round the Movement well enough to get on with the job.

Given that it was felt that the right person got the job it is worth looking at the circumstances in which the actual work began in 1982. In these, we begin to see that the climate of support had shifted during the intervening years between first idea and eventual appointment and these shifts gave Rick Gwilt a much more difficult inheritance than is perhaps appreciated by those of us 'romantics' with a keen eye to the uniqueness of the opportunity.

## GEOGRAPHY

The initial proposal had been one with a regional brief but the role had been slanted towards an agent of support whose resources could be used to invest in joint schemes stimulated rather than directly organised by the agent. S/he would have been appointed to network existing talents and import others in a region which was, particularly in Manchester itself, thick with artists and arts groups.

By shifting the area of benefit to Lancashire two parts of the equation automatically changed. Firstly there was not the same pool of professional arts activity to draw on and neither was there the budget to buy in such activity. Secondly the expectations of a county post, rather than regional, are that it will give practical assistance more than policy stimulus, simply because the peer alliances have to be with activists more than policy-makers who tend to be holding regional positions.

Moreover the Arts Development Officer with only himself as a resource had to liaise with 13 Trades Councils each responsible for districts of diverse characters, facilities and arts interests. A regional brief would have allowed enough scope to link up similarly styled areas in joint schemes e.g. larger towns, small villages but, with a County brief, the diversity had to be serviced, dealing with each area on its own terms.

## SPIRIT

The putting of the proposal into practice latterly became one of completing unfinished business more than championing an exciting innovation. With the main protagonists dispersed the new Community Arts Officer and the new Chair of LATC Arts Sub-Committee acted as midwives rather than natural parents. The LATC were happy to seize the offer of funds from NW Arts and recognised that its investment would help to yield additional monies. It went ahead with the proposal as a reaction to promised finance rather than an active policy move into arts development. Looking back one of the key members of the LATC at that time admitted that 'the original enthusiasm was spent before the Arts Officer started'.

## FUNDING

The changes in budget have already been mentioned but there were other shifts in the funding which brought more disadvantages.

It is clear that one of the roots of the initiative was through community arts. It had been this Panel which had spear-headed the creation of the Working Party at NW Arts and this group of practitioners who had sat on LATC's Arts Sub-Committee.

When NW Arts agreed its grant for the ADO initiative, however, it channelled the money through general arts rather than community arts. In effect this disenfranchised the scheme from being part of increased attention to community arts policies and needs which began to flower both regionally and nationally.

The initiative ceased to be seen as a model for community arts alliance with the labour movement and instead was put into solitary confinement as a one-off experiment under the general arts banner - the synonym for miscellaneous arts. It had no policy link to community arts and became, therefore, a client rather than developmental force within the Arts Association and, as such, took no share in policy considerations for the future.

The ADO initiative was deemed ' a pilot scheme' by NW Arts and being in that compartment never achieved the status of revenue client. This meant that the work took place in an atmosphere of impermanence. It also meant, quite simply, less money.

As well as the annual grant by NW Arts, the Arts Association invited the ADO to apply to specialist panels for project grants. This might seem a rare privilege at a time when the Association was limiting most clients to one-panel applications in order to refine its grant-giving structure. What it meant, of course, was increased administration for the ADO and the pressure of having to juggle time and promises of support while the grant applications, project by project, went through the NW Arts grant procedures. It slowed down the process of arts promotion.

Financial headaches were exacerbated when Rick Gwilt discovered that the Gulbenkian grant, which NW Arts had thought was secure for three years had only been agreed for one, a second year's grant being dependent on financial progress. In his first months the ADO was faced with having to realise adequate funds to take his own appointment into a second year. The Foundation, thankfully, did agree to an extension.

Lastly, the ADO's own meagre budget meant that his brief to inspire unions to creative interests went hand-in-hand with 'bottling' for funds. He himself says that this meant he got caught in the trap of ' of course he would say that' being as much an advocate for spending on the arts as the creative organiser. He was trying to launch a new scheme with old arguments and the familiarity of the petition invited disinterest.

#### THE NATURE OF THE MOVEMENT

By 1982 the trade union movement was beginning to react to the shadow of recession and Conservative policies falling darkly over its threshold. It entered a period of retrenchment, trying to hold its ground and fight off closures and reduction in rights. The Movement became more introspective and, in such a climate, marginal and externalised benefits - such as the arts- were pushed further down or even off the agenda.

Always dependent on a small core of activists and with limited resources, the price of industrial decline was, less activists and less dues with the additional burden of an unemployed membership to provide for. There was pressure to tackle major issues such as equal opportunities for women and better integration of Black workers as well as the demands to support campaigns against closure. In the period of the Arts Development initiative, attention to the People's March for Jobs and the Miners Strike diverted, not to say exhausted, union energies and funds.



Within the workplaces themselves shop stewards were having to protect time allowance for official business and the rank and file were more eagle-eyed about what business was being conducted on their behalf and what their dues were being spent on. There was a move away from more liberal views and a reassertion of the need to invest time and money on protecting jobs and rights.

For the ADO this change of climate had two main effects. Firstly, the original idea of establishing a separate support group to manage the ADO post was made impractical by the sheer lack of sufficient activists who would commit themselves to helping to develop the arts. Without such a group the ADO had to make contacts piecemeal, through individual Trades Councils and union branches. The Trades Councils themselves have a limited procedure for report back to individual branches and in reporting to them Rick Gwilt had to take his place amongst an already over-stretched agenda. The individual unions were, in the main, coping with massive amounts of printed appeals for support so press releases on specific arts developments were likely to get lost in the pile. They had no time to spare for meetings on possibilities of arts initiatives. Throughout his work Rick Gwilt had to depend on converting individuals and, in this, he found his place as a professional rather than the lay official ( as he had been in Manchester) much less rewarding. He did not have the easy range of contacts which, in Manchester, he had made through working his way up through the Movement. As a newcomer to the county and its union constituency he had no unofficial access to active and influential members.

Secondly, the notion of arts within the workplace was becoming more impractical. As dues fell the price of arts increased and rather than being able to promote the potency of ' arts ' benefits it had to be a case of asking for subsidy. With lunch hours being reduced or staggered, workplace time to witness arts ventures also decreased and this made expenditure even more unattractive.

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# Evaluation

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## THE ORIGINAL OBJECTIVES AND ACHIEVEMENTS

What were the original objectives of the LATC initiative? We have Chris Robinson's simple aim of 'having someone in the Movement'; we have NW Arts aim as reported to the first meeting of the Working Party on Trade Unions and the Arts, namely:

' increasing the involvement of trade unions in the development and promotion of the arts '

and we have the TUC quote chosen by LATC to headline its grant application to the Gulbenkian Foundation which calls on the Movement to 'enliven its own corporate life' and 'conserve its cultural heritage' through 'promoting a popular arts policy'.

There is, of course, the job description itself which says that the ADO should: encourage unions to promote arts events, devise arts policies and enable more artists to work within the Movement. It would seem that this brief emanated more from the arts world's interests than from those of the Movement.

It would also seem that there always were two strands of interest which, while not being in opposition to one another, indicated two separate sets of desired effects. The main connection point was the need for the arts and unions to find common ground for the practice and exchange of resources.

The interviewing panel appointed someone whose main sympathies lay in the union world rather than the arts. Rick Gwilt saw, in his own words, 'arts as a political issue' and this view was reflected in his work which sought to promote union issues, achieve closer community connections for the Lancs Movement and give a creative voice to trade unionists. It did not really champion the artist's cause nor seek to influence the arts world. Its base was in the union culture rather than the arts professions.

The work did realise a partnership between arts and unions through which resources, money, venues and publicity were shared. The trade routes were opened up and a cultural exchange was begun. This was, however, a trade of practice and not policy. An effective forum for exchanging ideas and options

was never established. The arts did not creep onto new agendas and within the arts world there was no stimulus, by the LATC initiative, to evaluate and debate the future potential of increased arts and union partnership.

It would seem that Rick Gwilt, in his work and approach, began to achieve the objectives within the TUC recommendations as quoted by LATC. It sought to enliven, conserve and promote artistic expression within union membership but the actual artistic development was less accentuated than had been originally intended. The work might have affected some corners of union territory but it had little influence on artistic trends.

#### THE REASONS WHY IT DID NOT CONTINUE

From the beginning the ADO post was treated more like an injection than a course of treatment. It was an isolated initiative with no other current of arts and union partnership to nurse it. This was not the original intention. In its proposals the NW Arts Working Party on Trade Unions and the Arts had recommended:

'.....that the Executive Committee appoint in consultation with NW Arts a broadly based group of artists and trade unionists who would be able to advise the Executive Committee on an Arts Policy for the region.'

It was within this context that it was further proposed:

'The Working Party further recognised that an advisory group in itself would not be sufficient to bring about major developments in the region, and that the services of a full-time paid worker would be essential.'

#### Trade Unions and the Arts. A Proposal for the North West. 1980

In the LATC application to the Gulbenkian Foundation it detailed plans for a support group to manage the arts initiative. This group would have had representatives from unions, arts and local organisations. Amongst its union representatives would be those able to assist the ADO:

'These people will have first hand knowledge and experience of the trade union movement in their areas, and will be able to guide the ADO into an understanding of the problems and needs of various areas, as well as offering first hand, practical assistance.'

Needless to say neither of these two bodies was created. The ADO was nobody's agent but a sole facility embodying principles and practice which had been vaguely determined two years before his arrival.

NW Arts designated the post as a 'pilot scheme'. For the LATC it seemed a static point of service rather than a developmental force. It is interesting that no name was ever given to the initiative itself. If it had been called something like

WORKPLACE ARTS one wonders whether its treatment and status would have been different - whether its fate might have changed. As it was it appeared an ephemeral thing with its funding, management and accommodation all indicating short-term commitment.

There was, at the beginning, the rumour of the intention to raise long-term support from union sponsors. Indeed in NW Arts' letter of support to the Gulbenkian Foundation there would seem to have been a clear plan:

'The LATC seem confident that a pump-priming grant from the Gulbenkian Foundation for a three-year period would enable the project to establish itself, and thereafter, attract substantial funding from individual unions in Lancashire and the TUC.'

Cynically one has to ask whether such words were used as an expedient to win support for the notion of the initiative only seeking money to help it get off the ground. There is no mention in LATC's actual application of such intentions nor any mention of a proposed time-scale. All indications from NW TUC and the TUC in 1980 had been that they were highly unlikely ever to be able to fund a small part, never mind a major part, of the initiative.

Certainly, whilst the ADO was in post, the LATC and NW Arts did not pursue union long-term funding and there was never any formal application made to either the TUC or NW TUC for grant aid. It was only when Rick Gwilt drew the Arts Sub-Committee's attention to the need to consider future funding that an emergency meeting was called. Those present recommended that local authority and European sources of grant aid be explored. An investigation into these by Rick Gwilt yielded nothing but an added burden of fruitless correspondence. The post was finally discontinued on financial grounds.

No doubt the fatalistic acceptance, by NW Arts and the LATC, that this was as it had to be, was encouraged by Rick Gwilt's decision to leave. He had stayed an exhausting and often lonely course for 2½ years and felt that he had contributed as much as he was able. The initiative was, however, the person, and when he made his decision to leave it must have appeared that things were coming to a natural conclusion. With the imminent opening of the Unemployed Centre, in which it was hoped there would be a creative post, and the establishment of Prescap, there was also a feeling that things were changing to a more appropriate and permanent form of arts resource rather than ending abruptly.

It would appear that there was never any evidence to anticipate union funding in the long-term. If this was a small hope in 1980 it became an even more unrealistic one by 1984 when unions were facing even greater financial pressure.

It was an isolated experiment with no organisational presence and no policy forum, and no external lobby for the work or the person through which a funding strategy might have been developed. Remaining a person rather than becoming a project lessened the chances of being treated as a vital ingredient in the region's arts development.

#### CONTENT AND STYLE OF WORK

As a one person initiative the personality of the ADO was a key influence. Rick Gwilt is an energetic individual with a tendency to single-mindedness. A spirit of independence was an essential quality given the isolation of the task. He is described as being 'a driving force', 'multi-occupied', 'always on the platform', with NW Arts congratulating him on his 'vigour' in one annual assessment report.

It was not just his own personality which brought such qualities to the fore. The nature of the work itself was mobile, hectic and diverse and its characteristics forced a style of operation onto Rick Gwilt whereby his attention was spread thinly over a wide territory and where his work pace was punishing. In this, and in his own regard to high quality of production, he made some of those around him feel ill-equipped to share in responsibilities. His role demanded that he make things happen and this translated into a policy of self-determination which reduced the sense of a co-operative venture for some members of the LATC Arts Sub-Committee. He was a one-man band.

The work itself was very male dominated. This had natural roots within the Movement itself and the appointment of a male officer merely strengthened the trend within the arts activity. Rick Gwilt made use, predominantly, of male artists: Paul Salveson, Steve Higham, David Foukes, Phil McHugh etc. Although events such as Mayfest did bring women into the creative organisation, with other initiatives - such as Nineteen Eighty-Three, where only 8 of the 38 contributors were women - an opportunity was lost to assist the promotion of equal talent and creative involvement by both sexes.

The ADO had no practical arts skills and little practical experience in general arts. He was, therefore, dependent on others to provide a range of artistic skills. In this his field of contact was limited and he tended to make use of local community artists or others whom he had known personally before taking up the ADO post e.g. Paul Salveson.

It would seem that the choice of art forms mirrored new interests within the Movement itself. There was an emphasis on communicative forms: video, photography and print as well as on promotional arts productions e.g. banners, street theatre and exhibitions. Many people remarked on the value of the ADO providing an imaginative alternative to the letter or the speaker in campaign work. The approach was to show that art was not just 'the Tate and telly', as someone put it, but a potent and practical tool.

The quality of work produced was much admired. In all his work the ADO strove to present a polished end product and it would seem that only the Protest Exhibition fell short of the standard he desired. One has to be impressed with the quality produced on a ludicrously small budget. This determination showed a good understanding of the importance of producing work which the Movement would respect.

One might wish for more art forms and a range of other artists to have been included within the work. There was, however, no power of 'purchase' and too limited a contact for Rick Gwilt to have confidence in approaching alternatives of which he had little or no knowledge. He stayed with what he knew taking some small leaps with HORSE AND BAMBOO, RICHARD SLYE and the ROSE BRUFORD placements.

### TIMING

There would seem to be a pattern of work which emerged in the three years of the initiative. This takes the form of highlights or centrepieces surrounded by smaller services or promotions. This, in itself, happily reflects the rhythm of union life which is geared up to intense activity over a specific period when the public receives a very visible plea for support, interspersed with lower-key - but as important - negotiations, policy developments and support services.

The pattern was one, therefore, which the Movement could respond to most easily. With something like the trade union annual it could quickly marshal support and network information. Unfortunately, the nature of the arts machinery is that it can rarely move fast enough to play a vital part in a live issue. As with the Horwich Exhibition where, even with no significant hold-ups, the time lag was too long between conception and realisation. By the time the work was completed the works' fate had been decided. The process of seeking approval, raising funds, preparing the work, consulting on the final selection of exhibits, mounting and promoting the work was out of sync with the speed of industrial closure.

The geographical spread and the mobility this necessitated also affected the pattern of work. The ADO had to find starting points in different areas - a key activist, a local artist, a good venue, a social event or a campaign - and through these encourage an arts initiative. What emerged was a series of unconnected projects, an eclectic body of work. This allowed for no development of a collective consciousness about 'arts and unions'. There was fragmented experience and dispersed ideas. What got neglected, because of this, were the vital elements inherent in changing attitudes: regularity, close relationships, time for evaluation, development of ideas and maturing of practice.

The erratic schedules and series of one-offs must be seen as a weakness despite the reasons behind it - of which funding systems and geographical spread were definitely two. The one-off did little more than divert attention for a while to arts options. Someone said that the opportunity was given to 'pick

up, look at and leave' and others expressed it as 'hatching ideas which might not grow' and 'strength in the potential rather than the realised'.

The feeling of impermanence and the sense of fragmentation were both damaging. Many felt that three years was itself inadequate given 'the amount of tide that had to be returned back'. Rick Gwilt only began to be in the swim after nine months, for the variety of reasons explained earlier. By the time he was a further nine months on he was having to raise the question of the long-term future and, shortly after this, it became apparent that there was going to be no future provider. He had just reached the stage when he had got the ripples going when the pool was drained.

## RELATIONSHIPS AND IMPACT

### Lancashire Association of Trades Councils

The LATC set up its Arts Sub-Committee at the same time as a number of other sub-groups. The arts was not, therefore, an isolated favourite child of development. Shortly after they had appointed the ADO they also appointed a researcher of Race Relations in the County, so even having a full-time person in a specialist area was not a novelty.

In responding to NW Arts' reminder that the proposal to create an Arts Officer's Post was still fundable, the LATC was grasping an opportunity to develop the relationship between the arts and unions without necessarily having that as a separate plank of its own activity or future policies. It did seem to be what one person called 'a triumph of voluntarism over common sense'. It was also a brave beginning.

Once set up, there was attention but limited energy given to its potential. It was maintained but not really protected. There was, for instance, no contract of employment, no salary review, and only basic accommodation. This must be seen as ironic given that the post was established by a trade union group and it would seem to suggest that, even here, the arts were thought to be not quite 'real work' but lying in that grey area of vocational employment.

There was little serious debate within LATC about the direction or expectations of the post. What there was, however, was moral support by individuals of the LATC rather than the collective nurturing by the forum. There were good reasons why some neglect was inevitable. The climate of retrenchment and the increasing need to deal with crisis issues within the union world meant that the arts and the arts post were an appreciated extra but neither a key nor urgent concern. Rick Gwilt's own self-determining approach to the work did not encourage greater collective care to be taken of the progress of the initiative.

What the post did achieve was a symbolic step forward: the 'brave beginning' referred to above. For LATC the uniqueness of the scheme itself was a symbol of progress. It was a new shoot at a time of stunted growth. That this growth was taking place in a county, rather than at national or regional level, had its

own particular importance - demonstrating, as it did, that the local imagination and ability to act was as, if not more, effective than the regional or national machine.

So, for LATC, the ADO post was a facility, not part of a continuing process of cultural change. As such it was important to have it, to keep it for the allotted time and to ensure that it did not attract negative responses but, through its various manifestations, bring some additional ideas and resources to the Movement.

In its 'brave' act of going ahead with the proposal the LATC also gave arts its own place on the agenda. Whilst this might not seem particularly meaningful what it did do was allow the ADO to speak to his own 'by-line' rather than be 7th in someone else's report. The arts had a separate entry on minutes, a separate section in LATC's annual reports and this gave the arts activity a place in the county union documentation which was not mirrored elsewhere in the country. For the period of the post the arts became part of the general business.

### The Arts World - Regional

NW Arts helped to establish the ADO initiative but once Rick Gwilt was in post he became a client of the Association and nothing more was done to nurture the partnership between arts and unions. A spokesperson from the Association now admits neglect. There was, obviously, client support such as that given to all Association clients. It gave project grants, attended LATC Arts Sub-Committee meetings but it did not take any responsibility for progressing the work or helping to assess its effectiveness or needs for the future. Neither did it harness this particular initiative into other, more general, arts and union liaisons which it might have generated. The change from protagonist to funder is a common one within the RAA movement. These organisations are deemed responsive bodies but, in practice, their development policies lead them into encouraging new ventures which they cannot be seen to have created.

The Arts Association's financial contribution to the initiative was out of keeping with the expectations laid down in the job brief and it is very sad that, having helped to hatch an exciting opportunity, the Arts Association did not have the courage of its own convictions to the extent of protecting the scheme by providing it with adequate support to test its potential. In this the inherent dangers of 'good ideas' can be seen. Much like the aim to 'have someone in the Movement' NW Arts seemed content to be seen to be instrumental in creating the initiative without really wanting to build up a new arena for arts development.

Being divorced, by funding structures, from community arts policies within the Arts Association the ADO did, however, maintain contact with community artists in the region. This was through specific projects but not through sharing ideas or methodology. There was no regional forum for community



artists through which the work by the ADO could feed-back into regional community arts ideas. Community artists themselves took little interest in the scheme's aims or achievements despite giving practical assistance when asked. At a time when alliance with the labour movement was still a subject of national concern within the community arts movement, it seems strange that this did not seem to filter to the regional projects who had an original project on their doorstep.

In the regional arts world the ADO initiative was maybe not seen as an innovative scheme but as an oddity working with a specific constituency rather than the general community. It was isolated from policy debate and had no impact on broadening the artists or arts administrators perception of the potential or value of union partnership. It did not seem to be a stimulus for increased discussion.

### NW TUC

There was no formal relationship with the NW TUC although it helped to publicise activities and, in the final year, it commissioned a video film about the effects of cuts in the Public Sector. The Education Officer seemed to be primarily concerned with in-house training with little scope to look at other areas of 'extra curriculum'.

The activities themselves did raise an awareness of new ways of presenting issues. The Horwich Exhibition and the trade union annuals both had regional distribution with the decision to commission the video film coming from a recognition that there was arts expertise within the Movement which could be tapped for specialist projects.

There was, however, no effect on creating or encouraging debates regionally on the arts and unions. Indeed when, in the last year of the initiative, NW Arts asked the NW TUC to send a representative to Association meetings the NW TUC approached the arts unions for a delegate as was the tradition. It would seem that the regional interest lay more in making use of a doorstep facility than embracing new concepts of cultural needs or opportunities within the regional membership.

### National

The TUC felt the ADO initiative to be potentially a good model although it recognised that it was a modest venture. It gave support to Rick Gwilt when requested by helping to promote the annuals, giving them bookstall space at the annual Congress (which is a rare privilege) and inviting him to attend a meeting of the Advisory Committee on Arts, Entertainment and Sport when it was to discuss Resolution 56 which called for greater union support of the Arts. The ADO initiative was also given its own number within the Congress report which meant that it had to be formally approved by Congress. These small aids all helped to welcome the initiative and give it some national recognition. It is interesting, however, that Len

Murray's Circular on Nineteen Eighty-Three (See page 20) hints at a need to disclaim ownership or commitment. 'For it' but not 'of it' would seem to be the TUC approach. That said, the TUC Education Department are intending to distribute an article about the venture to ensure that it does not end unnoticed or is too easily forgotten.

The Gulbenkian Foundation ended up being the main provider for the scheme. It had until 1984/1985 the lion's share of funding. It is ironic that it was the most distanced from the work being a body that supports without interference and having distance forced upon it by a lack of consultation from NW Arts and LATC. Nevertheless it did commission this report in recognition that the scheme was an important one which broke new ground.

The Arts Council of Great Britain would seem to have had no contact with the initiative except when the ADO sought advice on a Photographer-in-Residence Scheme. The Council of Regional Arts Associations similarly have paid scant attention to the progress of the post although the ADO was invited to attend a meeting between the TUC and CoRAA on future liaison.

Nationally the Annuals and the Horwich Exhibition reached a broad audience and the Richard Slye Poster set had national distribution. There was, however, no influence on the national agenda in either the union or arts worlds. It was largely ignored by national arts bodies and had little chance of creeping onto the agenda of national union bodies given the extremely tight structure of forwarding resolutions within the union world. Only time will tell if it will be used as an example of practice in future forums on arts and unions.

### The Unions

There was difficulty in dealing with union organisations in that there was no natural effective network that one could use to disseminate ideas and discussion. Whilst there is an efficient machinery that can be put into gear for specific causes, passing across general news, such as the appointment of an ADO and the aims of the initiative, anything more relied on the ADO having the interested ear of individuals. One of the ways Rick Gwilt tackled getting a hearing was to become involved in union activity. He went on the management committee for the Preston's Trades Union Centre, became the Treasurer for the area's Peoples March for Jobs Committee and organised benefits for specific campaigns as well as lending his own running skills and taking part in or organising sponsored marathons. Through this he became accepted as a 'comrade' as much as a petitioner for the arts and becoming, as he did, liked and trusted, they helped him to find a more receptive audience for his arts proposals.

The adverse effects of the one-off pattern of work had a positive influence on the number of trade unions who were, at some time, touched by the initiative. There was already a variety of unions represented within LATC but specific

projects ensured that the arts and union constituency was expanded. The scheme tried to keep this constituency broad-based and not gravitate to one sector within the union world e.g. the white collar unions.

Through the activity the ADO also managed to spread attention to different aspects of union policy: employed and unemployed, workplace and market place, union membership and wider community, race relations.

One NW Arts spokesperson commented that the ADO's approach caused 'no resentment'. This was obviously a bonus, given that he was a new link between worlds which had limited experience of one another. The practical emphasis of the activity was appreciated by those unions who did become involved, as was the fact, by a much wider union group, that was done was not distanced from union concerns. The ADO was intent on matching arts to the Movement's needs.

Appendix 2 gives some examples of the diversity of union representatives who became engaged in arts projects. Moving arts knowledge beyond that of the arts unions was itself a departure from tradition. As said before the experiences were short-term and particular and, as such, had a limited influence on attitudes but it was in their breadth of involvement, rather than their depth, that the achievements of the scheme can be recognised.

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# Conclusion

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## WEAKNESSES

The history behind the ADO initiative caused it to be established in a spirit of past romantic notions married to damaging lacks of resources. The romance itself should not be disparaged. The original intentions were exciting and enterprising but there was a lack of continuing determination to ensure that there were the means to carry out the intentions. What the ADO inherited, therefore, were three weaknesses which in themselves caused other flaws to appear.

- 1) The one person syndrome: The ADO was over-stretched, self-determining and minus sufficient arts expertise to provide a wide range of arts projects. If he had had a back-up team of artists this would have provided the necessary balance of skills and ideas. The work, as it was, had to be piece-meal and this meant that no meaningful contact or effective policy forums could be created. Without collective thought or action the ADO became the guardian of information and contacts which, on his departure, he took with him.
- 2) The lack of resources: The pattern of work had to be erratic rather than regular and the whole timing of the work was dictated by what resources could be made available. Having to petition as well as excite meant that many people were cautious of involving themselves in the arts initiative, scared that they would have to also get involved in finding funds and resources themselves.
- 3) The isolation: The scheme was not established with strength. It remained an oddity wherein it was not part of a continuing process of cultural change. Its isolation meant it had a less effective influence on attitudes and, as Rick Gwilt's 'thing', it had an inadequate standing to lobby for agenda space both in union and arts debates.

## POSITIVE EFFECTS

The work dispelled the early romance. It showed up many of the hard facts of the two worlds and the difficulties in each of making an effective partnership given different time-scales and different interests.

It also drew attention to alternative means of expression and, in this, opened up a new dimension of communication for the

Lancs unions particularly in Preston. It showed new routes for addressing community relations and raised the options of involving a broader layer of people in union concerns.

It provided a person - standing on the mat in front of the automatic doors - insisting that the door kept opening. Having an arts title within the Movement, having a place on the county agenda, providing a service of contacts and advice were as important as the projects themselves in giving the Movement a constant creative presence which it could use when desirable. This was the symbolic value referred to by one trade unionist. The arts was made an everyday factor and Rick Gwilt made it a practical feature of the Movement's cultural activities in Lancs.

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# Final comments

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For Rick Gwilt the ADO initiative demanded that he go round shaking trees to see what fell off. It certainly wasn't a bed of roses but rather a desultory experience without the resources or relationships to allow careful planning and steady growth.

Despite this what was achieved was substantial. It may not have hit the headlines on the Guardian Arts Pages nor brought to Congress earth shattering changes in the unions' enthusiasm ( or lack of it) for arts enterprises. There were some small and valuable gains made, however. Rick Gwilt earned respect and regard within the union world he inhabited, both personally and for the work he promoted. He put minds at rest about the possible areas of partnership showing that the unions and the arts could have a practical co-operation with the arts providing some valuable tools. He also demonstrated that such a partnership need not only be based on touring theatre groups or artists-in-residence schemes but on a far wider range of art forms and services. The LATC were proud of his achievements. NW Arts, NW TUC and the TUC all feel that the initiative has been worthwhile.

For it to be seen as a model more areas of development would have been necessary which would have demanded more resources. The work became too much manufactured out of what was available to make a reasoned practical programme of partnered projects. There could be no master plan only spontaneous responses. In his latter days, however, the ADO began to have the opportunity to move ideas further. The proposal for a Photographer-in-Residence, funded through branch contributions, seems to be about to happen as a healthy number of pledges have already been received; a union branch in Lancs is sponsoring a mural; there is pressure for the Unemployed Centre in Preston to have a full-time arts worker and there is a determination both in Burnley and Preston to sustain a more creative Mayday programme. Progress has been made over the three years.

In the rest of the country there are other developments. The Scottish Congress now has its own full-time arts officer; NUPE has a writer-in-residence; the Miners Strike brought many community arts projects into practical liaison with support and campaign groups. Each of these has a different context for work from the Lancashire initiative but over the next years it

should become more possible to connect them together as an interesting variety of means to productive partnership between the arts and unions.

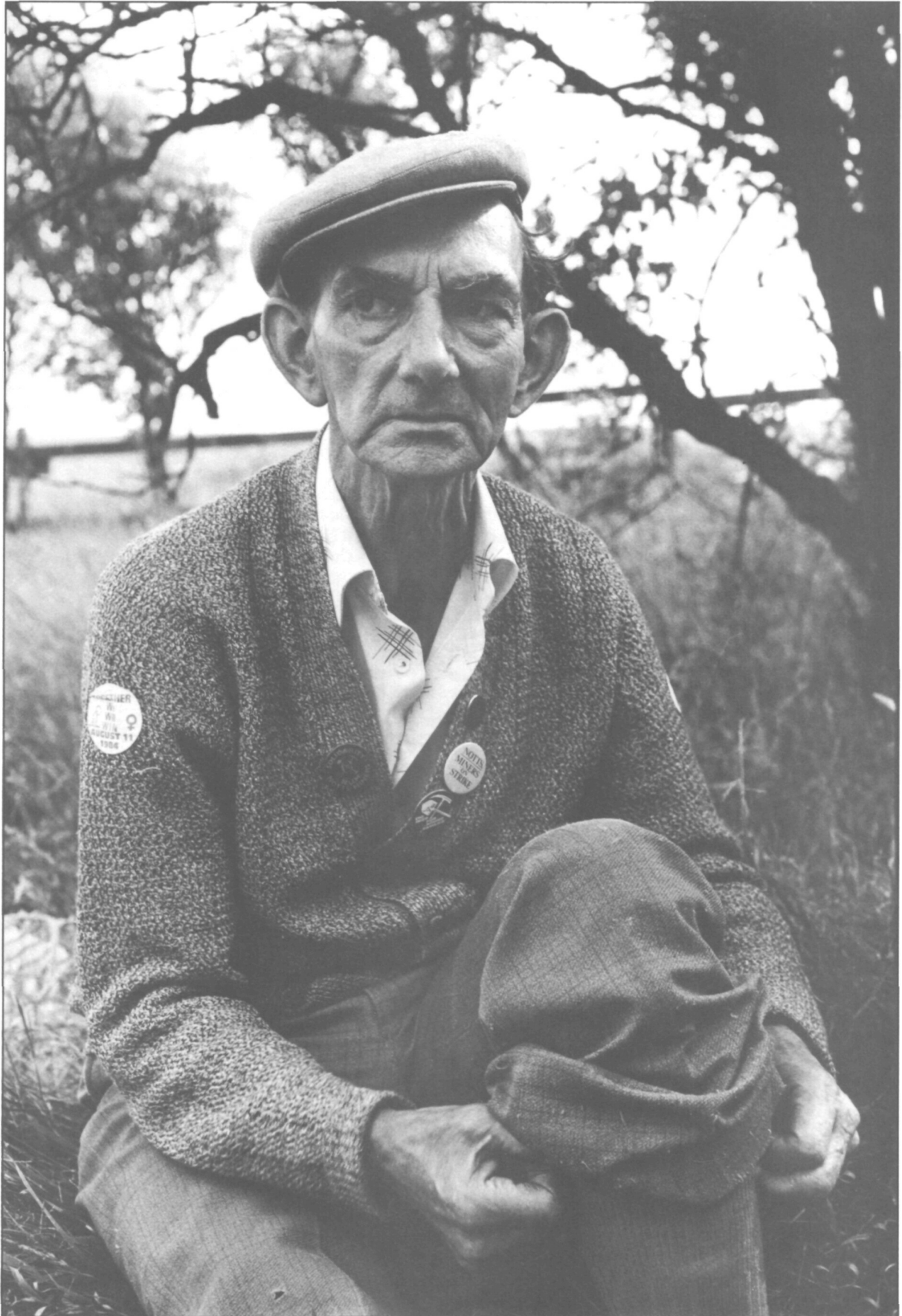


**FOR THE PROTECTION OF MINERS**  
**North East Lancashire and the Miners' Strike 1984**  
**Phil McHugh**

Phil McHugh's photographs offer one man's view of Northeast Lancashire and the miners' strike during 1984. Without reference to picket-line scenes, the pictures show Lancashire miners, their families and supporters, as well as the links forged with other people, other places and other causes.

Lancashire Association of Trades Councils has published this book in the interests of art for people's sake - and as an alternative view to the favoured images of the mass media.

In Lancashire the problem will be how to fill the gap left by the ending of the ADO post. There are people there able to promote a tour or book in a company. It is much harder for a disparate number of individuals to generate any sense of a sustained lobby for greater arts activity. Neither is there any central focus for information and advice. The ADO post provided that focus and the means of co-ordination. It was the catch-all of ideas and projects. At the end of the day it was the person that was the crucial factor of innovation.





Rick Gwilt provided an energy and a practical voice which brought a wider appreciation of what the arts might do to support union needs and what the unions might do to better connect with the communities in which they sit. There were no great ambitious projects within the ADO's work. Instead there was a thoughtful and careful approach to the most constructive relationships between the arts and unions and, in the work itself, the aim of providing effective vehicles through which union, arts and community interests could see more clearly the landscape they shared.

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# Appendix 1

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## THE WORK OF THE ARTS DEVELOPMENT OFFICER

In the three years of the ADO post over one hundred different events, projects and services were organised. A wide variety of art forms were used including drama, dance, photography, puppetry, print, Black arts, literature, murals, music, video and banners. Only crafts and film animation seem to have escaped notice.

It would, obviously, take too long to describe each initiative in detail. What follows, therefore, is a brief sketch of some of the key ventures - to give some background to help with later reading - and a focussing in on 4 specific projects so that the detail of approach, activity and impact can be observed more closely.

Burnley May Day: 1983-85 the ADO helped to promote an arts input with a residency by HORSE AND BAMBOO in '83; by DAVID FOUKES, Professional Artists in '84 who worked with young people and with local and professional arts group performances in '85. He organised grant-aid through Mid-Pennine Arts, Northern Arts Association and through the novel idea of co-ordinating a half-marathon event which raised by '85 a few hundred pounds to help off-set arts costs.

Save Lancs. Engineering Campaign Mural: For a large rally by SLEC a flexible mural was created both to act as a back-drop for the speakers and to be used in other campaign venues. Community artist, Steve Higham, was commissioned to undertake the work which was organised through the ADO. This was funded through the Campaign.

Photography Workshop at Blackpool Centre for the Unemployed '83: ADO organised the course and tutor raised funds from WEA, NW Arts and Fylde Arts. A room at the Hornby Road Centre was converted into a darkroom and continued to be used after the course.

Protest Exhibition at the Brewery Arts Centre '84: Working with Preston Photography Co-op, an exhibition on the Campaign Against the Cuts in The National Health Service, was rushed together as a contribution towards a series of exhibitions the Arts Centre was commissioning on regional issues. The exhibition showed activists at work, campaigning and at home and for those taking part it gave a valid alternative version to local press coverage i.e. Women Leave the Kitchen Sink to Strike. PROTEST showed women in the dual roles and also provided a human document of 'Our Health Service not Your Health Service' as one subject put it. It was a rushed piece of work and the quality and selection, could, according to participants and those that saw it, have been better.

Blackburn May Day Art Exhibition '83: Responding to a request by two local women artists the ADO arranged that an exhibition of their work be mounted at Blackburn Trades Club as a part of the May Day activities.

For the Protection of Miners '85: A book and portable exhibition of the experiences and events in North East Lancs during the Miners Strike, contributing to the Miners Relief Fund. This book was the product of the work by photographer Phil McHugh who, having taken the photographs, approached Rick Gwilt for help in production. The design and editing was done by the ADO office.

A Threat to the Community '83: See detailed report. Horwich Exhibition

Richard Slye Posters '83: A series of four posters in full-colour photo montage published jointly with Manchester Free Press who also took on distribution. The posters are all of the theme of Peace. This was a venture to tap national interest.

Exhibition for TUC Annual Conference '83: Mounting an exhibition about and featuring the work of the TUC Unemployed Centres for the 1983 Congress.

Trade Union Annuals 1983 and 1984: See detailed report

Rose Bruford College Placements 1983 and 1984: A scheme, initiated by the ADO, whereby a group of students of Community Theatre took up a residency with Blackburn Trades Council for eight weeks at the T.C Club and devised and/or rehearsed a piece of theatre. Three placements were organised with the first one, an Old Time Music Hall event with contemporary content, being the most popular. The second was an already scripted feminist play and the last an 'exercise in community response' which, by all accounts, didn't come off. The placements were discontinued for economic reasons by the College.

NW TUC Video: This was a film, commissioned by the NW TUC, documenting, through interviews, the effects of Public Sector Cuts in the North West. A number of those interviewed came from Lancs. The film was outlined by Rick Gwilt, filmed by the Workers Film Association, and funded through Manchester City Council (£3,000) and NW TUC (£2,000). It is planned that the film will be distributed both within the Movement and the community sector.

West Indian Theatre Event: The ADO promoted a performance of OUTLAW by Jarib Theatre Productions in conjunction with members of Preston's West Indian Community at the Jalgos Sports and Social Club.

Theatre Workshops: A series of drama workshops was organised in Lancs. to tour into Centres for the Unemployed.

General Services: Advice to Hynburn Trades Council on plans for Trades Club; for the Anniversary of the Health Service '84 contacts of where to get commemorative mugs made and T-shirts printed; for the NTUC/ Northern Arts Working Party a visit to Newcastle to talk about work and respond to its proposals for arts partnership schemes; a workshop on Creative Sponsorship by Trade Unions in the Voluntary Sector for Manchester Council for Voluntary Service; sending out and 'banking' information e.g. on banner makers, CP Competition for a poster design on theme Arts in Action Against Unemployment. Responding to enquiries e.g.

' Dear Mr Gwilt,

I am a pupil of a German Grammar School. I am looking for information about the causes and development of the miners' strike and its influence on British policy.'

Letter from Beate Vodermaier to Rick Gwilt 11th April '85.

Whittingham Hospital Event: Promotion of Tish Stubbs and Sam Richards and Steel an' Skin at Whittingham Hospital with union sponsorship.

Benefits: Events organised for People's March for Jobs, the Miners' Strike Fund and for Blackpool Centre for the Unemployed with M6 Theatre, Vauxy Community Theatre and Juan Lopez.

Ambulance Conversion: '85: For the County Joint Trade Union National Health Service Committee Campaign the conversion of an ambulance into a campaign vehicle including organising installation of P.A.; design and application of the logo. This idea has since been adopted elsewhere in the County.

Trade Union Centre, Preston: The ADO gave general assistance to the Centre, playing an active role on its management committee, putting on events, co-ordinating the installation of a flexible exhibition system, compering events and, latterly, working on the creation of a darkroom in the Centre.

Bonfire Event, Preston Trades Union Centre: Organising, with community artists a special bonfire night where a replica of a fire engine was made to be burnt at the appropriate hour. As well as co-ordinating the activities the ADO also did the catering.

Lunchtime event, Leyland Vehicles: Promotion by the ADO of a lunchtime visit to Leyland Vehicles by Ian Saville, the Militant Magician. This was a mixed success i.e. enjoyed by many but queried by one or two who wanted to know if this was the best way to spend their dues.

Visit to Chippenham Studios: The ADO took a car load of trade union members to Burnley to meet a banner maker from Chippenham Studios. The contact made both Burnley and Leyland Vehicles commission new banners. Information on the Studios was 'banked' with the ADO and displayed at a LATC meeting.

PRESCAP: See detailed report

Photographer-in-Residence: This is still being pursued. The idea was to set up a photographer-in-residence to work specifically with the two main campaign groups, Save Lancashire Engineering and Save the NHS, although work would include other trade union groups. Initially the Arts Council of Great Britain was approached but it became clear that local funds had to be raised before any other sources could be tested. In the past months a 'campaign structure' of funding is being tried i.e. where a variety of union branches contribute small amounts. So far there is optimism that sufficient funds might be raised as the promises of help begin to accumulate. The length of the residency will depend on the amount realised.

Theatre Tours: A number of different tours have been arranged over the three years usually with funding from NW Arts. Amongst the groups who have toured are: M6, CAST, Covent Garden Community Theatre, Natural Theatre, Borderline visiting a range of venues throughout the County.

Single Promotions: Pit Prop Theatre Company, Presto Puppets, M6 Theatre, Carib Theatre, and CAST have all come for single events. There have been many other events tied in with May Days, Mayfest and Benefit Nights e.g. Vauxy Community Theatre for Miners Benefits.

MAYFEST: See detailed report

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# Appendix 2

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## Trade Union Involvement - Some Examples

### Delegates to LATC Arts Sub-Committee

John Parkinson	APEX
Andy Fawcett	GMBATU
George Rawlinson	AUEW -TASS
Pete Vickers	POEU and MU
Les Goodwin	SOGAT '82
Sue Harrison	NATFHE
Mic Smith	TGWU (ACTSS)
Fred Porter	TGWU

### PROTEST

Kerry Jones	NALGO
Ted Frimstone	NUPE
Annie Parkinson	TGWU
Bob Burgoyne	COHSE
Alban Gornall	FBU

### HORWICH EXHIBITION

Paul Salveson	ASTMS
Mike Bradshaw	COHSE
Cass Lloyd	NUR
Tony Coll	NUJ

### NW TUC Video

Workers Film Association	ACTT
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### FOR THE PROTECTION OF MINERS

Tony Mitchell	NUM
Jim Mc Crerran	NUM
Terry Williams	NUM
Terry Hayes	COSA

### TRADE UNION ANNUALS - ADVERTISERS

ACTT  
AUEW -TASS  
ATWU  
NUPE  
NALGO  
USDAW  
TGWU  
NUR  
NATFHE  
POEU  
NUTGW  
IRSF  
AUT

( Some national office and some local branch)  
Also bulk distribution of publicity by NALGO National Office

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# Appendix 3

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## INTERVIEWEES

<u>NAME</u>	<u>ROLE</u>
Rick Gwilt	Arts Development Officer
John Parkinson	LATC President
George Rawlinson	(ex LATC Arts Chair) LATC
Chris Robinson	(ex LATC Arts Chair)
Mark Buckley	Arts Development Officer 1985
Ted Mc Evoy	Chair.Preston Trades Union Centre
Mick Coyne	Convenor, Leyland Vehicles
Alan Manning	NW TUC Admin. Officer
Kay Carberry	Education Dept. TUC
Liz Mayne	Comm. Arts Officer NW Arts
Jo Burns	Development Officer. NW Arts
Ian Gallagher	Sec. Blackburn Trades Council
Paul Salveson	Photographer
Alban Gornall	ex- sec. Preston Comm. Press
Ted Frimstone	Chair.Preston NHS Joint Unions
Kerry Jones	Sec. Preston NHS Joint Unions
Pete Vickers	Preston Trades Council/M.U.
Steve Higham	Community Artist.St Josephs Y.C.
Steve Smith	Community Artist.Lancaster C.A.
Sheila Macaulay	Mayfest Committee & prescap Comm.
Alex Clark	Scottish Congress Arts Officer
Andy Fawcett	LATC Secretary
Liz Chadwick	Burnley Mayday Secretary
Mick Smith	Community Arts W/shop/Manchester
Dave Vere	Past MSC helper LATC
Lynne Gornall	Preston Community Press

## Attended

1985 MAYFEST Parade  
2 LATC Arts Sub-Committee meetings