

### **MS 2478/A Photographic work and associated material, 1975-1992**

Exhibition prints; work prints; laminated panels; posters; flyers; and artwork created or collected by members of the Ten.8 collective. Many of the prints were exhibited at the Triangle Photography Gallery in Birmingham, or formed part of the Ten.8 Touring collection of exhibitions; the series includes the laminated exhibition of photographs from Derek Bishton and John Reardon's 'Home Front' project, first exhibited at the Triangle Gallery, prints from Nick Hedges' 'I'm a Believer: Religion in the West Midlands' exhibition, which became a Ten.8 Touring exhibition, and selected prints from Roy Peters' 'The Odd Ball' exhibition, which was also shown at the Triangle Gallery, and later became a Ten.8 Touring exhibition. The laminated exhibition of Derek Bishton's photographs taken at the 'Sunsplash' reggae music festival in Jamaica may also have been shown at the Triangle Gallery, and was certainly used later by Handprint project for educational purposes. Prints in this series from West Midlands Arts Photographic Collections were loaned to Ten.8 Touring for exhibitions during the late 1980s; some of these prints were featured in issues of Ten.8 magazine during the early 1980s. There are also press prints from the 'Projects and Dreams' exhibition curated by Wendy Ewald, and shown at the 1988 FotoFest in Houston, Texas. These were probably collected by Derek Bishton following his contacts with the organisers of FotoFest. The posters and promotional material in this series were produced for events connected with Ten.8 magazine, for exhibitions at Triangle Photography Gallery during Derek Bishton's directorship, and for various touring exhibitions, some of which were held in other galleries in Birmingham. There is also some paperwork relating to exhibitions at the Triangle Gallery.

Members of the Ten.8 collective worked with various community arts groups in running photography workshops, particularly at Westminster Endeavour for Learning and Development (WELD), and the series includes a number of photographs taken by students at these workshops during the mid 1980s, as well as photographs documenting many of the activities taking place at WELD when Derek Bishton, Brian Homer and John Reardon ran the photography group there in 1979-1980. Contacts with Jubilee Community Arts during the 1980s, and particularly with the photographer Brendan Jackson, who worked with the group, resulted in photography projects being featured in Ten.8 magazine, in the same way that articles on photography projects at WELD were included in early issues of the magazine. This series also contains a set of photographs taken at the Afro-Caribbean Association for Economic and Social Security [ACAFESS] which ran photography training workshops, as well as teaching other skills.

The series includes reject prints, press prints, and other photographs taken for the Handsworth Self Portrait project, including some photographs taken 'behind the scenes', which provide an insight into how the project was set up. There is also some documentary material associated with 'Handsworth Self Portrait', and with the photography project established by Derek Bishton and John Reardon that later became 'Home Front', consisting largely of material relating to the Handsworth Self Portrait touring exhibition, but also including pieces of writing that formed the basis of grant applications to West Midlands Arts.

### **MS 2478/A/1 Handsworth Self Portrait, 1979-1984**

Handsworth Self Portrait photography project was conceived by Derek Bishton, Brian Homer and John Reardon and inspired by their work with Sidelines design and publishing agency, but was undertaken independently from the agency, in their spare time, with the assistance of a small bursary from West Midlands Arts. The self portraits were taken over the course of four or five Saturdays and one Sunday in August and September 1979 outside the Sidelines office at 81 Grove Lane, Handsworth. The aim was to take photographs that would confront and challenge racist stereotyping. Self portraiture was the means used because it offered the largest measure of control to those taking part. The photographs documented the lives of people living in Handsworth, largely from the black and Asian communities there. By taking photographs against a plain backdrop people isolated themselves from their backgrounds of inner city terraces. They were able to distance themselves from the stereotypes and preconceptions of the outside viewer, and to present themselves simply as people.

Everyone who took part in the project was given a free print, both to encourage people, and at the same time to remove any anxiety about the aims of those organising the project. Posters in English, Urdu and Punjabi explained what was going on, and the 35mm camera was fixed to a tripod and operated by a long cable release. The backdrop was suspended from the front window of the Sidelines office. John Reardon was in charge of the technical and photographic aspect of the project. On the first Saturday only natural light was used, but the sun was too strong, so Reardon built a diffuser box for the other sessions.

The group already knew people living in the area, including the fish and chip shop staff, and others, including members of the reggae band Afrikan Star who rehearsed in the building used by the Sidelines office. Most people were keen to take their photograph, and Reardon, Homer and Bishton did not have to persuade many, although they sometimes crossed the road from the office to some of the shops and asked people to come during a lull in business. Many people returned the following week for their free prints, when they had been developed. More than 500 people from the immediate area took part in the project, and more than 600 prints were given away.

Although it was a self portrait project in that the people pressing the shutter had control over that moment, the set up of the project was under the control of Homer, Reardon and Bishton; they controlled the framing, the order, and the way the photographs were composed - whether they were produced as full length shots or head shots, for example.

One intention of the project was to mount an exhibition which would be shown in the local community, because it had been created by the community. The resulting exhibition initially toured local venues, beginning with Holyhead School in Handsworth, but was later shown in venues around the UK, and eventually became part of Ten.8 Touring. Through contacts that the three had in the media, the project gained publicity, including an article in the Sunday Times magazine in September 1980, and it was featured in Ten.8 issue 4. Bishton and Reardon developed the ideas they had been working with in Handsworth Self Portrait in their documentary photography work in the Handsworth area over the next few years, which they styled Handsworth Photo Project. Some of the work produced as part of this project eventually became part of the Home Front exhibition and book.

Source: Interview with Brian Homer, July 2005; 'Handsworth Self Portrait' article by Derek Bishton in Ten. 8 issue 4 1980

Creator of the material: Derek Bishton Brian Homer John Reardon

## Description

Photographs; posters; newspaper and magazine articles and other publicity material; correspondence; grant applications to West Midlands Arts and associated financial material relating primarily to the Handsworth Self Portrait project in 1979 and 1980, but also including grant applications dating from 1983 and 1984 relating to funding received by Derek Bishton and John Reardon for the photography project that became Home Front. Photographs consist of reject and 'seconds' prints, as well as press prints and other reproductions, and include some photographs taken 'behind the scenes' over the duration of the project in 1979. Much of the other material relates to financial and logistical arrangements for the Handsworth Self Portrait exhibition, which toured galleries and community venues between 1980 and 1982. There is also material concerning the subsequent development of photography in Handsworth by Bishton and Reardon, known as the 'Handsworth Photo Project', largely consisting of grant applications and related correspondence to West Midlands Arts in 1983 and 1984.

The titles used for individual files are those of Derek Bishton where they appear in inverted commas.

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Birmingham Museum and Art Gallery (BMAG) holds forty-four of the original prints from the Handsworth Self Portrait exhibition. Further details about this material are included at collection level.

MS 2478/A/1/1	<u>Mounted exhibition prints</u> These prints are likely to have been part of the Handsworth Self Portrait touring exhibition which was first shown at the Holt Street Gallery in Birmingham in January and February 1980, and later toured other venues in Birmingham and around the country. Extent: 3 Photographs	n.d. [1979-1980]
MS 2478/A/1/1/1	<u>No title</u> Two exhibition prints comprising three quarter length shots, one showing a young Asian woman, the other showing an older Asian woman holding a cloth under her arm Mount size 406mm x 506mm Extent: 1 item Gelatin-Silver Print Two prints 195mm x 272mm	n.d. [1979-1980]
MS 2478/A/1/1/2	<u>No title</u> Two exhibition prints comprising three quarter length shots, one showing black man with bow tie, the other showing older Asian man with turban. The man with the bow tie is named in associated papers described at MS 2478/A/1/12 as C. Brisse, while the man with the turban is named as P. S. Najan Extent: 1 item Gelatin-Silver Print Two prints 190mm x 272mm	n.d. [1979-1980]
MS 2478/A/1/1/3	<u>No title</u> Two exhibition prints comprising head and shoulders shots, one of black man, the other of older Asian man with checked jacket. The black man is named in associated papers described at MS 2478/A/1/12 as Lucien. Extent: 1 item Gelatin-Silver Print Two prints 195mm x 272mm	n.d. [1979-1980]
MS 2478/A/1/2	<u>'Duplicate prints from original 1979-1980 exhibition'</u> Other versions of prints selected for use in the first exhibitions for Handsworth Self Portrait, held in galleries and community venues in Birmingham. Extent: 11 Photographs	1979-1980
MS 2478/A/1/2/1	<u>No title</u> Three quarter length shot of black boy wearing a parka with the hood pulled up Extent: 1 Gelatin-Silver Print 147mm x 225mm	1979
MS 2478/A/1/2/2	<u>No title</u> Mounted print showing three quarter length shot of young black woman in a velvet jacket, holding a cigarette Extent: 1 Gelatin-Silver Print 194mm x 246mm	1979
MS 2478/A/1/2/3	<u>George and Patrick</u> Three quarter length shot of two black boys wearing woolly hats, one holding a skateboard. The title has been written in pencil on the mount by Derek Bishton, and on the reverse, in the same handwriting, is written 'the first self portrait'. Mount size 225mm x 302mm Extent: 1 Gelatin-Silver Print 150mm x 228mm	1979
MS 2478/A/1/2/4	<u>No title</u> Mounted print showing three quarter length shot of Asian man wearing leather jacket, holding baby Extent: 1 Gelatin-Silver Print 197mm x 252mm	1979

MS 2478/A/1/2/5	<u>Raj and friend</u> Full length shot of two young Asian men wearing flares, one with a turban. The title was used when this photograph was reproduced in the Sunday Times magazine, 24 September 1980, accompanying an article by Derek Bishton about the Handsworth Self Portrait project. Extent: 1 Gelatin-Silver Print 188mm x 246mm	1979
MS 2478/A/1/2/6	<u>Philip and Neil</u> Three quarter length shot of two white boys, one with a 'Woody Woodpecker' tee shirt Mount size 220mm x 300mm Extent: 1 Gelatin-Silver Print 172mm x 250mm	1979
MS 2478/A/1/2/7	<u>No title</u> Three quarter length shot of young Asian boy wearing shirt and Sikh patka. Mount size 228mm x 302mm Extent: 1 Gelatin-Silver Print 175mm x 254mm	1979
MS 2478/A/1/2/8	<u>No title</u> Mounted print showing three quarter length shot of young Asian girl wearing jumper and checked coat, named as Gurbaksh in associated papers described at MS 2478/A/1/12 Condition: Fair. Extent: 1 Gelatin-Silver Print 180mm x 263mm	1979
MS 2478/A/1/2/9	<u>Tony</u> Three quarter length shot of white man with tattoos. The title has been written in pencil on the mount, by Derek Bishton Mount size 223mm x 303mm Extent: 1 Gelatin-Silver Print 150mm x 225mm	1979
MS 2478/A/1/2/10	<u>No title</u> Three quarter length shot of older white man with shopping bag, smoking cigarette, named as George in associated papers described at MS 2478/A/1/12 Mount size 219mm x 300mm Extent: 1 Gelatin-Silver Print 186mm x 255mm	1979
MS 2478/A/1/2/11	<u>S. Hanlal</u> Asian man with glasses and moustache Mount size 223mm x 276mm Extent: 1 Gelatin-Silver Print 160mm x 240mm	1979
MS 2478/A/1/3	<u>'Vintage press prints'</u> Prints likely to have been used for possible publication in 'Vintage' exhibition of photographs from the Handsworth Self Portrait project. Extent: 11 Photographs	1979-1980
MS 2478/A/1/3/1	<u>No title</u> Three quarter length shot of Asian man with his back to the camera, wearing jacket with West Bromwich Albion FC slogan on reverse Extent: 1 Gelatin-Silver Print 203mm x 254mm	1979-1980
MS 2478/A/1/3/2	<u>No title</u> Three quarter length shot of Asian man with his back to the camera, wearing jacket with West Bromwich Albion FC slogan on reverse; another version of MS 2478/A/1/3/1 Extent: 1 Gelatin-Silver Print 203mm x 254mm	1979-1980
MS 2478/A/1/3/3	<u>No title</u> Three quarter length shot of young Asian girl wearing jumper and checked coat, named as Gurbaksh in associated papers described at MS 2478/A/1/12; another version of MS 2478/A/1/2/8 Extent: 1 Gelatin-Silver Print 202mm x 254mm	1979-1980
MS 2478/A/1/3/4	<u>No title</u> Three quarter length shot of young Asian girl wearing jumper and checked coat, named as Gurbaksh in associated papers described at MS 2478/A/1/12; another version of MS 2478/A/1/2/8 and MS 2478/A/1/3/3 Extent: 1 Gelatin-Silver Print 202mm x 254mm	1979-1980
MS 2478/A/1/3/5	<u>No title</u> Full length shot of white woman wearing jeans with white man wearing jeans and denim jacket Extent: 1 Gelatin-Silver Print 202mm x 254mm	1979-1980

MS 2478/A/1/3/6	<u>No title</u> Three quarter length shot of older white man with shopping bag, smoking cigarette, named as George in associated papers described at MS 2478/A/1/12; another version of MS 2478/A/1/2/10 Extent: 1 Gelatin-Silver Print 202mm x 255mm	1979-1980
MS 2478/A/1/3/7	<u>No title</u> Three quarter length shot of older Asian woman wearing glasses and headscarf Extent: 1 Gelatin-Silver Print 203mm x 253mm	1979-1980
MS 2478/A/1/3/8	<u>No title</u> Three quarter length shot of older Asian woman holding a cloth under her arm; another version of one of the prints described at MS 2478/A/1/1/1 Extent: 1 Gelatin-Silver Print 202mm x 254mm	1979-1980
MS 2478/A/1/3/9	<u>No title</u> Three quarter length shot of white woman wearing belted coat Extent: 1 Gelatin-Silver Print 203mm x 254mm	1979-1980
MS 2478/A/1/3/10	<u>No title</u> Three quarter length shot of Asian woman wearing belted coat, with Asian man wearing pinstripe jacket Extent: 1 Gelatin-Silver Print 202mm x 254mm	1979-1980
MS 2478/A/1/3/11	<u>No title</u> Three quarter length shot of young black woman wearing corduroy trousers, with cigarette behind her ear Extent: 1 Gelatin-Silver Print 202mm x 254mm	1979-1980
MS 2478/A/1/4	<u>'Rejects and seconds'</u> Prints likely to have been processed during the original Handsworth Self Portrait project and not used for exhibition purposes Extent: 16 Photographs	n.d. [1979]
MS 2478/A/1/4/1	<u>No title</u> Full length shot of white woman wearing dress and jacket kissing white man wearing open neck shirt and plimsolls Extent: 1 Gelatin-Silver Print 239mm x 302mm	n.d. [1979]
MS 2478/A/1/4/2	<u>No title</u> Full length shot of white woman wearing dress and jacket kissing white man wearing open neck shirt and plimsolls; another version of MS 2478/A/1/4/1 Extent: 1 Gelatin-Silver Print 239mm x 302mm	n.d. [1979]
MS 2478/A/1/4/3	<u>No title</u> Full length shot of white woman wearing dress and jacket kissing white man wearing open neck shirt and plimsolls; another version of MS 2478/A/1/4/1 and MS 2478/A/1/4/2 Extent: 1 Gelatin-Silver Print 239mm x 302mm	n.d. [1979]
MS 2478/A/1/4/4	<u>Tony</u> Three quarter length shot of white man with tattoos; another version of MS 2478/A/1/2/9 Extent: 1 Gelatin-Silver Print 239mm x 307mm	n.d. [1979]
MS 2478/A/1/4/5	<u>Tony</u> Three quarter length shot of white man with tattoos; another version of MS 2478/A/1/2/9 and MS 2478/A/1/4/4 Extent: 1 Gelatin-Silver Print 239mm x 307mm	n.d. [1979]
MS 2478/A/1/4/6	<u>No title</u> Head and shoulders shot of Asian girl wearing striped shirt and jumper Extent: 1 Gelatin-Silver Print 240mm x 303mm	n.d. [1979]
MS 2478/A/1/4/7	<u>No title</u> Full length shot of white girl wearing plimsolls and holding baby wearing coat with furry hood. The print has been marked up with red pencil, possibly for use in a publication. Extent: 1 Gelatin-Silver Print 238mm x 307mm	n.d. [1979]
MS 2478/A/1/4/8	<u>No title</u> Three quarter length shot of Asian boy in white shirt, named as Raajesh in associated	n.d. [1979]

papers described at MS 2478/A/1/12  
Extent: 1 Gelatin-Silver Print 240mm x 304mm

MS 2478/A/1/4/9	<u>No title</u> Full length shot of Asian woman wearing sari patterned with leaf print Extent: 1 Gelatin-Silver Print 239mm x 306mm	n.d. [1979]
MS 2478/A/1/4/10	<u>No title</u> Head and shoulders shot of older Asian man wearing checked jacket; another version of one of the prints described at MS 2478/A/1/1/3 Extent: 1 Gelatin-Silver Print 239mm x 306mm	n.d.
MS 2478/A/1/4/11	<u>No title</u> Full length shot of black woman carrying shopping bag Extent: 1 Gelatin-Silver Print 239mm x 306mm	n.d. [1979]
MS 2478/A/1/4/12	<u>No title</u> Three quarter length shot of young Asian girl wearing jumper and checked coat, named as Gurbaksh in associated papers described at MS 2478/A/1/12; another version of MS 2478/A/1/2/8, MS 2478/A/1/3/3 and MS 2478/A/1/3/4 Condition: Fair. Extent: 1 Gelatin-Silver Print 239mm x 306mm	n.d. [1979]
MS 2478/A/1/4/13	<u>No title</u> Full length shot of black man wearing checked cap Extent: 1 Gelatin-Silver Print 239mm x 306mm	n.d. [1979]
MS 2478/A/1/4/14	<u>No title</u> Head and shoulders shot of Asian man with white hair Extent: 1 Gelatin-Silver Print 239mm x 306mm	n.d. [1979]
MS 2478/A/1/4/15	<u>No title</u> Full length shot of young Asian woman holding baby Extent: 1 Gelatin-Silver Print 239mm x 306mm	n.d. [1979]
MS 2478/A/1/4/16	<u>No title</u> Three quarter length shot of young black woman in a velvet jacket, holding a cigarette; another version of MS 2478/A/1/2/2 Extent: 1 Gelatin-Silver Print 239mm x 306mm	n.d. [1979]
MS 2478/A/1/5	' <u>Uncollected pix</u> ' Unclaimed prints which had been processed as part of the project, so that everyone who took their photograph could take home their own free print. Extent: 6 Photographs	1979
MS 2478/A/1/5/1	<u>No title</u> Full length shot of white woman wearing dress and jacket kissing white man wearing open neck shirt and plimsolls; another version of MS 2478/A/1/4/1, MS 2478/A/1/4/2, MS 2478/A/1/4/3 Extent: 1 Gelatin-Silver Print 147mm x 209mm	1979
MS 2478/A/1/5/2	<u>No title</u> Three quarter length shot of young black woman in a velvet jacket, holding a cigarette; another version of MS 2478/A/1/2/2 and MS 2478/A/1/4/16 Extent: 1 Gelatin-Silver Print 149mm x 209mm	1979
MS 2478/A/1/5/3	<u>No title</u> Three quarter length shot of Asian boy wearing ribbed jumper with shoulder patches and Sikh patka Extent: 1 Gelatin-Silver Print 149mm x 209mm	1979
MS 2478/A/1/5/4	<u>No title</u> Full length shot of four black girls with baby girl in a pushchair Extent: 1 Gelatin-Silver Print 149mm x 209mm	1979
MS 2478/A/1/5/5	<u>No title</u> Three quarter length shot of white woman with two small children	1979

	Extent: 1 Gelatin-Silver Print 149mm x 209mm	
MS 2478/A/1/5/6	<u>No title</u> Three quarter length shot of Asian boy wearing zip-up cardigan, with Sikh patka Extent: 1 Gelatin-Silver Print 149mm x 209mm	1979
MS 2478/A/1/6	<u>Reproduction prints</u> The reverse of these prints carry stickers stating that the photographs are part of the Handsworth Self Portrait project, and are for reproduction only. The stickers also contain contact details for Derek Bishton, John Reardon and Brian Homer at Grove Lane Extent: 8 Photographs	n.d. [1979-1980]
MS 2478/A/1/6/1	<u>No title</u> Full length shot of young Asian woman wearing salwar kameez and cardigan Extent: 1 Gelatin-Silver Print 202mm x 253mm	n.d. [1979-1980]
MS 2478/A/1/6/2	<u>No title</u> Full length shot of young Asian woman wearing salwar kameez and cardigan; another version of MS 2478/A/1/6/1 Extent: 1 Gelatin-Silver Print 202mm x 253mm	n.d. [1979-1980]
MS 2478/A/1/6/3	<u>Tony</u> Three quarter length shot of white man with tattoos; another version of MS 2478/A/1/2/9, MS 2478/A/1/4/4 and MS 2478/A/1/4/5 Extent: 1 Gelatin-Silver Print 203mm x 253mm	n.d. [1979-1980]
MS 2478/A/1/6/4	<u>Tony</u> Three quarter length shot of white man with tattoos; another version of MS 2478/A/1/2/9, MS 2478/A/1/4/4, MS 2478/A/1/4/5, MS 2478/A/1/6/4 Extent: 1 Gelatin-Silver Print 202mm x 253mm	n.d. [1979-1980]
MS 2478/A/1/6/5	<u>Tony</u> Three quarter length shot of white man with tattoos; another version of MS 2478/A/1/2/9, MS 2478/A/1/4/4, MS 2478/A/1/4/5, MS 2478/A/1/6/3, MS 2478/A/1/6/4 Extent: 1 Gelatin-Silver Print 202mm x 253mm	n.d. [1979-1980]
MS 2478/A/1/6/6	<u>George and Patrick</u> Three quarter length shot of two black boys wearing woolly hats, one holding a skateboard; another version of MS 2478/A/1/2/3 Extent: 1 Gelatin-Silver Print 202mm x 253mm	n.d. [1979-1980]
MS 2478/A/1/6/7	<u>George and Patrick</u> Three quarter length shot of two black boys wearing woolly hats, one holding a skateboard; another version of MS 2478/A/1/2/3 and MS 2478/A/1/6/6. In addition to the sticker indicating that the print has been made for reproduction purposes, there is an additional sticker on the reverse of the photograph, printed with Derek Bishton's details, on which he has written "two black youngsters, Handsworth" Extent: 1 Gelatin-Silver Print 201mm x 253mm	n.d. [1979-1980]
MS 2478/A/1/6/8	<u>George and Patrick</u> Three quarter length shot of two black boys wearing woolly hats, one holding a skateboard; another version of MS 2478/A/1/2/3, MS 2478/A/1/6/6 and MS 2478/A/1/6/7 Extent: 1 Gelatin-Silver Print 202mm x 253mm	n.d. [1979-1980]
MS 2478/A/1/7	<u>Other prints, processed for unidentified purposes</u>  Extent: 9 Photographs	n.d. [1979-1980]
MS 2478/A/1/7/1	<u>No title</u> Full length shot of white woman wearing dress and jacket kissing white man wearing open neck shirt and plimsolls; another version of MS 2478/A/1/4/1, MS 2478/A/1/4/2, MS 2478/A/1/4/3 and MS 2478/A/1/5/1 Extent: 1 Gelatin-Silver Print 210mm x 297mm	n.d. [1979-1980]
MS 2478/A/1/7/2	<u>No title</u> Three quarter length shot of older white man with shopping bag, smoking cigarette, named as George in associated papers described at MS 2478/A/1/12; another version of MS 2478/A/1/2/10 and MS 2478/A/ 1/3/6	n.d. [1979-1980]

	Extent: 1 Gelatin-Silver Print 202mm x 254mm	
MS 2478/A/1/7/3	<u>No title</u> Full length shot of Asian woman wearing sari patterned with leaf print; another version of MS 2478/A/1/4/9 Extent: 1 Gelatin-Silver Print 188mm x 241mm	n.d. [1979-1980]
MS 2478/A/1/7/4	<u>No title</u> Full length shot of Asian woman wearing sari patterned with leaf print; another version of MS 2478/A/1/4/9 and MS 2478/A/1/7/3. A square from the bottom left hand corner of this photograph has been cut off. Extent: 1 Gelatin-Silver Print 202mm x 253mm	n.d. [1979-1980]
MS 2478/A/1/7/5	<u>Tony</u> Three quarter length shot of white man with tattoos; another version of MS 2478/A/1/2/9, MS 2478/A/1/4/4, MS 2478/A/1/4/5, MS 2478/A/6/3, MS 2478/A/1/6/4 and MS 2478/A/1/6/5 Extent: 1 Gelatin-Silver Print 180mm x 253mm	n.d. [1979-1980]
MS 2478/A/1/7/6	<u>No title</u> Three quarter length shot of older Asian man wearing cardigan and turban; another version of one of the prints described at MS 2478/A/1/1/2. This man is named in associated papers described at MS 2478/A/1/12 as P.S.Najan Extent: 1 Gelatin-Silver Print 201mm x 254mm	n.d. [1979-1980]
MS 2478/A/1/7/7	<u>No title</u> Three quarter length shot of young Asian girl wearing jumper and checked coat, named as Gurbaksh in associated papers described at MS 2478/A/1/12; another version of MS 2478/A/1/2/8, MS 2478/A/1/3/3, MS 2478/A/1/3/4, MS 2478/A/1/4/12 Extent: 1 Gelatin-Silver Print 193mm x 271mm	n.d. [1979-1980]
MS 2478/A/1/7/8	<u>No title</u> Three quarter length shot of young Asian boy wearing shirt and Sikh patka; another version of MS 2478/A/1/2/7 Extent: 1 Gelatin-Silver Print 163mm x 248mm	n.d. [1979-1980]
MS 2478/A/1/7/9	<u>No title</u> Three quarter length shot of young Asian boy wearing shirt and Sikh patka; another version of MS 2478/A/1/2/7 and MS 2478/A/1/7/8 Extent: 1 Gelatin-Silver Print 180mm x 258mm	n.d. [1979-1980]
MS 2478/A/1/8	<u>Informal photographs taken behind the scenes</u> Photographs likely to have been taken to chart the progress of the Handsworth Self Portrait project. Titles are taken from captions written on the reverse of the prints by Derek Bishton. Some of these photographs were used in the article on Handsworth Self Portrait, published in Ten.8 issue 4 in 1980. Extent: 6 Photographs	1979
MS 2478/A/1/8/1	<u>'Derek Bishton checking position of camera after loading new film during Handsworth Self Portrait, photo paper backdrops hide front room of 81 Grove Lane'</u> Derek Bishton standing in front of the camera. Two young Asian women wearing salwar kameez are waiting to take their self portrait. Extent: 1 Gelatin-Silver Print 239mm x 309mm	1979
MS 2478/A/1/8/2	<u>'John with people collecting pix'</u> Title is written on the reverse of the print, which shows John Reardon outside 81 Grove Lane, surrounded by black and white adults and children, some of whom are holding self portrait photographs. Extent: 1 Gelatin-Silver Print 239mm 305mm	1979
MS 2478/A/1/8/3	<u>'Derek behind desk'</u> Derek Bishton in the office at 81 Grove Lane, surrounded by black and white children; wall covered with prints from Handsworth Self Portrait, awaiting collection; two black boys looking at these prints on the wall Extent: 1 Gelatin-Silver Print 202mm x 254mm	1979
MS 2478/A/1/8/4	<u>'Board where pix pinned for collection'</u> Young Asian boy standing in front of board where prints from Handsworth Self Portrait are pinned, awaiting collection by the people depicted. Extent: 1 Gelatin-Silver Print 207mm x 263mm	1979

MS 2478/A/1/8/5	<p><u>No title</u>  Young white boy holding a print of himself, taken during Handsworth Self Portrait. This boy is named as Eddie in associated material described at MS 2478/A/1/12.  Extent: 1 Gelatin-Silver Print 163mm x 246mm</p>	1979
MS 2478/A/1/8/6	<p><u>'Brian v.tired'</u>  Brian Homer seated on chair in front of the desk at 81 Grove Lane; the chair is balanced on two legs, and is tilting to the side.  Extent: 1 Gelatin-Silver Print 203mm x 253mm</p>	1979
MS 2478/A/1/9	<p><u>Exhibition posters</u>  Two copies of poster for the Handsworth Self Portrait exhibition held at Holt Street Gallery, Holt Street, Birmingham, 22 January to 8 February 1980. The poster features a photograph from the Handsworth Self Portrait project, of a young black boy wearing a parka with the hood pulled up (see MS 2478/A/1/2/1). One poster is mounted on cardboard; the other is printed on paper. The poster acknowledges the financial assistance of West Midlands Arts.  Condition: Fair.  Extent: 1 File</p>	n.d. [1980]
MS 2478/A/1/10	<p><u>Photo project notebook</u>  A5 hardback notebook labelled 'Photo Project', first used to record information about the people who were involved in the Handsworth Self Portrait project. Written from the front of the volume is a partial index giving reference codes for photographic prints, and the names of individuals who took their own photographs, where these have been identified. Many people remain anonymous.  Written from the back of the volume are lists of addresses, followed by a list of photographs to print, together with reference codes. These pages also contain expenses lists for Derek Bishton, John Reardon and Brian Homer, as well as expenses lists for Sidelines agency, and for Pressgang, Sidelines own imprint, which published material designed and produced by the agency.</p> <p>The notebook was obviously re-used later, and the middle pages contain a draft text written in Bishton's handwriting. This consists of the basic story outline for a proposed film entitled 'Sound System', which would present sound system music, placed in a wider context of African Caribbean Rastafarian culture. The focus was to be on the Jungleman sound system from Handsworth, and the text contains a description of the music, background and development of Jungleman, and a proposal form for John Reardon to make a twenty minute video. This proposal was probably written during the early 1980s.  Extent: 1 Volume</p>	1979-c.1983
MS 2478/A/1/11	<p><u>'Exhibitions, promotion, reviews'</u>  Material largely consists of correspondence and handwritten notes relating to the Handsworth Self Portrait exhibition which was held at various venues in Birmingham and also toured the South Yorkshire Photography Project gallery in Sheffield, Bury Metro Arts Association, and Spectro Arts Workshop Ltd in Newcastle. Most of the exhibitions discussed in this correspondence were held in 1980, but there are also letters relating to arrangements for the exhibition to be held at venues in Birmingham and at Birkley and Fartown Community Centre in Huddersfield, and Community Arts Assembly in Lancashire in 1982.</p> <p>Correspondence mainly comprises letters between Derek Bishton and John Reardon and representatives of art galleries and organisations interested in hosting the Handsworth Self Portrait exhibition at their venues, but also includes a press release issued by the Ikon Gallery, John Bright Street, Birmingham, when the exhibition was held at that venue in 1980. In addition, there is a gallery plan for an unidentified venue, and typescript and handwritten notes containing information about the photographs included in the exhibition, dates for the exhibition to be shown during the first few months of 1980 and contact details for the galleries which were showing the exhibition.</p> <p>The file also contains copies of national and local publications which contain articles about the Handsworth Self Portrait project and exhibition, dating from 1980 and 1982. These comprise: copy of 'The Sunday Times' magazine, 21 September 1980 containing article by Derek Bishton about the project, and reproductions of some of the Handsworth Self Portrait photographs; copy of 'Midland Group' arts centre newsletter, October 1980, containing news item about the Handsworth Self Portrait exhibition, to be shown at the Midland Group gallery in Nottingham; pages from unidentified local newsletter for the</p>	1979-1982

Moseley area of Birmingham, probably dating from 1980, including an article about the Handsworth Self Portrait exhibition to be held at the Holt Street; copy of the weekly 'Bulletin' of the University of Birmingham, October 1982, containing an article about the Handsworth Self Portrait exhibition on display at the Extramural Department at Winterbourne, Edgbaston.  
Extent: 1 File

MS 2478/A/1/12

Draft writings and associated publicity material  
Papers comprise:

1979-1980

/1: typescript draft, with handwritten additions and amendments, of an article written by Derek Bishton for issue 4 of Ten.8 magazine, published in 1980;

/2: photocopied pages from Ten.8 issue 4, consisting of a montage of some of the photographs taken during Handsworth Self Portrait;

/3: photocopied pages from an introduction to Handsworth Self Portrait exhibition dated 1979, probably intended to be displayed on an exhibition board together with the photographs

/4: large sheet of paper on which 25mm x 38mm reproductions of some of the photographs taken for Handsworth Self Portrait have been glued, probably produced to help Bishton, Reardon and Homer decide the layout of the exhibition. Where the names of the people in the photographs are known, they have been written below each photograph in Bishton's handwriting.

/5: scraps of paper containing notes written by Derek Bishton, originally stored with Handsworth Self Portrait photographic prints, and intended to identify different sets of prints. These were stored separately from the photographs they were meant to describe, and so the connection has now been lost.

/6: draft notes and list of reference codes made by Derek Bishton, on which some of the people who took their own photographs for Handsworth Self Portrait have written their names, to enable Bishton, Homer and Reardon to identify them.

Extent: 1 File

MS 2478/A/1/13

'Photo project grant applications, letters etc'

1979-c.1983

Papers largely consist of correspondence relating to grant applications made by Derek Bishton, John Reardon and Brian Homer to West Midlands Arts in 1980 for funding to cover the expenses of materials for photographic sessions for Handsworth Self Portrait, and costs relating to touring the exhibition, including the hire of frames. There are also authorisation forms issued by West Midlands Arts giving details of bursaries and grants the organisation awarded to the Photo Project, and receipts and handwritten expenses lists relating to the costs of frames, film and processing paper and associated stationery costs.

The file also contains an undated draft application, handwritten by Derek Bishton, partly in shorthand, for funding, presumably from West Midlands Arts, to enable himself and John Reardon to continue their work in Handsworth, documenting the lives of residents, youth groups and community organisations there. This work built on both the commissioned work they had undertaken with Sidelines agency, and the independent photography work they carried out as individuals. It is likely that this application was made to fund the project that later became the Home Front project, resulting in a photographic exhibition and a book, published in 1984, so the application may date from around 1983. MS 2478/A/1/14 contains papers relating to grant applications for this project.

Much of this material contains information about the development and activities of the Sidelines agency, and about the interests of Bishton, Reardon and Homer.

Extent: 1 File

MS 2478/A/1/14

'Handsworth photo project applications, finance, receipts'

1983-1984

Grant applications and supporting reports; associated correspondence; expenses documentation and receipts relating to Derek Bishton and John Reardon's attempts to get funding from West Midlands Arts for the continuation of their documentary photography project in Handsworth, known as 'Handsworth Photo Project', after the success of Handsworth Self Portrait. This material includes copies of a typescript report written by Derek Bishton and John Reardon which sets out the background to the Photo Project, contains information about the funding awarded to the project in 1980, following

the success of Handsworth Self Portrait, and lists some of the organisations and groups for which Bishton, Reardon and Homer had designed and produced publications for, through the Sidelines agency. A draft version of this report is contained in the file described at MS 2478/A/1/13  
Extent: 1 File

MS 2478/A/1/15	<p><u>'Photo projects invoices out'</u> Papers largely consist of copies of invoices from Handsworth photo project to venues that had mounted the Handsworth Self Portrait exhibition in 1980, including Handsworth Hall at the University of Aston, Birmingham; Holt Street Gallery, Centre for the Arts, Aston University; and Ikon Gallery, John Bright Street, Birmingham.</p> <p>The file also includes handwritten accounts on paper printed with Derek Bishton's logo, presumably dating from the period after the Sidelines agency disbanded, and a letter to Handsworth Photo Project from the finance officer of Midland Group, Nottingham, requesting a balance statement to assist their auditors in assessing any outstanding debts to the Photo Project, 1984. Extent: 1 file</p>	1980-1984
MS 2478/A/1/16	<p><u>Material relating to other self portrait projects</u> Papers comprise:</p> <p>/1: letter from Carolyn Murray to Rhonda Wilson enclosing a copy of a typescript article written for 'Square Peg' on a proposed self-portrait project for the lesbian and gay community, possibly to take place as part of Pride celebrations 1991. The article makes reference to the Handsworth Self Portrait and the intention is for this project to be similar. Rhonda Wilson has written a note to Derek Bishton at the top of the typescript, suggesting that he would be interested in the article.</p> <p>/2: letter from Erna and Victor Hasselblad Foundation in Gothenburg, Sweden, presumably to Ten.8 magazine, giving details of recent photography grants awarded, with brief explanation of what each photographic project involved. "in case you publish a notice about our grants, we should appreciate to receive a copy", possibly sent for inclusion in Ten.8</p> <p>/3: 202mm x 254mm gelatin silver print showing Asian man with a moustache and older white man taken by Sidelines for the 1980 Westminster Endeavour for Learning and Development (WELD) Annual Report</p> <p>/4: 202mm x 253mm gelatin silver print showing man in leather jacket and headscarf taking his own photograph, standing in front of group of people. The self portrait was taken at the picket line in Kellingley, Yorkshire and featured in the exhibition 'A Matter of Principle' by Knottingley Editorial group and Jubilee Community Arts. This photograph was also part of the "Three Coal Faces" exhibition at Triangle Photography Gallery, Triangle Media and Performance Centre, Aston Triangle, Birmingham. See also MS 2478/A/9 and MS 2478/A/12/1/1 for further prints from this project. Extent: 1 File</p>	1991
MS 2478/A/1/17	<p><u>'Birmingham City Council print sales'</u> Correspondence, faxes, contracts and invoices relating to the sale of prints by Ten.8 directors to a Birmingham City Council consortium consisting of representatives from Birmingham Museum and Art Gallery and Birmingham Central Library. The prints that were sold consisted of Handsworth Self Portrait; Home Front; and related prints of Handsworth by Derek Bishton. The file also includes lists of prints by Nick Hedges and Brian Griffin held by Ten.8 magazine.</p> <p>Access: Partially closed This file is subject to restricted access until 2074 because it contains sensitive information of a commercial nature Extent: 1 File</p>	1993
MS 2478/A/2	<p><u>West Midlands Arts Photographic Collection prints</u> Miscellaneous prints by several photographers, including Judy Harrison, Richard Madden, Geoffrey Holt, Paddy Shanahan and Jeremy Waring, dating from the late 1970s. These prints at one time formed part of the West Midlands Arts Photographic Collection, and were given to Ten.8 Touring in 1987/1988 for touring exhibitions around the West Midlands region Extent: 23 Photographs</p>	1970s

MS 2478/A/2/1	<p><u>No title</u>  Creator of material: Mary Cooper.  Wall covered with peeling wallpaper exposing floral wallpaper beneath. A shelf is mounted on the wall. On the shelf are several items of Christian iconography, including statues of the virgin Mary, and portraits of Jesus.  Mount size 407mm x 509mm  Extent: 1 169mm x 251mm</p>	n.d. [1970s]
MS 2478/A/2/2	<p><u>No title</u>  Creator of material: Peter Harrup.  Young black man wearing striped shirt and v-neck jumper standing in front of a wall. Young white woman wearing a large jumper is leaning against the wall.  Mount size 409mm x 508mm  Extent: 1 Gelatin-Silver Print 304mm x 406mm</p>	n.d. [1970s]
MS 2478/A/2/3	<p><u>No title</u>  Creator of material: Peter Harrup.  Black man standing on a platform, speaking at a lectern. A black woman wearing a hat is sitting on a chair beneath the platform. The photograph was possibly taken at a Pentecostal church in Handsworth  Mount size 409mm x 508mm  Extent: 1 Gelatin-Silver Print 306mm x 387mm</p>	n.d. [1970s]
MS 2478/A/2/4	<p><u>No title</u>  Creator of material: Peter Harrup.  Two Asian men wearing suit jackets and Sikh turbans. One man is in profile, and is adjusting a figure covered in a decorated covering.  Mount size 407mm x 508mm  Extent: 1 Gelatin-Silver Print 305mm x 408mm</p>	n.d. [1970s]
MS 2478/A/2/5	<p><u>No title</u>  Creator of material:  Judy Harrison. Photograph taken outside during winter. There is snow on the ground and on the branches of trees. The photograph shows a white man wearing wellington boots and old clothing, holding a bucket. He is standing outside in front of a stone wall. There is also a cow in the photograph.  Mount size 408mm x 508mm  Extent: 1 Gelatin-Silver Print 198mm x 279mm</p>	n.d. [1970s]
MS 2478/A/2/6	<p><u>No title</u>  Creator of material: Judy Harrison.  Photograph of room interior, with two white women wearing aprons and overalls seating in front of kitchen range.  Mount size 408mm x 508mm  Extent: 1 Gelatin-Silver Print 239mm x 304mm</p>	n.d. [1970s]
MS 2478/A/2/7	<p><u>'Jacob aged 11'</u>  Creator of material: Geoffrey W. Holt.  Portrait of white boy wearing jeans with knee patches, standing in a garden in front of trees and shrubbery.  Mount size 406mm x 509mm  Extent: 1 Gelatin-Silver Print 240mm x 303mm</p>	n.d [1970s]
MS 2478/A/2/8	<p><u>'Jackie aged 11'</u>  Creator of material: Geoffrey W. Holt.  Portrait of white girl wearing a cardigan standing in front of a gas fire.  Mount size 406mm x 509mm  Extent: 1 Gelatin-Silver Print 240mm x 302mm</p>	n.d [1970s]
MS 2478/A/2/9	<p><u>'Julie aged 10'</u>  Creator of material: Geoffrey W. Holt.  Portrait of white girl sitting on the arm of a sofa.  Mount size 406mm x 509mm  Extent: 1 Gelatin-Silver Print 240mm x 303mm</p>	n.d [1970s]
MS 2478/A/2/10	<p><u>'Looking at Blaenau'</u>  Creator of material: Martin C.Hooper.  Aerial view of landscape, railway tracks, housing, and industrial buildings</p>	October 1978

	Mount size 406mm x 508mm Condition: Fair. Extent: 1 Gelatin-silver print 270mm x 312mm	
MS 2478/A/2/11	<u>'Floating Image'</u> Creator of material: Martin C. Hooper. Photograph shows three white women dressed in bird costumes, and four white girls and a white boy wearing t-shirts with 'Debenhams' printed on them. This photograph was taken at Bristol International Wine Fair Procession Mount size 406mm x 507mm Extent: 1 Gelatin-silver print 290mm x 332mm	August 1978
MS 2478/A/2/12	<u>Bath</u> Creator of material: Paul David Lewis. Carved statue of a man wearing a top hat and carrying a walking stick, with a dog. The statue stands in a dark room containing a number of wooden chairs. Mount size 404mm x 504mm Extent: 1 Gelatin-Silver Print 254mm x 312mm	1977
MS 2478/A/2/13	<u>'Bathers'</u> Creator of material: Richard Madden. Close-up shot of white man swimming in a swimming pool lined with white tiles Mount size 400mm x 508mm Condition: Fair. Extent: 1 Gelatin-silver print 206mm x 292mm	n.d. [1970s]
MS 2478/A/2/14	<u>'Bathers'</u> Creator of material: Richard Madden. Close-up shot of white woman swimming underwater in swimming pool lined with white tiles Mount size 399mm x 508mm Condition: Fair. Extent: 1 Gelatin-silver print 209mm x 296mm	n.d. [1970s]
MS 2478/A/2/15	<u>'The Burren, County Clare, Ireland'</u> Creator of material: Ivan Osborne. Landscape of limestone with trees and hills in the background. Mount size 405mm x 505mm Extent: 1 Gelatin-silver print 165mm x 232mm	August 1977
MS 2478/A/2/16	<u>'Slate Waste, near Bethesda, North Wales'</u> Creator of material: Ivan Osborne. Landscape of slate, with an area of grass in the centre of the photograph. Mount size 404mm x 506mm Extent: 1 Gelatin-silver print 168mm x 258mm	1975
MS 2478/A/2/17	<u>'Council Estate, Solihull'</u> Creator of material: Paul Richmond. Photograph shows pathways, fences and housing. A tree is in the foreground. There is a light covering of snow on the ground. Mount size 408mm x 510mm Extent: 1 Gelatin-Silver Print 316mm x 423mm	January 1979
MS 2478/A/2/18	<u>'Man sat in his bedroom, Stourbridge'</u> Creator of material: Paddy Shanahan. Portrait of white man with a beard, wearing a suit. He is seated on a chair, next to a bed. On the other side of the chair is a table, on which are a mirror, two pot plants and a carafe and glass of water. A caption on the reverse of the photograph indicates that the print is a portrait of Paul Lewis, one of the founder members of Ten.8 photographic collective. The photograph has been numbered; this number is given in the alternative reference number field Mount size 406mm x 507mm Extent: 1 Gelatin-Silver Print 366mm x 450mm	1979
MS 2478/A/2/19	<u>'A woman wearing black, Stourbridge'</u> Creator of material: Paddy Shanahan. Portrait of a white woman wearing a black sleeveless top and split skirt and fishnet tights. She is standing next to the doorway of a room. The photograph has been numbered; this number is given in the alternative reference number field Mount size 406mm x 508mm Extent: 1 Gelatin-Silver Print 365mm x 449mm	1979
MS 2478/A/2/20	<u>'Woman in a kaftan dress'</u> Creator of material: Paddy Shanahan.	1979

Portrait of a white woman wearing a kaftan dress, standing by a living room fire. A television and a display cabinet with photographs on the top can be seen in the background. The photograph has been numbered; this number is given in the alternative reference number field

Mount size 407mm x 508mm

Extent: 1 item Gelatin-Silver Print 365mm x 449mm

- MS 2478/A/2/21 'Young man sat at home one evening' 1979  
Creator of material: Paddy Shanahan  
Portrait of a white man holding a glass, sitting in an armchair positioned in the middle of a room.  
Mount size 407mm x 508mm  
Extent: 1 Gelatin-Silver Print 264mm x 450mm
- MS 2478/A/2/22 'Housewife', Telford April 1977 1977  
Creator of material: Jeremy Waring.  
Portrait of white woman wearing dress and patterned cardigan, standing in the front doorway of a house.  
Mount size 406mm x 509mm  
Extent: 1 Gelatin-Silver Print 230mm x 345mm
- MS 2478/A/2/23 'Housewife' Telford July 1978 1978  
Creator of material: Jeremy Waring.  
Portrait of white woman wearing dress and cardigan, with bare feet, standing in the doorway of a house.  
Mount size 406mm x 508mm  
Extent: 1 Gelatin-Silver Print 253mm x 345mm
- MS 2478/A/3 'I'm a Believer: Religion in the West Midlands' 1976-1977

Creator of material: Nick Hedges.

These photographs were originally commissioned by Wolverhampton Interfaith Group and exhibited at Wolverhampton Art Gallery in October 1976. The original exhibition was the work of two photographers; Nick Hedges and David Richardson, who was a student at Wolverhampton Polytechnic. Nick Hedges later selected some of his own favourite photographs for an exhibition which was used by West Midlands Arts, and subsequently donated to Ten.8 Touring. A laminated version of the show was also produced for the Wolverhampton Interfaith Group.

Source: information provided by West Midlands Arts 1992, now in MS 2478 deposit file held in the Photographic department at Birmingham Central Library

### Description

Exhibition prints depicting some of the faith-based activities of different religious groups in the Wolverhampton area in the mid 1970s

Two school textbooks, 'Believers: worship in a multi-faith community', published in 1981, and 'Milestones: rites of passage in a multi-faith community', published in 1984, written by Celia Collinson and Campbell Miller, were illustrated using photographs from this exhibition. 'Milestones' also included photographs by John Twinnings, Juliette Soester and Jan Siegeda.

Related material: Incomplete set of 35mm transparencies of the first twenty eight prints from this project held in the deposit file for MS 2478, at Birmingham City Archives

See also MS 2399: Photographs by Nick Hedges. All prints are mounted

Extent: 36 Photographs

- MS 2478/A/3/1 Organist; Baptist Church, Wolverhampton 1976  
Creator of material: Nick Hedges.  
Exhibition print showing white man playing the organ. Two white boys sitting on chairs to the right of the organ.  
Extent: 1 Gelatin-Silver Print 270mm x 390mm
- MS 2478/A/3/2 Adult Baptism; Baptist Church, Wolverhampton 1976  
Creator of material: Nick Hedges.  
Exhibition print showing white woman standing in pool of water, supported by a white male minister. Spectators standing above the pool.  
Extent: 1 Gelatin-Silver Print 260mm x 390mm

MS 2478/A/3/3	<u>Footsteps after baptism; Baptist Church, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing footprints on carpet in foreground; group of white men and women seated on platform in background, with male standing in front of them, reading from a book. Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/4	<u>Prayer at Mosque; Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing Asian man praying Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/5	<u>Lessons on the Koran; Mosque, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing Asian boys seated in a circle facing Asian male teacher; blackboard with writing in Arabic in background Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/6	<u>Lessons on the Koran; Mosque, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing four Asian boys seated in front of radiator, holding pamphlets printed in Arabic Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/7	<u>Reading from the Koran; Mosque, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing young Asian woman reading from the Koran Extent: 1 Gelatin-Silver Print 270mm x 390mm	1976
MS 2478/A/3/8	<u>Boys Brigade on Whit Sunday march; Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing black and white boys and white men in Boys Brigade uniforms playing drums on a march along a suburban road, with spectators in background Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/9	<u>Sunday School anniversary parade, (Methodist); Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing black, Asian and white children and black and white adults walking along a road, singing from a hymn sheet Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/10	<u>Choir member; New Testament Church of God, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing black woman in foreground and black men in background Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/11	<u>Choir; New Testament Church of God, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing black women in foreground and black men in background, all singing Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/12	<u>Father Joseph preaching; New Testament Church of God, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing black man in clerical dress standing at lectern, with members of the congregation below Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/13	<u>Mother's Day Service; New Testament Church of God, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing black women in congregation Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/14	<u>Testimony; African Methodist Episcopal Church of Zion, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing black woman in foreground, with black man in background Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976

MS 2478/A/3/15	<u>Bible Reading: African Methodist Episcopal Church of Zion, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing black boy in foreground and black women in background Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/16	<u>Congregation: African Methodist Episcopal Church of Zion, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing black man in foreground and black female with baby behind him Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/17	<u>Choir: African Methodist Episcopal Church of Zion, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing two black boys dressed in suits with bow ties Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/18	<u>Shrine at Snow Hill Roman Catholic Church, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing statue depicting Jesus having been taken down from the cross, with his mother, Mary, holding him Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/19	<u>Prayers at Guru Ravidas Sikh Temple, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing Asian man in foreground and Asian women in background Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/20	<u>Deacon at St Peter's Church of England church, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing white man in clerical dress standing beneath statue in church Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/21	<u>Assembly at Civic Centre, Wolverhampton, to welcome Guru Nanak</u> Creator of material: Nick Hedges. Exhibition print showing Asian men and women seated on floor Extent: 1 Gelatin-Silver Print 260mm x 390mm	1977
MS 2478/A/3/22	<u>Officer preaching at Salvation Army citadel, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing white woman standing behind lectern Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/23	<u>Open air service by Salvation Army, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing white man playing cornet, standing with two white women with hymn book Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/24	<u>Collection by Salvation Army, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing white woman standing with collection tin opposite cinema Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/25	<u>Sikh and grandson by St Peter's, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing Asian man holding the hand of Asian boy, walking down the steps from church Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/26	<u>Jewish congregation: Synagogue, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing white man standing in foreground, with two other white men in background Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/27	<u>Garlanding religious leader (Guru Nanak): Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing Asian man being garlanded, with Asian men and children, and white man in clerical dress, standing around Extent: 1 Gelatin-Silver Print 260mm x 390mm	1977

MS 2478/A/3/28	<u>Removing offering from shrine; Guru Ravidas temple, Wolverhampton</u> Creator of material: Nick Hedges. Exhibition print showing Asian woman with wire shopping basket containing bottles of milk and other food items, with Asian boy seated in foreground Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/29	<u>No title</u> Creator of material: Nick Hedges. Exhibition print showing black man in clerical dress, identified as Father Joseph from the title of another print in the collection (MS 2478/A/3/12), holding baby Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/30	<u>No title</u> Creator of material: Nick Hedges. Exhibition print showing white men and women in congregation, with white woman in foreground holding rosary beads, and white man in foreground praying in Roman Catholic church Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/31	<u>No title</u> Creator of material: Nick Hedges. Exhibition print showing Asian men seated on platform, playing musical instruments at Sikh gathering Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/32	<u>No title</u> Creator of material: Nick Hedges. Exhibition print showing Asian men praying at a mosque Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/33	<u>No title</u> Creator of material: Nick Hedges. Exhibition print showing Asian man serving food at social gathering, with Asian children standing by Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/34	<u>No title</u> Creator of material: Nick Hedges. Exhibition print showing Asian women and girls seated in temple Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/35	<u>No title</u> Creator of material: Nick Hedges. Exhibition print showing Asian men wearing turbans standing in group, one of whom is carrying a drum Extent: 1 Gelatin-Silver Print 260mm x 390mm	1976
MS 2478/A/3/36	<u>No title</u> Creator of material: Nick Hedges. Two exhibition prints showing Asian men preparing flower garland Extent: 1 Gelatin-Silver Print 260mm x 390mm	n.d [1976-1977]
MS 2478/A/4	<u>'The Odd Ball'</u>  Creator of material: Roy Peters.  Incomplete set of prints from an exhibition of some of Roy Peters' sports photography, including images of well-known snooker players, rugby players, and several tennis players participating in sporting events. Many of the subjects were at the peak of their careers during the early 1980s, when these photographs were taken. The full exhibition was commissioned by Derek Bishton for the Triangle Photography Gallery when he was director, and the images were later used for Ten.8 Touring.  Related material: See also MS 2214: photographs by Roy Peters, including the majority of the prints from 'The Oddball' exhibition. Extent: 11 Photographs	1981-1985
MS 2478/A/4/1	<u>No title</u> Creator of material: Roy Peters. Close-up portrait of the tennis player Vitas Gerulaitis. This photograph appears to have	1981

been exhibited with a caption that is now stuck to the support board, reading "Vitas Gerulaitis, Wimbledon 1981"  
Mount size 405mm x 508mm  
Extent: 1 Gelatin-silver print 303mm x 402mm

MS 2478/A/4/2	<p><u>No title</u> Creator of material: Roy Peters. Tennis player John McEnroe holding a racquet and tennis ball, during a match. The photograph appears to have been exhibited with a caption that is now stuck to the support board, reading "McEnroe Benson &amp; Hedges, Wembley 1981" Mount size 404mm x 508mm Extent: 1 Gelatin-silver print 303mm x 406mm</p>	1981
MS 2478/A/4/3	<p><u>No title</u> Creator of material: Roy Peters. Tennis player Jimmy Connors playing in a tennis match. The photograph appears to have been exhibited with a caption that is now stuck to the support board, reading "Connors, Wimbledon 1981" Mount size 404mm x 508mm Extent: 1 Gelatin-silver print 304mm x 404mm</p>	1981
MS 2478/A/4/4	<p><u>No title</u> Creator of material: Roy Peters. Tennis player John McEnroe holding a tennis racquet, with an angry expression on his face. This photograph appears to have been exhibited with a caption that is now stuck to the support board, reading "McEnroe going down in 1982 Wimbledon final against Connors" Mount size 403mm x 509mm Extent: 1 Gelatin-silver print 304mm x 403mm</p>	1982
MS 2478/A/4/5	<p><u>No title</u> Creator of material: Roy Peters. Snooker player Steve Davis standing holding his cue, watching snooker player Bill Werbenuik who is playing a shot. This photograph appears to have been exhibited with a caption that is now stuck to the support board, reading "Steve Davis looking over Bill Werbenuik's shot, Derby 1983" Mount size 406mm x 508mm Extent: 1 Gelatin-silver print 304mm x 404mm</p>	1983
MS 2478/A/4/6	<p><u>No title</u> Creator of material: Roy Peters. Three white rugby players, one holding a rugby ball and being tackled by another player, who is falling to the ground. The third player is in the background. This photograph appears to have been exhibited with a caption, that is now stuck to the back of the mount, reading "Rugby League - how the game grabs you, Hull K.R v St Helens, May 1984" Mount size 407mm x 509mm. Back of the mount has come loose from the photograph Extent: 1 Gelatin-silver print 300mm x 400mm</p>	1984
MS 2478/A/4/7	<p><u>No title</u> Creator of material: Roy Peters. Portrait of tennis player Martina Navratilova, seated, holding a towel, and looking up at the camera. This photograph appears to have been exhibited with a caption that is now stuck to the support board, reading "Martina. She's just won the French. 1984" Mount size 406mm x 508mm Extent: 1 Gelatin-silver print 304mm x 403mm</p>	1984
MS 2478/A/4/8	<p><u>No title</u> Creator of material: Roy Peters Close-up portrait of tennis player Ivan Lendl. This photograph appears to have been exhibited with a caption that is now stuck to the support board, reading "'L' for Lendl, Roland Garros, June 1984" Mount size 405mm x 509mm Extent: 1 Gelatin-silver print 305mm x 403mm</p>	1984
MS 2478/A/4/9	<p><u>No title</u> Creator of material: Roy Peters. Tennis player Chris Lloyd, preparing to return a shot in a tennis match. This photograph appears to have been exhibited with a caption that is now stuck to the inside of the mount, reading "Chris Lloyd, Wimbledon 1984" Mount size 406mm x 509mm Extent: 1 Gelatin-silver print 305mm x 404mm</p>	1984

MS 2478/A/4/10	<p><u>No title</u>  Creator of material: Roy Peters  Snooker player Alex 'Hurricane' Higgins, preparing to make a shot. This photograph appears to have been exhibited with a caption that is now stuck to the support board, reading "Hurricane Higgins, Dunlop Open, Derby 1985" Mount size 404mm x 508mm  Extent: 1 Gelatin-silver print 304mm x 403mm</p>	1985
MS 2478/A/4/11	<p><u>No title</u>  Creator of material: Roy Peters  Tennis player Ile Nastase, standing in profile, holding a tennis racquet and wiping his face with a towel. Another player sits in the background. This photograph appears to have been exhibited with a caption that is now stuck to the inside of the mount, reading "Now you see me....Ile Nastase, at the start of his farewell year to first class tennis. Monte Carlo, April 1985." Mount size 404mm x 508mm  Extent: 1 File 304mm x 403mm</p>	1985
MS 2478/A/5	<p><u>Home Front laminated exhibition prints</u>  Creator of material: John Reardon, Derek Bishton.</p>	1979-1984

Home Front was the result of photography work undertaken in Handsworth by Derek Bishton and John Reardon to document the lives and experiences of residents, youth groups and community organisations in the area. This work built on the ideas that Bishton and Reardon, together with Brian Homer, had been exploring in Handsworth Self Portrait, the photography project they set up in 1979, and evolved from commissioned work that Bishton and Reardon undertook with Sidelines design and production agency, which they ran in partnership with Brian Homer, and from independent photography work they carried out as individuals. Sidelines had photographs published in 'The Observer' after the 1981 riots, and these formed part of Bishton and Reardon's increasing archive of images relating to social unrest, and to the environment that immigrant communities in Handsworth were living in during the early 1980s, and the racial discrimination and social deprivation many people faced. The project was partly funded by West Midlands Arts, and papers relating to Bishton and Reardon's application for funding for the project can be found at MS 2478/A/1/13.

A selection of photographs from Bishton and Reardon's collection of images were gathered for a book published in 1984 with an introduction by Salman Rushdie and text by Derek Bishton. A laminated exhibition of Home Front prints was held at the Triangle Photography Gallery in Birmingham, and a smaller, framed exhibition, largely featuring photographs by John Reardon, was held at the Photographers Gallery in London. Both the framed and laminated exhibition later became part of Ten.8 Touring, and were available for hire to galleries, schools and community organisations.

Description:

Incomplete set of prints used for the laminated exhibition of photographs taken for the Home Front project, which consists of photographs taken by Derek Bishton and John Reardon in and around Handsworth during the early 1980s documenting specific events such as protest meetings, anti-deportation campaigns, cultural and religious occasions, and scenes giving a snapshot of the lives lived by different communities in the area.. The complete exhibition consisted of 66 laminated panels, but edited versions of the exhibition were also available. The majority of the panels include captions providing information about the photographs. The caption text has been included in the description of each photograph in this section, to provide context and enable easier identification of each print. Titles and dates have been provided where possible. This information is taken from documentary material in the deposit file put together following the purchase of the prints from Ten.8 magazine. Most of the photographs comprising the laminated exhibition were also used in the framed exhibition of Home Front. However, there are also several images that were only included in the laminated exhibition, and others that were only included in the framed exhibition. A larger selection of the photographs taken for the Home Front project can be seen in the Home Front book, by Derek Bishton and John Reardon, published in 1984.

The laminated exhibition opened the Triangle Photography Gallery exhibition space at Gosta Green, Aston in 1984, and was used by Ten.8 Touring. It was available for hire to schools and community organisations that did not have the facilities to host the framed exhibition.

Related material:

Birmingham City Archives also hold the mounted prints from the framed exhibition of Home Front. These are described at MS 2546. Prints have been listed in exhibition order. Numbers written on the back of prints are indicated in the alternative reference number field.

Extent: 56 Photographs

MS 2478/A/5/1	<p><u>The front line, Soho Road</u> Creator of material: John Reardon. Laminated panel contains print of older black woman wearing a headscarf walking past a group of black and Asian men who are standing in front of an unidentified building Laminated version of mounted print described at MS 2546/1/1 Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1982
MS 2478/A/5/2	<p><u>No title</u> Creator of material: John Reardon. Laminated panel contains two photographs. One shows an older white man watching a Sikh procession along the road, with a white male uniformed police officer walking to the side of the main group. The other shows a white boy with a toy gun, standing by a Christmas tree in a building likely to be a church; the phrase 'Jesus died and rose again' is written in large letters mounted on the wall behind him. The panel also contains a copy of a newspaper cutting about the Black Star Line Steamship Company, established by Marcus Garvey and the 'Universal Negro Improvement Association' in 1919 Laminated version of mounted prints described at MS 2546/1/53 and MS 2546/1/65 Extent: 1 Gelatin-Silver Print 509mm x 704mm</p>	1979-1984
MS 2478/A/5/3	<p><u>Brian's funeral</u> Creator of material: John Reardon. Laminated panel containing photograph of a black woman wearing a headscarf placing flowers amongst other wreaths at a funeral, watched by a group of black men and women. The funeral is that of Brian, a black boy killed in a fight in Handsworth. Laminated version of mounted print described at MS 2546/1/3 Extent: 1 Gelatin-Silver Print 509mm x 704mm</p>	1979-1984
MS 2478/A/5/4	<p><u>Sant Baba Ji's funeral, Soho Road</u> Creator of material: John Reardon. Laminated panel containing photograph showing aerial view of large crowd of Sikh women following a funeral procession. Laminated version of mounted print described at MS 2546/1/6 Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1983
MS 2478/A/5/5	<p><u>Sant Baba Ji's funeral, Soho Road</u> Creator of material: John Reardon. Laminated panel containing photograph of a coffin being carried above a crowd of Sikh men. A picture has been placed on top of the coffin. The panel also contains a caption that reads: "His Holiness Sant Baba Puran Singh Ji, known more affectionately by his followers as Babaji, died on June 5th 1983. More than 10,000 people attended his funeral service at the Guru Nanak Nishkam Sewak Jatha gurdwara on Soho Road which Babaji founded after coming to Britain from Kenya in 1970." Laminated version of mounted print described at MS 2546/1/5 Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1983
MS 2478/A/5/6	<p><u>Brian's schoolfriends</u> Creator of material: John Reardon. Laminated panel containing photograph of three white girls and a white boy standing by a gravestone in a cemetery. Laminated version of mounted print described at MS 2546/1/4 Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1979-1984
MS 2478/A/5/7	<p><u>No title</u> Creator of material: Derek Bishton, John Reardon. Laminated panel containing two photographs. One shows black man sitting in a chair in barber's shop, holding a framed photograph of a black man cutting another man's hair; the other shows two black women sitting in the same armchair. There is also a bookcase in the room, and two religious pictures, featuring Mary and Jesus. These photographs were exhibited separately in the framed exhibition of Home Front, under the titles 'Gee in his barbers shop, Grove Lane' and 'Maureen and Mrs Burrell' respectively. Laminated versions of mounted prints described at MS 2546/1/10 and MS 2546/1/12 Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1979-1982
MS 2478/A/5/8	<p><u>Gian and family-Christmas Eve</u></p>	1983

Creator of material: John Reardon.  
Large Asian family group in a room with a Christmas tree, and several family photographs, posters and calendars on the wall.  
Laminated version of mounted print described at MS 2546/1/14  
Extent: 1 Gelatin-Silver Print 504mm x 709mm

- MS 2478/A/5/9      No title      1979-1984  
Creator of material: John Reardon.  
Laminated panel containing two photographs. One shows black man wearing jacket and checked jumper, standing next to a display case of pipes; the other shows black woman sitting on hospital bed with a very young baby. The first photograph was included in the framed exhibition of Home Front, with the title 'Michael Whittingham - Tobacconist'. The panel also contains a caption that reads: "In 1968 Enoch Powell made a speech in Birmingham about the growth of the black community. He said: 'As I look ahead, I am filled with foreboding. Like the Roman, I seem to see "the River Tiber flowing with much blood.'" He received 108,000 letters of support, a number unprecedented in the history of parliament." One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/11; the other photograph did not form part of the framed exhibition  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/10      No title      1979-1984  
Creator of material: John Reardon.  
Laminated panel containing photograph of four Asian children opening the lid of a piano.  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/11      Muhammed Ali in Handsworth      1983  
Creator of material: John Reardon.  
Muhammed Ali greeting members of a large crowd of black men and women. There are a small number of white men and women also in the crowd. This photograph was originally included in the framed exhibition of Home Front. At the time of cataloguing, it is missing from the set of prints described at MS 2546  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/12      Peter Tosh and Lloyd Blake      1979-1984  
Creator of material: John Reardon.  
Laminated panel containing photograph of two black men, one with dreadlocks and wearing a hat with a badge of Africa pinned to it; the other wearing a suit and 'trilby' hat. The panel also contains a caption that reads: "Peter Tosh, the Jamaican reggae singer, and Lloyd Blake backstage at the Hummingbird. Tosh, along with Bob Marley and Bunny Wailer, was a founder member of The Wailers, the first internationally-known reggae group."  
Laminated version of mounted print described at MS 2546/1/18  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/13      No title      1980-1984  
Creator of material: Derek Bishton, John Reardon. Laminated panel containing two photographs. One shows a white musician playing the trumpet in a public house, watched by black and white customers. A black man holding a bottle is in the foreground. The other shows two black men wearing 'trilby' and 'pork pie' hats. The first photograph was included in the framed exhibition of Home Front, with the title 'Barley Wine, The Crompton Arms'. One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/17; the other photograph did not form part of the framed exhibition  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/14      The Selector      1979  
Creator of material: John Reardon.  
Laminated panel containing photograph of two black musicians singing into microphones, performing on a stage in front of a crowd. The instrumentalists of the group of musicians are out of shot. The panel also contains a caption that reads: "Two Tone music emerged in the late 1970s, the first multiracial response by British youth to the growing influence of Jamaican music in this country. Inspired by reggae and the earlier ska, it became the expression of a new inner city music culture. With its fusion of black and white performers, it was for a time a highly marketable commodity for record companies - while black reggae remained on the commercial fringe. Many Two Tone bands became involved with 'political' issues such as Rock Against Racism."  
Laminated version of mounted print described at MS 2546/1/16

Extent: 1 Gelatin-Silver Print 504mm x 709mm

MS 2478/A/5/15	<p><u>No title</u> Creator of material: John Reardon, Derek Bishton. Laminated panel containing two photographs. One shows a black man holding a record sleeve, standing in front of shelves of reggae and disco records. The other shows a black man wearing a checked shirt standing by an open lorry. The man has his hand on part of a speaker system, and two black children are playing in the lorry. The second photograph was included in the framed exhibition of Home Front, with the title 'Blackwood - Manager Jungleman Hi-Powa, Handsworth'. One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/19; the other photograph did not form part of the framed exhibition Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1979-1984
MS 2478/A/5/16	<p><u>No title</u> Creator of material: Derek Bishton, John Reardon. Laminated panel containing two photographs. One shows a black woman with an elaborate braided hairstyle. The other shows a black man and a younger woman, with her arms around his neck. The book of Home Front photographs identifies the couple as 'Mr Knight and his daughter, Monte Carlo Club'. These photographs did not form part of the framed exhibition of Home Front Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1979-1984
MS 2478/A/5/17	<p><u>National Domino Championship, Holyhead Centre</u> Creator of material: John Reardon. Laminated panel containing photograph of two black men sitting at a table playing dominoes. Other men are sitting at other tables in the background. Laminated version of mounted print described at MS 2546/1/21 Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1983
MS 2478/A/5/18	<p><u>Handsworth Carnival</u> Creator of material: John Reardon. Laminated panel containing photograph of two black men with dreadlocks and a young black girl seated on the grass in a park. Other people are sitting around them, and others are standing in the background. Laminated version of mounted print described at MS 2546/1/20 Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1983
MS 2478/A/5/19	<p><u>Handsworth Carnival</u> Creator of material: John Reardon Laminated panel containing two photographs. One shows a young black boy sitting on the grass holding a paper cup, watched by a young white boy holding the hand of a white man, as they walk by. There are other adults and children in the background of the shot. The other photograph shows a white woman pushing a black girl on a swing. The first photograph was included in the framed exhibition of Home Front One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/35; the other photograph did not form part of the framed exhibition Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1983
MS 2478/A/5/20	<p><u>No title</u> Creator of material: John Reardon. Laminated panel containing two photographs. One is a portrait of two black men wearing chained collars around their necks. The other is a portrait of a black man wearing a sweatshirt with the word 'Hungry' on it. The panel also contains a caption that reads: "Above Hamilton Silwane and John Ledwaba, Soyikwa Theatre Group, Soweto. Opposits Maishe Maponya." The first photograph was included in the framed exhibition of Home Front. One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/40; the other photograph did not form part of the framed exhibition Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1979-1984
MS 2478/A/5/21	<p><u>No title</u> Creator of material: Derek Bishton. Laminated panel containing two photographs. One shows a group of black women wearing African dress, performing a dance. The other shows a black woman surrounded by tie dyed cloth. The panel also contains a caption that reads: "Handsworth Cultural Centre was set up by the West Midlands Probation Service under one of its senior officers, Bob Ramdhanie, to offer more appropriate cultural outlets to young black people. Under Ramdhanie's direction it became a focal point for the development of</p>	1979-1984

interest in African culture, both traditional dance and music and contemporary theatre and poetry. Visiting African artists provided many young people with the means to grasp a fuller understanding of their heritage. When a trip to Ghana was organised by the centre the Sun newspaper ran a headline - 'Rain dance on the rates' - and reported how Conservative councillors were furious about ratepayers' money being used to teach youngsters 'the rain dance, fertility dances and the use of primitive drums.'

The first photograph on this panel was included in the framed exhibition of Home Front One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/20; the other photograph did not form part of the framed exhibition

Extent: 1 Gelatin-Silver Print 504mm x 709mm

MS 2478/A/5/22	<p><u>Prince Charles opens Oaklands sports centre</u> Creator of material: John Reardon. Laminated panel containing photograph of Prince Charles with a group of black, Asian and white children. Another white man, and a white uniformed male police officer are also with the group. This photograph was included in the framed exhibition of Home Front. Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1981
MS 2478/A/5/23	<p><u>Princess of Wales visits Cultural Centre</u> Creator of material: John Reardon. Laminated panel containing photograph showing back view of four white men wearing ceremonial dress, watching a helicopter landing. Laminated version of mounted print described at MS 2546/1/24 Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1982
MS 2478/A/5/24	<p><u>Mohinder Singh anti-deportation campaign</u> Creator of material: John Reardon. Laminated panel containing photograph showing Asian men and women holding placards and banners protesting against the threatened deportation of Mohinder Singh. Laminated version of mounted print described at MS 2546/1/27 Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1981
MS 2478/A/5/25	<p><u>Urban renewal, Aston-Handsworth</u> Creator of material: John Reardon. Laminated panel containing photograph showing aerial view of city streets, with a building construction covered in tarpaulin in the foreground. The panel also contains two captions. One describes the photograph and reads: "An experimental plastic sheeting, first developed during the Falklands conflict to shelter troops, here being used by contractors working on the 'envelope' scheme in the inner city. Enveloping - providing new roofs and windows free of charge - is the most recent solution to halting the decline of the housing stock in poor areas." The other caption provides a summary of Birmingham's role in the 'triangular trade', in which goods manufactured in Birmingham factories were exported around the world, and contributed greatly to the city's wealth in the nineteenth century. Laminated version of mounted print described at MS 2546/1/25 Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1982
MS 2478/A/5/26	<p><u>No title</u> Laminated panel containing two photographs. One shows an Asian woman wearing a rosette, talking to an older white man in the street. The other shows a white woman with a group of Asian girls and boys, standing in a suburban street. The panel also contains a caption that reads: "Above left, Pramila Le Hunte, the Conservative candidate, on the campaign trail, Soho Road, Handsworth, 1983. Above, Clare Short, elected Labour MP for Ladywood at the general election." These photographs were not included in the framed exhibition of Home Front, but the first, reproduced from a photograph in 'The Times' newspaper, was included in the book of photographs from the Home Front project, published in 1984. Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1983
MS 2478/A/5/27	<p><u>No title</u> Laminated panel containing two photographs. One shows a group of Asian men, some of whom are holding placards campaigning against the deportation of Muhammed Idrish. The other shows an Asian man sitting at a desk, on which are leaflets issued by the defence campaign for Muhammed Idrish. The panel also contains a caption that reads: "Muhammed Idrish (right), a Bangladeshi teacher, came to Britain in 1976 to continue his studies. He met and later married an Englishwoman. After five years the couple separated and the Home Office began deportation proceedings on the grounds that the</p>	1981

marriage had been one of convenience."

These photographs were reproduced from photographs printed in 'The Times' newspaper and were not included in the framed exhibition of Home Front. However, they were included in the book of photographs from the Home Front project, published in 1984.

Extent: 1 Gelatin-Silver Print 504mm x 709mm

- |                |   |           |
|----------------|---|-----------|
| MS 2478/A/5/28 | <p><u>No title</u><br/>Creator of material: Derek Bishton, John Reardon. Laminated panel containing two photographs. One shows a young Asian woman seated at sewing machine in a textiles factory. Other Asian women are seated in rows behind her. The other shows an Asian railway porter carrying bags at a train station, in conversation with a white man wearing a suit. One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/28; the other photograph did not form part of the framed exhibition<br/>Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>   | 1979-1984 |
| MS 2478/A/5/29 | <p><u>No title</u><br/>Creator of material: John Reardon<br/>Laminated panel containing two photographs. One shows two Asian women seated at sewing machines in front of a white-painted wall. The other shows a black man playing a flute in a city underpass. The flute case is open on the ground and contains some coins. The first photograph is reproduced from a photograph in 'The Observer' newspaper, and was not included in the framed exhibition of Home Front. However, it was included in the book of photographs from the Home Front project, published in 1984 One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/32; the other photograph did not form part of the framed exhibition<br/>Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>                          | 1979-1984 |
| MS 2478/A/5/30 | <p><u>No title</u><br/>Creator of material: John Reardon.<br/>Laminated panel containing two photographs. One is a shot taken through the window of a cafe. A neon sign in the window reads 'Sweet Memories', and the window also contains a poster advertising a wrestling match. Two Asian men sitting in the cafe are turning round to look at the photographer. Other men in the cafe have their backs to the window. The other photograph shows two young white women sitting on the bonnet of a car parked in a city street. These photographs were exhibited in the framed exhibition of Home Front with the titles 'Sweet Memories, Soho Road' and 'The Revue Club, Soho Road' respectively<br/>Laminated version of mounted prints described at MS 2546/1/31 and MS 2546/1/30<br/>Extent: 1 Gelatin-Silver Print 504mm x 709mm</p> | 1982      |
| MS 2478/A/5/31 | <p><u>Gee's barbers shop, Grove Lane</u><br/>Creator of material: John Reardon<br/>Laminated panel containing photograph of two black men having their hair cut in a barber's shop. Other black men are sitting down, waiting for their turn. A television is on in the background, showing horse racing. The panel also contains a caption that reads: "Birmingham used to be called the city of a thousand trades. A report compiled in 1983 revealed that the region had the slowest economic growth rate in the country over the previous ten years, the fastest-growing unemployment rate, the worst long-term unemployment and the bleakest job prospects, with forty-six unemployed for every vacancy."<br/>Laminated version of mounted print described at MS 2546/1/33<br/>Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>        | 1983      |
| MS 2478/A/5/32 | <p><u>No title</u><br/>Creator of material: Derek Bishton, John Reardon. Laminated panel containing two photographs. One shows a family group of an Asian man and woman, with three children and a baby, standing behind a newsagent's counter containing displays of sweets, chocolates and newspapers and comics. The other shows a black man and black woman standing behind a record shop counter. The man is stretching his arms up. One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/34; the other photograph did not form part of the framed exhibition<br/>Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>  | 1979-1984 |
| MS 2478/A/5/33 | <p><u>No title</u><br/>Creator of material: Derek Bishton, John Reardon. Laminated panel containing three photographs. One shows two black men wearing white overalls, painting a room. Another shows a group of young black women, wearing school uniform. The third</p>   | 1979-1984 |

photograph shows an Asian man wearing a checked jacket, holding a banner reading 'Give us a future - Jobs Express.' The panel also contains a caption that reads: "In July 1982, only seventy-three of the 1,890 who reached school-leaving age in Handsworth were able to find regular, full-time employment. YOP and then MSC schemes have attempted to alleviate this situation by offering job training. One MSC organiser said: 'If you want some kids to shovel shit, no problem. But if you want to offer real training for a proper job, forget it.'"

These photographs were not included in the framed exhibition of Home Front, but were included in the book of photographs from the Home Front project, published in 1984.  
Extent: 1 Gelatin-Silver Print 504mm x 709mm

MS 2478/A/5/34	<p><u>No title</u> Creator of material: John Reardon. Laminated panel containing two photographs. One shows a young black boy playing in a pile of brick rubble in the foreground. The house wall in the background has been painted with a mural of a rural scene of fields and cows, but which also includes a palm tree and a lion. The other photograph shows a black man wearing a camouflage jacket holding an unidentified flag above his head. These photographs were exhibited in the framed exhibition of Home Front with the titles 'The Weld Mural' and 'Rastafarian' respectively Laminated version of mounted prints described at MS 2546/1/37 and MS 2546/1/38 Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1982-1983
MS 2478/A/5/35	<p><u>Eddie Chambers, artist</u> Creator of material: John Reardon. Laminated panel containing portrait photograph of young black man, with artwork featuring swastikas and parts of the Union flag in the background. The panel also contains a caption that reads: "Eddie Chambers, artist." Laminated version of mounted print described at MS 2546/1/39 Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1980
MS 2478/A/5/36	<p><u>Rastafaria discussing finer points of the law with police</u> Creator of material: Derek Bishton. Laminated panel containing photograph of young black man with dreadlocks and wearing a Rastafarian t-shirt pointing out of the shot, in conversation with two white uniformed police officers. Other white police officers and other young black men are also in the photograph. Laminated version of mounted print described at MS 2546/1/48 Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1981
MS 2478/A/5/37	<p><u>Thornhill Road, outside police station</u> Creator of material: John Reardon Laminated panel containing photograph of group of three young black men sitting on a wall on next to a house. Another young black man is leaning against the wall, and a young black boy is standing by the wall with them. The panel also contains two captions. One describes the photograph and reads: "'They started to thump me. I know the real reason was not 'cos they thought I stole the bike but because I was black. We are regarded as lower than animals in the eyes of the white man.' Extract from 'Talking Blues', published in 1977.'" The other caption provides a summary of the situation in Handsworth in 1976, when sociologists began to visit the area to study tension amongst residents, and between residents and the police. Laminated version of mounted print described at MS 2546/1/42 Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1982
MS 2478/A/5/38	<p><u>Ronald 'Tubby' Jeffers, victim of police brutality</u> Creator of material: John Reardon. Laminated panel containing photograph of three black men standing in a shop doorway. Two of the men have dreadlocks. The panel also contains a caption that reads: "Ronald Jeffers (left) was transferred from Stafford to Lincoln prison after a riot over food. Jeffers claimed he was forced to eat pork. At Lincoln he went on hunger strike and after five weeks he was taken to hospital suffering from starvation and dehydration. He needed and emergency operation and kidney dialysis treatment to save his life. He was also suffering from knee and arm injuries, and his legs and buttocks were covered in sores. He claims he was beaten and drugged. The Home Secretary was asked how a prisoner could get into such a condition. In his reply William Whitelaw said: 'I have found the allegations [by Jeffers] to be groundless.'"  Laminated version of mounted print described at MS 2546/1/43 Extent: 1 Gelatin-Silver Print 504mm x 709mm</p>	1980
MS 2478/A/5/39	<p><u>No title</u> Creator of material: John Reardon.</p>	1979-1984

Laminated panel containing two photographs. One shows a white man wearing shirt and tie sitting on a wall, surrounded by black children and adults. The other shows four young black men, one of whom is jumping over a metal railing. The panel also contains a caption that reads: "In a local radio interview Superintendent David Webb (sitting) was asked if there was an anti-police feeling amongst immigrant communities. He replied 'Absolutely not. Just the reverse. We've got a tremendous rapport with the local community because we've all got a vested interest in the place.' He resigned from the police force in 1981, protesting about the lack of national interest in community policing. 'I feel that for several years I have been banging my head against a brick wall,' he said. He subsequently went into the import-export business." One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/49; the other photograph did not form part of the framed exhibition  
Extent: 1 Gelatin-Silver Print 504mm x 709mm

MS 2478/A/5/40

No title

1979-1984

Creator of material: John Reardon

Laminated panel containing two photographs. One shows an Asian woman in a sari standing in front of a group of Asian women and some men. The women are sitting on the ground, in what appears to be a park. The other photograph shows a white man standing on a platform at a microphone. Asian and black men are sitting behind him on the platform, and a young white girl is reaching on to the platform to pick up a flower from near the white man's feet. The panel also contains a caption that reads: "Handsworth Park, 1981. Martin Burton, who became Superintendent following Webb's resignation, takes the platform at a Krishna rally." The first photograph was included in the framed exhibition of Home Front. The other photograph was not included in the framed exhibition, but was included in the book of photographs taken for the Home Front project, published in 1984. One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/59; the other photograph did not form part of the framed exhibition  
Extent: 1 Gelatin-Silver Print 504mm x 709mm

MS 2478/A/5/41

No title

1981

Creator of material: Derek Bishton, John Reardon. Laminated panel containing two photographs. One shows a male protester of uncertain ethnicity being taken away by two male police officers in 'riot gear'. Other white male police officers can be seen in the background. The other photograph shows a young white woman sitting on a stone step wearing a denim jacket with blood in her hair and pouring down her face and clothes. A young white woman is sitting next to her. Other figures are standing out of shot. The panel also contains a caption that reads: "Soho Road, July 11th 1981. 'Future historians may well say that the nation's battle for policing a multiracial society by consent was won on Soho Road and in the backstreets of Handsworth.' - Lord Scarman." One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/44; the other photograph did not form part of the framed exhibition  
Extent: 1 Gelatin-Silver Print 504mm x 709mm

MS 2478/A/5/42

No title

1980-1981

Creator of material: Derek Bishton, John Reardon. Laminated panel containing two photographs. One shows two men of uncertain ethnicity lying on the ground. Other men, whose faces are out of shot, stand around them. The other photograph shows two black women being taken away from a house by white uniformed police officers, surrounded by white plain-clothes police officers and black men and women who seem to be protesting against this action. The panel also contains a caption that reads: "Myrtle Edwards, a Jamaican-born hospital worker, and her two sons were arrested and charged with assaulting two young policemen who had stopped one of the sons and tried to take him away on a suspected burglary charge. It was a simple case of mistaken identity, but the police didn't check. A Bank Holiday crowd gathered and a fight broke out. The policemen were left unconscious on the street. In court the judge criticised them because they had broken just about every rule in the book and provoked a near riot. But he told Mrs Edwards: 'Two policemen have been injured and someone must pay.' All three members of the family received six-month custodial sentences. Mrs Edwards said after leaving prison: 'The Lord knows I am innocent, and I leave it to the Lord to deal with the wicked.'" One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/45; the other photograph did not form part of the framed exhibition  
Extent: 1 Gelatin-Silver Print 504mm x 709mm

MS 2478/A/5/43

No title

1981-1983

Creator of material: John Reardon.

Laminated panel containing two photographs. One shows a cell room containing toilet.

Graffiti is written on the door, and a white person has placed their hand on the open hatch in the door. The other photograph shows a young black man outside a house with placard reading 'Frame Up'. These photographs were exhibited in the framed exhibition of Home Front with the titles 'The Cells - Thornhill Road police station' and 'Frame Up' respectively. Laminated version of mounted prints described at MS 2546/1/47 and MS 2546/1/46  
Extent: 1 Gelatin-Silver Print 504mm x 709mm

- MS 2478/A/5/44      No title      1983-1984  
Creator of material: John Reardon.  
Laminated panel containing two photographs. One shows a white uniformed male police officer walking past a street crossroads, on which are 'Thaper wine stores' and 'B&K supermarket'. An Asian man is walking across the road. The other photograph shows a white man with his back to the camera facing a group of black, Asian and white children in school uniform, and a white police officer sitting at a desk. The panel also contains a caption that reads: "PC Terry Underhill on beat seventeen, Handsworth, 1984. Right, a beat bobby stands trial in a classroom court." The second photograph was exhibited in the framed exhibition of Home Front with the title 'Community Policing'. One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/50; the other photograph did not form part of the framed exhibition  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/45      Outside looking in      1983  
Creator of material: John Reardon.  
Laminated panel containing photograph of glass doors, behind which are four white male uniformed police officers, standing with their backs to the door. A black boy and a white boy are facing the door on the left of the photograph. Laminated version of mounted print described at MS 2546/1/53  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/46      'Skin'      1982  
Creator of material: John Reardon.  
Laminated panel containing photograph of young black man lying on a sofa, looking up beyond the camera. Laminated version of mounted print described at MS 2546/1/52  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/47      Birmingham Central Mosque at sunset      1979-1984  
Creator of material: John Reardon.  
Laminated panel containing photograph showing view of the Birmingham Central mosque at dusk.  
Laminated version of mounted print described at MS 2546/1/55  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/48      Opening of Sachkhand Nanak Dham centre, Handsworth      1983  
Creator of material: John Reardon.  
Laminated panel containing photograph of a procession of Sikh men and women with banners, walking past a church. Laminated version of mounted print described at MS 2546/1/57  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/49      Sant Baba Ji's funeral, Handsworth cemetery      1983  
Creator of material: John Reardon.  
Laminated panel containing photograph of older white man watching a Sikh procession along the road, with a white male uniformed police officer walking to the side of the main group. Laminated version of mounted print described at MS 2546/1/56  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/50      No title      1979-1984  
Creator of material: John Reardon.  
Laminated panel containing two photographs. One shows a black man standing on a podium, preaching. Placards beneath the podium read 'missionary offering' and 'tithes and offering'. The other photograph shows two white men in clerical dress, with a group of Asian men and women, standing outside a church building. The panel also contains a caption that reads: "Above, the Good News Asian Church, which opened in August 1983, was the first to be established by an Asian congregation outside India. The services are conducted from an Alternative Service book in either English, Urdu or Punjabi - depending on the congregation. Opposite, the Life and Light Fellowship." Neither of these photographs were included in the framed exhibition of Home Front. However, they are included in the book of photographs taken for the Home Front

project, published in 1984.  
Extent: 1 Gelatin-Silver Print 504mm x 709mm

- MS 2478/A/5/51 Pastor McKenzie, Mount Beulah Apostolic church 1981  
Creator of material: John Reardon.  
Laminated panel containing photograph of black man wearing a suit and tie holding his hands and arms out, surrounded by black men and women. Laminated version of mounted print described at MS 2546/1/61  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/52 No title 1979-1984  
Creator of material: John Reardon.  
Laminated panel containing two photographs. One shows a black man wearing a bow tie standing by a piano. The other photograph shows a group of white men and boys in Salvation Army uniforms, sitting on chairs in a tent, holding brass musical instruments. One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/63; the other photograph did not form part of the framed exhibition  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/53 The langa at Smethwick gurdwara 1982  
Creator of material: John Reardon.  
Laminated panel containing photograph of a group of Sikh women preparing chappatis. The panel also contains a caption that reads: "Chappatis being made at Smethwick gurdwara for the langa (free kitchen), 1982." Laminated version of mounted print described at MS 2546/1/60  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/54 No title 1979-1984  
Creator of material: John Reardon.  
Laminated panel containing two photographs. One shows a black man wearing a suit standing behind a microphone, addressing a crowd. Cliff Richard can be seen in the background, making a 'peace' sign. The other photograph shows a large group of young black men and women, many with dreadlocks, outside a house. Some of the group have drums, and others are holding banners. The panel also contains two captions. One reads: "Hosannah '79 in Handsworth Park featured ex-Black Panther Eldridge Cleaver and Cliff Richard. Cleaver told the crowd: 'Yes, I've sold out. I've sold out to Jesus, and it's the best bargain I've ever made.'" The other caption reads: "Above, the Ethiopian World Federation was set up to lobby support for Ethiopia during the Italian invasion of 1935. It is one of several Rastafarian organisations active in Handsworth and was instrumental in helping the first Rastas to return to Ethiopia during the 1960s." One of the photographs in this panel is the laminated version of the mounted print described at MS 2546/1/58; the other photograph did not form part of the framed exhibition  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/55 Members of the Guru Nanak Nishkam Sewak Jatha gurdwara 1983  
Creator of material: John Reardon.  
Laminated panel containing photograph of back view of a group of Sikh men wearing turbans and ceremonial dress, facing a wall with a cross mounted on it. Laminated version of mounted print described at MS 2546/1/64  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/5/56 Christmas Day, Waverhill Evangelical Church 1983  
Creator of material: John Reardon.  
Laminated panel containing photograph of white boy with a toy gun, standing by a Christmas tree in a building likely to be a church; the phrase 'Jesus died and rose again' is written in large letters mounted on the wall behind him. Laminated version of mounted print described at MS 2546/1/65  
Extent: 1 Gelatin-Silver Print 504mm x 709mm
- MS 2478/A/6 Sunsplash festival laminated exhibition prints 1983  
Creator of material: Derek Bishton, Speedy McPherson.

Derek Bishton had become involved in the impact of the Rastafarian reggae aesthetic since his work on 'Movement of Jah People', and had worked, through Sidelines, with a number of young black photographers at WELD who wanted to address the lack of black imagery in their lives through the messages of Rasta and Black Liberation. He worked with one of these photographers, Speedy McPherson, at the Sunsplash festival in Jamaica in 1983. Speedy was also a member of Jungleman HiFi, and helped Bishton to negotiate access to many reggae singers. A photographic exhibition resulted from this

trip. It was used as a resource by Handprint education project, as stickers on some of the panels indicate, and was available for hire to local projects and individuals.  
Source: email exchange with Derek Bishton, June 2005; Handprint project report 1985

Description:

Laminated exhibition consisting of nine 508mm x 700mm panels of photographs taken at the 1983 Reggae Sunsplash music festival in Jamaica, featuring many of the most popular contemporary Jamaican musicians. Includes small informative captions.  
Extent: 9 items Photographs

- |               |  |      |
|---------------|--|------|
| MS 2478/A/6/1 | <p><u>No title</u><br/>Creator of material: Derek Bishton, Speedy McPherson. Laminated panel contains two photographs featuring 'Yellowman', a Jamaican DJ. One photograph shows Yellowman with a microphone; the other shows him with a placard around his neck appealing for help to buy shoes and a music stereo set.</p> <p>The panel also contains a caption: "Yellowman (above) is one of Jamaica's top DJs. He uses the fact that he is an albino - and considered to be 'ugly' - to make comments about colour and class in Jamaican society. His act is often sexually explicit - called 'slack' in Jamaica - and humorous and full of jokes. His success has made him a rich man but has not altered the position of other poor albinos.<br/>This series of photographs was taken in Jamaica during the 1983 Reggae Sunsplash festival by Derek Bishton and Speedy McPherson. Sunsplash is an annual event and attracts the world's most influential reggae musicians. This work was made possible, in part, by financial support from the Cadbury Trust"<br/>Extent: 1 Colour print 508mm x 700mm</p> | 1983 |
| MS 2478/A/6/2 | <p><u>No title</u><br/>Creator of material: Derek Bishton, Speedy McPherson. Laminated panel contains three photographs of individual dub poets Mutabaruka, Sister Breeze and Michael Smith, performing. Mutabaruka is pictured holding a Soviet Union flag in his right hand, and an American flag in his left hand</p> <p>The panel also contains a caption: "Dub poetry is the name that has been given to one of the most recent and powerful expressions of Jamaican Rastafarian culture. In many cases the poet uses reggae music rhythms as a soundtrack for the words. One of the most outspoken of these Dub poets Michael Smith was stoned to death in 1983 by supporters of the ruling Jamaican Labour Party after he had criticised the Jamaican Housing Minister. Mutabaruka (above) is another of these young and controversial voices who along with women such as Sister Breeze (left) are challenging traditional attitudes.<br/>Extent: 1 Colour print 508mm x 700mm</p>   | 1983 |
| MS 2478/A/6/3 | <p><u>No title</u><br/>Creator of material: Derek Bishton, Speedy McPherson. Laminated panel containing five photographs of young reggae stars. Two of the photographs are of members of Musical Youth performing. There are also photographs of Ziggy Marley, Prince Jimmy Jnr and Billy Boyo.</p> <p>The panel also contains a caption: "Musical Youth (above), from Birmingham, have become internationally known reviving Jamaican hits from the 60s and 70s. Ziggy Marley (left), whose father Bob was reggae's most acclaimed star, is following in his father's footsteps along with other members of his family in a group called the Melody Makers. Below left; Prince Jimmy Jnr at the controls of his father's studio in Kingston. Right: Billy Boyo is 15 and one of Jamaica's youngest DJs. His songs tell of the trials and tribulations of living in the Kingston ghettos."<br/>Extent: 1 Colour print 508mm x 700mm</p>  | 1983 |
| MS 2478/A/6/4 | <p><u>No title</u><br/>Creator of material: Derek Bishton, Speedy McPherson. Laminated panel containing four photographs of performers with different music groups. One photograph features a performer with 'Third World'; another shows a performer with 'Big Youth'. The remaining two photographs feature performers with 'Chalice'. There is no caption text on this panel.<br/>Extent: 1 Colour print 508mm x 700mm</p>  | 1983 |
| MS 2478/A/6/5 | <p><u>No title</u><br/>Creator of material: Derek Bishton, Speedy McPherson. Laminated panel containing</p>  | 1983 |

three photographs of individual members of the I-Threes, Bob Marley's back up singers; Judy Mowatt, Rita Marley and Marcia Griffiths.

The panel also contains a caption: "The rise of Bob Marley as an international star focused attention on his back-up singers, the I-Threes - Judy Mowatt (far left), Rita Marley (left) and Marcia Griffiths. All three were solo singers before joining Marley and since his death they have developed their careers individually. Rita is now one of the most powerful figures in Jamaica's music business and runs and owns Tuff Gong International. Judy and Marcia have continued to advance a female perspective on Rastafarian beliefs."

Extent: 1 Colour print 508mm x 700mm

MS 2478/A/6/6

No title

1983

Creator of material: Derek Bishton, Speedy McPherson. Laminated panel containing five photographs of different Jamaican DJs performing. These DJs are King Sounds, Peter Metro, Jack Ruby, Massive Dead and Eek-a-Mouse.

The panel also contains a caption: "In England, a DJ only puts on records. In Jamaica the DJ talks over the records, and it has developed into a highly skilled art. The DJ must be a poet philosopher and a showman. Some DJs like Eek-a-Mouse have developed their act so that they now appear on stage like a singer. The DJs all have highly individual names to draw attention to themselves. The DJ tradition began with artists such as U-Roy and Prince Buster in the 60s when records were scarce in Jamaica and the personality and wit of the DJ became more important."

Extent: 1 Colour print 508mm x 700mm

MS 2478/A/6/7

No title

1983

Creator of material: Derek Bishton, Speedy McPherson. Laminated panel containing three photographs of Jamaican singers performing. These are Gregory Isaacs, the Cool Ruler; Black Uhuru; and Peter Tosh. There is no caption text on this panel.

Extent: 1 Colour print 508mm x 700mm

MS 2478/A/6/8

No title

1983

Creator of material: Derek Bishton, Speedy McPherson. Laminated panel containing three photographs of Jamaican instrumentalists in reggae and ska bands. These are Sly Dunbar, Jackie Mittoo and a member of Blue Riddim band.

The panel also contains a caption: "Sly Dunbar (left) is the top reggae drummer in Jamaica. Jackie Mittoo (below on the right) is best known as the organ player in one of Jamaica's first internationally known groups, the Skatalites. But he was also responsible as arranger and producer for many of the greatest early reggae and ska hits. Gil Scot Heron, an American who came from Jamaica, uses jazz-rock music and powerful lyrics in the tradition of dub poetry. Blue Riddim Band (right) whose members are all white are a Chicago based band dedicated to playing early Ska, rocksteady and reggae music."

Extent: 1 Colour print

MS 2478/A/6/9

No title

1983

Creator of material: Derek Bishton, Speedy McPherson. Laminated panel containing six photographs of Rastafarians and reggae performers. These include J.N. Hibbert, a Rastafarian preacher; Rubberman; and Prince Fari.

The panel also contains a caption: "Reggae has its roots in African music, and the traditional forms of African drumming are kept alive by Rastafarians. The most celebrated Rasta drummer was Count Ossie who led the Mystic Revelation of Rastafari. The drum plays a crucial role in Rasta meetings which are called Niabinghi. J. N. Hibbert (right) was one of the first Rastafarian preachers in the 30s. His son, Toots of Toots and the Maytals, first used the term reggae in his 60s song 'Do the Reggay'. Below: Rubberman, and (bottom left) Prince Fari."

Extent: 1 Colour print 508mm x 700mm

MS 2478/A/7

Photographic project work at WELD and Broad Images

1970s-1980s

Various gelatin-silver and colour prints taken by participants in various photography workshops held at WELD, including the Broad Images Women's Photography Group, formed in 1986. Photographs taken by this group were part of a project focusing on the relationships between women and the city, while many photographs taken at other

workshops display knowledge of various photographic techniques. Some of these photographs are likely to have been exhibited, possibly through Ten.8 Touring or at the Triangle Photography Gallery.

Most of the prints date from the mid 1980s, but there are also some prints taken during the 1978 summer playscheme by young photographers at a country church location, and prints taken by photographers attending WELD workshops during the late 1970s which focus on urban decay and regeneration. Some of these photographs were featured in the first issue of Ten.8 magazine in 1979. Also included in the file is a set of prints depicting activities at the children's playscheme at WELD taken during the 1970s, probably by Derek Bishton, John Reardon or Brian Homer, when the Sidelines design and production agency ran the photography workshop at WELD in 1979-1980.  
Extent: 31 Photographs

MS 2478/A/7/1	<p><u>No title</u> Four young black men sitting on tombstone in an unidentified churchyard. This photograph was taken during the 1978 summer playscheme at WELD by various people who had attended photography workshops held by the group. It is reproduced in Ten.8 magazine, no.1 Extent: 1 Gelatin-silver print 202mm x 253mm</p>	1978
MS 2478/A/7/2	<p><u>No title</u> Two young black women sitting on a wall in an unidentified churchyard. This photograph was taken during the 1978 summer playscheme at WELD by various people who had attended photography workshops held by the group. Other photographs from this project are reproduced in Ten.8 magazine, no.1 Extent: 1 Gelatin-silver print 83mm x 126mm</p>	1978
MS 2478/A/7/3	<p><u>No title</u> Group of young black men with one young white man, gathered around the wall of an unidentified churchyard facing a road. Fields and trees can be seen in the background. This photograph was taken during the 1978 summer playscheme at WELD by various people who had attended photography workshops held by the group. Other photographs from this project are reproduced in Ten.8 magazine, no.1 Extent: 1 Gelatin-silver print 88mm x 126mm</p>	1978
MS 2478/A/7/4	<p><u>No title</u> Scene showing activities at the children's playgroup at the building used by WELD in Wilson Road, Handsworth. Several black, Asian and white children are playing with wooden bricks and other toys. A white woman wearing glasses is kneeling on the floor showing two children a puppet, while an Asian woman is sitting by the wall, in front of a radiator. The walls are covered with pictures and photographs. The photograph is likely to have been taken by Brian Homer, John Reardon or Derek Bishton, or another member of the Sidelines design and publishing agency. The white woman in glasses is identified as Margot in the WELD Annual Report 1980, described at MS 2478/B/4/6 Extent: 1 Gelatin-silver print 304mm x 407mm</p>	late 1970s
MS 2478/A/7/5	<p><u>No title</u> Scene showing activities at the children's playgroup at the building used by WELD in Wilson Road, Handsworth. A white woman wearing glasses is holding a child of uncertain ethnicity in her arms while watching two Asian boys playing with toys. An Asian woman is sitting on a radiator pipe in the far right of the photograph. The photograph is likely to have been taken by Brian Homer, John Reardon or Derek Bishton, or another member of the Sidelines design and publishing agency. The white woman in glasses is identified as Margot in the WELD Annual Report 1980, described at MS 2478/B/4/6 Extent: 1 Gelatin-silver print 304mm x 406mm</p>	late 1970s
MS 2478/A/7/6	<p><u>No title</u> Scene showing activities at the children's playgroup at the building used by WELD in Wilson Road, Handsworth. A white boy is playing with a toy dog. Also on the photograph are children's paintings on easels and paint brushes in jars of water. The walls are covered with photographs and children's pictures. The photograph is likely to have been taken by Brian Homer, John Reardon or Derek Bishton, or another member of the Sidelines design and publishing agency. Extent: 1 Gelatin-silver print 304mm x 407mm</p>	late 1970s

MS 2478/A/7/7	<p><u>No title</u>  Scene showing activities at the children's playgroup at the building used by WELD in Wilson Road, Handsworth. An Asian boy wearing a striped jumper is sitting on an armchair while a white boy is sitting on a radiator pipe against the wall. Children's toys and paintings are on the floor, and pictures and photographs are on the wall. The photograph is likely to have been taken by Brian Homer, John Reardon or Derek Bishton, or another member of the Sidelines design and publishing agency.  Extent: 1 Gelatin-silver print 304mm x 406mm</p>	late 1970s
MS 2478/A/7/8	<p><u>No title</u>  Scene showing activities at the children's playgroup at the building used by WELD in Wilson Road, Handsworth. A white woman is sitting on a chair next to a table at which an Asian boy and girl are playing with jigsaws. The photograph is likely to have been taken by Brian Homer, John Reardon or Derek Bishton, or another member of the Sidelines design and publishing agency.  Extent: 1 Gelatin-silver print 304mm x 406mm</p>	late 1970s
MS 2478/A/7/9	<p><u>No title</u>  Scene showing activities at the children's playgroup at the building used by WELD in Wilson Road, Handsworth. A white woman is sitting on a chair next to a table at which an Asian boy and girl are playing with jigsaws; another version of MS 2478/A/7/8 and MS 2478/A/7/10. The photograph is likely to have been taken by Brian Homer, John Reardon or Derek Bishton, or another member of the Sidelines design and publishing agency.  Extent: 1 Gelatin-silver print 304mm x 406mm</p>	late 1970s
MS 2478/A/7/10	<p><u>No title</u>  Scene showing activities at the children's playgroup at the building used by WELD in Wilson Road, Handsworth. A white woman is sitting on a chair next to a table at which an Asian boy and girl are playing with jigsaws; another version of MS 2478/A/7/8 and MS 2478/A/7/9. The photograph is likely to have been taken by Brian Homer, John Reardon or Derek Bishton, or another member of the Sidelines design and production agency.  Extent: 1 Gelatin-silver print 304mm x 406mm</p>	late 1970s
MS 2478/A/7/11	<p><u>No title</u>  Creator of material: Sharon Smith.  Housing being demolished in Birmingham. A bulldozer is at work; men are standing near the building rubble, and the interior of rooms from a partially demolished house are exposed. This photograph was taken by a school leaver who had become involved in photographs through taking part in the WELD workshop. The photograph was reproduced in Ten.8 magazine, no.1, and information given in this magazine suggests that the photograph was to be used in "an exhibition connected with a project to help local residents express their dissatisfaction with lack of maintenance and repair to their houses"  Extent: 1 Gelatin-silver print 304mm x 406mm</p>	1970s
MS 2478/A/7/12	<p><u>No title</u>  Creator of material: Sharon Smith.  Housing being demolished in Birmingham. A bulldozer is at work; men are standing near the building rubble, and the interior of rooms from a partially demolished house are exposed. This photograph was taken by a school leaver who had become involved in photographs through taking part in the WELD workshop. The photograph was reproduced in Ten.8 magazine, no.1, and information given in this magazine suggests that the photograph was to be used in "an exhibition connected with a project to help local residents express their dissatisfaction with lack of maintenance and repair to their houses". Another version of MS 2478/A/7/11 and MS 2478/A/7/13  Extent: 1 Gelatin-silver print 304mm x 406mm</p>	1970s
MS 2478/A/7/13	<p><u>No title</u>  Creator of material: Sharon Smith.  Housing being demolished in Birmingham. A bulldozer is at work; men are standing near the building rubble, and the interior of rooms from a partially demolished house are exposed. This photograph was taken by a school leaver who had become involved in photographs through taking part in the WELD workshop. The photograph was reproduced in Ten.8 magazine, no.1, and information given in this magazine suggests that the photograph was to be used in "an exhibition connected with a project to help local residents express their dissatisfaction with lack of maintenance and repair to their houses". Another version of MS 2478/A/7/11 and MS 2478/A/7/12</p>	1970s

	Extent: 1 Gelatin-silver print 304mm x 406mm	
MS 2478/A/7/14	<u>No title</u> Asian girl and black girl walking by a canal. The black girl is kneeling by the water, holding a piece of wood. Extent: 1 Gelatin-silver print 202mm x 253mm	n.d [1980s]
MS 2478/A/7/15	<u>No title</u> Shot of a railway line running parallel to a road and a canal. A train is on the railway line and cars can be seen on the road. There are blocks of flats in the distance. Extent: 1 Gelatin-silver print 202mm x 253mm	n.d. [1980s]
MS 2478/A/7/16	<u>'Sister'</u> Creator of material: Hervin Anderson. Close up portrait of black woman smoking a cigarette. Photograph likely to have been taken during the 'Flash' workshop held at WELD, which Anderson attended Mount size 406mm x 509mm Extent: 1 Gelatin-silver print 303mm x 405mm	March 1987
MS 2478/A/7/17	<u>'Street corners'</u> Creator of material: Hervin Anderson. Disused building formerly housing a bank, situated on the corner of an unidentified 'High Street' and another unnamed street. Photograph likely to have been taken during the 'Flash' workshop at WELD which Anderson attended. Extent: 1 Gelatin-silver print 305mm x 405mm	September 1986
MS 2478/A/7/18	<u>'Birchfield flyover'</u> Creator of material: Graham Frazer. Two figures standing in a flyover in falling snow. Shops can be seen in the distance. Graham Frazer attended the Beginners workshop at WELD Mount size 407mm x 505mm Extent: 1 Gelatin-silver print 304mm x 405mm	March 1987
MS 2478/A/7/19	<u>'Birchfield flyover'</u> Creator of material: Peter Bandura. White boy running down a slope towards a flyover. There is snow on the ground, and a figure in the distance, walking up the slope from the flyover. Peter Bandura attended the Beginners workshop at WELD. Mount size 406mm x 508mm Extent: 1 Gelatin-silver print 304mm x 405mm	March 1987
MS 2478/A/7/20	<u>'Birchfield flyover'</u> Creator of material: Peter Bandura. White boy running down a slope towards a flyover. There is snow on the ground, and a figure in the distance, walking up the slope from the flyover. Another version of MS 2478/A/7/18. Peter Bandura attended the Beginners workshop at WELD Extent: 1 Gelatin-silver print 202mm x 252mm	March 1987
MS 2478/A/7/21	<u>No title</u> Black woman wearing a jewelled cross brooch. Photograph taken by the 'Holte Group': Albert, John and Leroy, at WELD. This photograph was taken as part of the Booth Project at Holte School in Handsworth. Fifth form students took part in a basic workshop in photographic techniques at WELD, and went on to build a photography booth from materials available in Holte School. Mount size 407mm x 509mm Extent: 1 item Gelatin-silver print 304mm x 404mm	March 1987
MS 2478/A/7/22	<u>No title</u> Two young white women, both facing the camera. One woman has her arms around the other woman's neck. Photograph taken by the 'Holte Group': Albert, John and Leroy, at WELD. This photograph was taken as part of the Booth Project at Holte School in Handsworth. Fifth form students took part in a basic workshop in photographic techniques at WELD, and went on to build a photography booth from materials available in Holte School. Mount size 408mm x 518mm Extent: 1 item Gelatin-silver print 305mm x 404mm	March 1987
MS 2478/A/7/23	<u>Birchfield underpass</u> Creator of material: Jevan Singh, Jane White, Liz Grey. Two figures, of an adult holding a baby, and a child walking beside the adult, in an underpass. The figures are walking away from the camera. The walls of the underpass	September 1986

contain graffiti. Jevan Singh, Jane White and Liz Grey were members of the Broad Images collective of women photographers. This photograph was taken for a project entitled 'Women and City Access' which focused on the problems of access for women in the inner city.

Extent: 1 Gelatin-silver print 304mm x 405mm

MS 2478/A/7/24	<p><u>'Style'</u> Creator of material: Joan Baker. Portrait of a white woman wearing leather gloves and sunglasses, holding an advertisement for a shoe shop on Corporation Street in Birmingham. Joan Baker attended a Beginners workshop at WELD in 1986, and later became part of the Photography Project at WELD. Mount size 407mm x 509mm Extent: 1 Gelatin-silver print 304mm x 405mm</p>	October 1986
MS 2478/A/7/25	<p><u>'Style'</u> Creator of material: Joan Baker. Portrait of black woman wearing a wide-brimmed straw hat. Mount size 407mm x 509mm Extent: 1 Gelatin-silver print 305mm x 404mm</p>	October 1986
MS 2478/A/7/26	<p><u>'Style'</u> Creator of material: Joan Baker. Portrait of a white woman wearing a patterned blouse. The woman's face is reflected in a mirror; she is looking at the photographer. Mount size 407mm x 508mm Extent: 1 Gelatin-silver print 304mm x 405mm</p>	October 1986
MS 2478/A/7/27	<p><u>No title</u> Creator of material: Barrington Maye. Barrington Maye attended the 'Flash' workshop at WELD in 1986. He passed his A Level GCE Photography examination in 1987. Source: Weld Photography Project Report 1987 Portrait of a black man wearing a checked shirt and checked jacket. Extent: 1 Gelatin-silver print 304mm x 404mm</p>	March 1987
MS 2478/A/7/28	<p><u>'Every Sikh Temple Has A Free Kitchen'</u> Creator of material: Nigel Madhoo. Nigel Madhoo trained through the WELD Photography Project, and worked on the Sikh Youth Service Social History Project, taking photographs to trace the social histories of the Asian community in Birmingham. This project was a Manpower Services Commission scheme organised in conjunction with the Sikh Youth Service. Source: WELD Photography Project Report 1987, part of the Vanley Burke archive, MS 2192/C/B/1/3/5</p> <p>Two white male police officers eating from trays of food at a table. They are surrounded by Asian men, women and children, who are serving and eating food. The men are wearing Sikh turbans, and the women are wearing headscarves. Mount size 406mm x 509mm Extent: 1 Gelatin-silver print 303mm x 405mm</p>	n.d. [1980s]
MS 2478/A/7/29	<p><u>No title</u> Three older Asian men standing together. Two are wearing Sikh turbans; the other is wearing a cloth cap. The two men wearing turbans have several medals pinned to their chests. The man wearing the cloth cap is having a medal on his chest adjusted by one of the men wearing a turban. This photograph was possibly taken by Nigel Madhoo. Mount size 407mm x 509mm Extent: 1 Gelatin-silver print 303mm x 403mm</p>	n.d. [1980s]
MS 2478/A/7/30	<p><u>Vaisakhi, Dudley Road</u> Creator of material: Nirmal Singh. Back view of Sikh men wearing ceremonial dress walking in a procession with banners down the Dudley Road in Birmingham. They are passing the junction with Algernon Road. Extent: 1 Gelatin-silver print 303mm x 402mm</p>	April 1986
MS 2478/A/7/31	<p><u>'Lionel'</u> Creator of material: Ulrike Bott. Two colour prints mounted together. One is a study of four wine glasses; the other is a portrait of a black man wearing sunglasses, standing outside by a set of red painted</p>	September 1986

doors. Mount size 406mm x 509mm  
Extent: 1 Colour print Two prints 187mm x 231mm; 203mm x 253mm

- MS 2478/A/8 Photographs taken at Afro-Caribbean Association for Economic and Social Security [ACAFESS] n.d. [1987]  
These photographs document some of the activities that took place at training workshops organised by The Afro-Caribbean Association for Economic and Social Security (ACAFESS) for young unemployed people. They show people taking part in workshops on photography; catering, art and graphic design; fashion design and dress-making; woodwork; upholstery; printing; office, typing and computer skills; technical drawing; mathematics; electronics; and music. Most of the participants are young black people, but there are also a small number of Asian and white people in the photographs. There are also a small number of photographs of a visit to the project by a group of unidentified people who may be local community leaders, and two photographs of Gus Williams, the director of the project.  
Most photographs are gelatin-silver prints measuring 202mm x 253mm; there are also a small number of colour prints measuring 126mm x 176mm and 100mm x 149mm. The file includes six contact sheets containing images of further training activities at ACAFESS. Photographer unknown  
Extent: 66 Photographs
- MS 2478/A/9 Jubilee Community Arts prints 1980s  
Various gelatin-silver and colour prints documenting community work carried out by Jubilee Community Arts group during the 1980s. These include gelatin-silver photographs likely to be by Brendan Jackson, who worked for Jubilee with members of Kellingley pit support group, West Yorkshire, in 1985 on the exhibition 'A Matter of Principle' about their experiences of the 1984-1985 miners strike, and with other community groups on campaigns relating to work and housing conditions and unemployment in the Sandwell area. There is also a colour photograph depicting community work undertaken with people from Cotgrave during the miners strike.  
  
The remainder of the photographs consist of mounted colour prints, possibly forming part of an exhibition at one time, probably depicting project work undertaken in 1984 with groups from Greets Green, West Smethwick, Windmill Lane and Tipton. Information on the group's website states that they made "a range of giant sets and props for a pyrotechnic extravaganza on May Day in Victoria Park, Smethwick. They spent six weeks making all this stuff that was then all burnt to the ground in less than 90 minutes flat".  
Prints /16 and /17 are mounted in the same style as the other colour prints, and are also likely to depict community work by Jubilee Arts, but it has not been possible to identify a particular project.  
Source: <http://www.thepublic.com/aboutus-thentillnow.asp> Accessed January 2006  
Ten.8 magazine, no.20, 1985  
Extent: 17 Photographs
- MS 2478/A/9/1 Self portrait, picket line, Kellingley, Yorkshire n.d. [1980s]  
Creator of material: Brendan Jackson.  
Self portrait of white man wearing leather jacket and checked scarf wrapped around his head. The title of this print is written in pencil on the reverse of the photograph, which is also stamped with the name and address of Jubilee Community Arts.  
Extent: 1 Gelatin-Silver Print 237mm x 303mm
- MS 2478/A/9/2 Yorkshire Miners Gala, Rotherham, Yorkshire n.d. [1980s]  
Creator of material: Brendan Jackson.  
Arthur Scargill, then leader of the National Union of Mineworkers (NUM), being photographed with two white women wearing badges supporting the striking miners. Other white men and women are also in the photograph, and there is a marquee in the background. The title of this print is written in pencil on the reverse of the photograph, which is also stamped with the name and address of Jubilee Community Arts  
Extent: 1 Gelatin-Silver Print 237mm x 303mm
- MS 2478/A/9/3 Gil Scott Heron n.d. [1980s]  
Creator of material: Brendan Jackson.  
Portrait of black musician and poet Gil Scott Heron. The title of this print is written in pencil on the reverse of the photograph, which is also stamped with the name and address of Jubilee Community Arts.  
Extent: 1 Gelatin-Silver Print 237mm x 303mm

MS 2478/A/9/4	<p><u>Portland, Dorset</u>  Creator of material: Brendan Jackson.  Photograph of metal horse with peeling paint. The title of this print is written in pencil on the reverse of the photograph, which is also stamped with the name and address of Jubilee Community Arts.  Extent: 1 Gelatin-Silver Print 237mm x 303mm</p>	n.d. [1980s]
MS 2478/A/9/5	<p><u>Picket line, Raindi Strike, Smethwick</u>  Creator of material: Brendan Jackson.  Portrait of an Asian woman wearing a coat, with a scarf wrapped around her head as a headscarf. The title of this print is written in pencil on the reverse of the photograph, which is also stamped with the name and address of Jubilee Community Arts.  Extent: 1 Gelatin-Silver Print 237mm x 303mm</p>	n.d. [1983]
MS 2478/A/9/6	<p><u>'Midlands campaign - march for jobs</u>  Creator of material: Brendan Jackson.  White man holding two small children in his arms, with a white boy standing in front of him. They are standing in a park by a banner which reads 'Sandwell on the march'. Other black and white men and women, some wearing t-shirts with slogans for the 'March for jobs' campaign are also in the photograph. The title of this print is written in pencil on the reverse of the photograph, which is also stamped with the name and address of Jubilee Community Arts.  Extent: 1</p>	n.d. [1980s]
MS 2478/A/9/7	<p><u>Tenants march, Wednesbury</u>  Creator of material: Brendan Jackson.  White man wearing sunglasses and a suit with flared trousers standing with a banner reading 'tenants liaison committee'. In the background are black and white girls and boys wearing uniforms and playing bugles. The title of this print is written in pencil on the reverse of the photograph, which is also stamped with the name and address of Jubilee Community Arts.  Extent: 1 Gelatin-Silver Print 237mm x 303mm</p>	n.d. [1980s]
MS 2478/A/9/8	<p><u>Direct Works dispute, Wednesbury, Sandwell</u>  Creator of material: Brendan Jackson.  White man wearing a checked jacket, speaking into a megaphone, surrounded by other white men, standing in a yard containing building materials. The title of this print is written in pencil on the reverse of the photograph, which is also stamped with the name and address of Jubilee Community Arts.  Extent: 1 Gelatin-Silver Print 237mm x 303mm</p>	n.d. [1980s]
MS 2478/A/9/9	<p><u>No title</u>  Group of white women seated with cloth banner reading 'Cotgrave Women's Support Group' and covered with stickers reading 'Coal not Dole'. Two of the women are wearing t-shirts bearing the slogan 'Women against pit closure', together with various badges and stickers supporting industrial action taken by miners. It is almost certain that this photograph was taken during the 1984-1985 miners strike in the UK.  Extent: 1 Colour print 302mm x 404mm</p>	n.d. [1984-1985]
MS 2478/A/9/10	<p><u>No title</u>  White man standing in front of an illustrated draft National Union of Mineworkers poster reading 'Kellingley - fighting for the future'  Mount size 407mm x 508mm  Extent: 1 Colour print 202mm x 298mm</p>	n.d. [1980s]
MS 2478/A/9/11	<p><u>No title</u>  White boy holding a long stick, on the end of which is a coloured paper lantern in the form of a doll. Other adults and children are in the background, out of focus of the shot.  Mount size 408mm x 508mm  Extent: 1 item Colour print 201mm x 300mm</p>	n.d. [1980s]
MS 2478/A/9/12	<p><u>No title</u>  Dragon structure made of metal and plastic sheeting, illuminated by lighting.  Mount size 407mm x 508mm  Extent: 1 item Colour print 201mm x 300mm</p>	n.d. [1980s]
MS 2478/A/9/13	<p><u>No title</u>  View of painted stage set construction of wood and board made to look like buildings, with a gap in the middle. A sign over this gap reads 'subway' and a painted monster construction with an open mouth has been placed in the gap. Three white men can be</p>	n.d. [1980s]

seen on the far left of the photograph. They appear to be working on the completion of the structure.

Mount size 407mm x 508mm  
Extent: 1 Colour print 201mm x 300mm

- MS 2478/A/9/14 No title n.d [1980s]  
Young black man and young white man holding spray paint cans, with five white boys, also holding spray paint cans, posed in front of a wall on which figures and designs have been painted.  
Mount size 407mm x 509mm  
Extent: 1 Colour print 202mm x 300mm
- MS 2478/A/9/15 No title n.d. [1980s]  
Black and white children wearing fancy dress and carrying coloured banners, walking in a procession down a street. A white adult can be seen in the background of the photograph.  
Mount size 408mm x 508mm  
Extent: 1 Colour print 202mm x 300mm
- MS 2478/A/9/16 No title n.d. [1980s]  
Black girl and four white girls standing by two microphones, holding paper booklets, possibly scripts for a speech performance.  
Mount size 407mm x 508mm  
Extent: 1 Colour print 201mm x 299mm
- MS 2478/A/9/17 No title n.d. [1980s]  
Back view of black girl painting a large poster on board which includes the slogan 'We're not just pretty faces...we've minds of our own'. The photograph possibly depicts some of the work of an unidentified women's group.  
Mount size 406mm x 509mm  
Extent: 1 Colour print 303mm x 404mm
- MS 2478/A/10 Mixed prints by various photographers 1974-1993  
Exhibition and work prints, many of which were used in Ten.8 Touring exhibitions or reproduced in issues of Ten.8 magazine. Other photographs are likely to have come into the possession of Ten.8 through community photography projects or community picture auctions. Roughly half of the photographs in this file can be positively identified by photographer and project. It has not been possible at the time of cataloguing to identify or credit photographers for the remainder of the prints.  
Extent: 62 Photographs
- MS 2478/A/10/1 'Smiley Culture and Asher Senator' n.d. [1980s]  
Creator of material: Anna Arnone.  
Portrait of two black men wearing sunglasses and 'tam' hats, and holding 'ribena' drink cartons. This photograph formed part of the 'Sound Reasoning' exhibition which was used by Ten.8 Touring. The photographs in this exhibition documented the working lives of British Reggae DJs and Sound System 'families' like Fatman, Coxsone and Saxon Sound Systems, mainly in London, during the early 1980s. Arnone also wrote a series of articles in 'Black Echoes' magazine known as 'Sound Reasoning'.  
Source: <http://www.amber-online.com/gallery/photographers/photographer5.html>  
Accessed January 2006  
Extent: 1 item Gelatin-silver print 405mm x 505mm
- MS 2478/A/10/2 No title n.d. [1980s]  
Creator of material: Anna Arnone.  
Black man standing on top of a pile of speaker systems. This photograph is likely to form part of Anna Arnone's 'Sound Reasoning' exhibition which was used by Ten.8 Touring. The photographs in this exhibition documented the working lives of British Reggae DJs and Sound System 'families' like Fatman, Coxsone and Saxon Sound Systems, mainly in London, during the early 1980s. Arnone also wrote a series of articles in 'Black Echoes' magazine known as 'Sound Reasoning'.  
Source: <http://www.amber-online.com/gallery/photographers/photographer5.html>  
Accessed January 2006  
Extent: 1 Gelatin-silver print 405mm x 505mm
- MS 2478/A/10/3 'Boy with Father, Selly Oak Unemployment Office' 1986  
Creator of material: Paul Bryan.  
Back view of a white man holding a white child in his arms who is facing the camera. People queuing in front of desks can be seen in the background of the photograph.

	Extent: 1 Gelatin-silver print 232mm x 278mm	
MS 2478/A/10/4	<p><u>No title</u>  Creator of material: Vanley Burke.  Black man wearing vest, shorts and boxing boots standing with his fists clenched, ready to spar. Posters for boxing matches can be seen in the background. This photograph formed part of an exhibition made available for hire to schools, community centres and other institutions, likely to have been organised by Ten.8. It was reproduced in Ten.8 no.2 as part of a profile of six young photographers, including Vanley Burke.  Mount size 403mm x 504mm Condition: Fair.  Extent: 1 Gelatin-silver print 258mm x 369mm</p>	n.d [1970s]
MS 2478/A/10/5	<p><u>No title</u>  Creator of material: Tarik Chowdhury.  Group of Asian men wearing shalwar kameez. One man is sitting down, while the others are standing around him, holding a joint of meat above his head.  Extent: 1 Gelatin-silver print 303mm x 402mm</p>	1983
MS 2478/A/10/6	<p><u>No title</u>  Creator of material: Nigel Dickinson.  Group of Asian children playing by a river, surrounded by stones, driftwood and old tin cans and other rubbish. Two of the children are holding twigs which have been set alight. The reverse of the print has been inscribed 'For Derek Bishton (Ten.8) with thanks. A personal presie'. Mount size 406mm x 507mm  Extent: 1 Colour print 328mm x 443mm</p>	n.d. [1980s]
MS 2478/A/10/7	<p><u>No title</u>  Creator of material: Orde Eliason.  Portrait of Asian boy wearing a tweed jacket on which an 'Isles of Scilly' badge is pinned. Two Asian women can be seen in the background of the photograph. This photograph was reproduced in Ten.8 no.2, as part of a profile of six young photographers, including Orde Eliason. The photograph was taken in the Alum Rock area of Birmingham, although a caption written on the reverse of the print indicates that it was taken in Saltley.  Extent: 1 Gelatin-silver print 202mm x 254mm</p>	1979
MS 2478/A/10/8	<p><u>No title</u>  Creator of material: Orde Eliason.  Portrait of Asian boy wearing a tweed jacket on which an 'Isles of Scilly' badge is pinned. Two Asian women can be seen in the background of the photograph; another version of MS 2478/A/10/10.  This photograph was reproduced in Ten.8 no.2, as part of a profile of six young photographers, including Orde Eliason. The profile states that the photograph was taken in the Alum Rock area of Birmingham, although a caption written on the reverse of the print indicates that it was taken in Saltley.  Extent: 1 Gelatin-silver print 202mm x 254mm</p>	1979
MS 2478/A/10/9	<p><u>No title</u>  Creator of material: Armet Francis.  Group portrait of two white men, a black woman and a white woman in conversation. This photograph was taken in London, and formed part of Armet Francis' 'The Black Triangle' project, which was his personal exploration of the African Diaspora. Photographs from this project were first exhibited in 1983, and a book containing photographs, and poetry by Armet Francis and others was published in 1985. The exhibition toured in 1986, and was held at the Triangle Gallery in Birmingham, amongst other locations.  Source:<a href="http://www.londonfacet.org/facet/StoryImagesRight.jsp?query=_primary_key:12696&amp;part=5">http://www.londonfacet.org/facet/StoryImagesRight.jsp?query=_primary_key:12696&amp;part=5</a> Accessed January 2006  <a href="http://www.bbc.co.uk/bbcafrica/africa05/artistsinresidence_armet.shtml">http://www.bbc.co.uk/bbcafrica/africa05/artistsinresidence_armet.shtml</a> Accessed January 2006  Published: 'The Black Triangle: The People of the African Diaspora', London 1985  Mount size 406mm x 505mm  Extent: 1 Gelatin-silver print 303mm x 404mm</p>	1976
MS 2478/A/10/10	<p><u>No title</u>  Creator of material: Armet Francis.  Young black man and young black woman photographed in a large mirror in what appears to be a dance studio. They are standing several paces apart, facing towards each other. This photograph was taken in London, and formed part of Armet Francis's 'The Black Triangle' project, which was his personal exploration of the African Diaspora.</p>	1974

Photographs from this project were first exhibited in 1983, and a book containing photographs, and poetry by Armet Francis and others was published in 1985. The exhibition toured in 1986, and was held at the Triangle Gallery in Birmingham, amongst other locations.

Source:[http://www.londonfacet.org/facet/StoryImagesRight.jsp?query=\\_primary\\_key:12696&part=5](http://www.londonfacet.org/facet/StoryImagesRight.jsp?query=_primary_key:12696&part=5) Accessed January 2006

[http://www.bbc.co.uk/bbcafrica/africa05/artistsinresidence\\_armet.shtml](http://www.bbc.co.uk/bbcafrica/africa05/artistsinresidence_armet.shtml) Accessed January 2006

Mount size 406mm x 506mm

Extent: 1 Gelatin-silver print 303mm x 405mm

MS 2478/A/10/11

No title

1981

Creator of material: Armet Francis.

Black man standing by a wire fence, on which are hanging various jumpers and skirts on clothes hangers. The man is holding other items of clothing, also on hangers. Several posters can be seen on a wooden fence just behind the wire fence. This photograph was taken in New York, and formed part of Armet Francis's 'The Black Triangle' project, which was his personal exploration of the African Diaspora. Photographs from this project were first exhibited in 1983, and a book containing photographs, and poetry by Armet Francis and others was published in 1985. The exhibition toured in 1986, and was held at the Triangle Gallery in Birmingham, amongst other locations.

Source:[http://www.londonfacet.org/facet/StoryImagesRight.jsp?query=\\_primary\\_key:12696&part=5](http://www.londonfacet.org/facet/StoryImagesRight.jsp?query=_primary_key:12696&part=5) Accessed January 2006

[http://www.bbc.co.uk/bbcafrica/africa05/artistsinresidence\\_armet.shtml](http://www.bbc.co.uk/bbcafrica/africa05/artistsinresidence_armet.shtml) Accessed January 2006

Mount size 406mm x 506mm

Extent: 1 Gelatin-silver print

MS 2478/A/10/12

No title

1980

Creator of material: Armet Francis.

Portrait of a black man with a scar on his forehead. This photograph was taken in Kenya, and formed part of Armet Francis's 'The Black Triangle' project, which was his personal exploration of the African Diaspora. Photographs from this project were first exhibited in 1983, and a book containing photographs, and poetry by Armet Francis and others was published in 1985. The exhibition toured in 1986, and was held at the Triangle Gallery in Birmingham, amongst other locations.

Source:[http://www.londonfacet.org/facet/StoryImagesRight.jsp?query=\\_primary\\_key:12696&part=5](http://www.londonfacet.org/facet/StoryImagesRight.jsp?query=_primary_key:12696&part=5) Accessed January 2006

[http://www.bbc.co.uk/bbcafrica/africa05/artistsinresidence\\_armet.shtml](http://www.bbc.co.uk/bbcafrica/africa05/artistsinresidence_armet.shtml) Accessed January 2006

Extent: 1 Gelatin-silver print 406mm x 506mm

MS 2478/A/10/13

No title

n.d.

Young black girl sitting by the wall of a building constructed with mud. The identity of the photograph is not known, but it is possible that it was taken by Armet Francis, for his 'Children of the Black Triangle' project. Photograph is mounted; dimensions given are those of the mount

Extent: 1 Gelatin-silver print 400mm x 501mm

MS 2478/A/10/14

Zippering Monty

n.d. [1980s]

Creator of material: B. Gedin.

White child with a large snake draped around his or her neck, watched by a group of bystanders. A sticker on the reverse of the print states that all proceeds from the sale of the picture will go towards famine relief, as part of a picture auction organised by 'Focus on Aid' and 'Brum Aid'. The 'Brum Aid' auction is likely to have been organised by Ten.8 at the Triangle Gallery.

Mount size 305mm x 407mm

Extent: 1 Gelatin-silver print 202mm x 253mm

MS 2478/A/10/15

No title

1984

Creator of material: John Harris.

Mounted white male police officer wearing riot uniform, wielding a baton at a white woman standing in front of him. The woman has one hand raised, and the other on what is possibly a camera, hanging around her neck. Almost out of the shot is a hand touching her elbow.

The reverse of this photograph is stamped with the name and address of the International Freelance Library, and a typescript caption has also been stuck to the reverse of the print. The caption reads: "18.6.84: Orgreave - Lesley Boulton, a Sheffield Women's Support observer, was calling for help for a nearby injured miner when the riot geared mounted policeman came racing towards her swinging his elongated truncheon.

It was only the quick-wittedness of the miner (hand left) who pushed her out of the way, which meant she escaped with grazing.

"

This photograph was reproduced in Ten.8 no.23, which contained an article about the uses of documentary photography, and its historical use as an agent of knowledge and social control.

Extent: 1 Gelatin-silver print 173mm x 245mm

- |                 |   |              |
|-----------------|---|--------------|
| MS 2478/A/10/16 | <p><u>Petrol Bomb Equipment</u><br/>Creator of material: John Hodgett.<br/>Two white male uniformed police officers and one white male uniformed fire fighter, with another fire fighter standing out of shot, photographed in the corridor of an unidentified building. A petrol can, and milk bottle filled with liquid and rags are on the floor in front of the group. One of the police officers is holding a clipboard. The photograph was taken at Holt Adult Education Centre<br/>Extent: 1 Gelatin-silver print 303mm x 403mm</p>  | n.d. [1980s] |
| MS 2478/A/10/17 | <p><u>No title</u><br/>Creator of material: John Hodgett.<br/>Young white girl writing sums on a chalk board. The photograph was taken at Holt Adult Education Centre<br/>Extent: 1 Gelatin-silver print 303mm x 403mm</p>  | n.d. [1980s] |
| MS 2478/A/10/18 | <p><u>Kung Fu class</u><br/>Creator of material: John Hodgett.<br/>Group of six young black men and one young white man wearing kung fu uniforms. The men stand in kung fu poses in two lines on either side of the class tutor. The group are in a room with a wooden floor and they are standing with their backs to a large mirror. This photograph was taken at Holt Education Centre<br/>Extent: 1 Gelatin-silver print 303mm x 403mm</p>  | n.d. [1980s] |
| MS 2478/A/10/19 | <p><u>Handsworth family</u><br/>Creator of material: John Hodgett.<br/>Two Asian women wearing salwar kameez, standing outside the open front door of a house. One of the women is holding a young Asian boy in her arms.<br/>Extent: 1 Gelatin-silver print 303mm x 402mm</p>  | n.d. [1980s] |
| MS 2478/A/10/20 | <p><u>Handsworth woman</u><br/>Creator of material: John Hodgett.<br/>White woman wearing overalls and a woollen hat and holding a broom, leaning against the bonnet of a car parked in a residential street.<br/>Extent: 1 Gelatin-silver print 303mm x 403mm</p>  | n.d. [1980s] |
| MS 2478/A/10/21 | <p><u>No title</u><br/>Creator of material: Claudette Holmes.<br/>Portrait of a white woman wearing a beret and a leather coat. Mount size 406mm x 510mm<br/>Extent: 1 Gelatin-silver print 303mm x 406mm</p>   | 1989         |
| MS 2478/A/10/22 | <p><u>No title</u><br/>Creator of material: Philip Lea.<br/>Black man and a white man, both wearing blue t-shirts and sitting next to each other at a table. The white man is holding a blue mug in his hand. The men are turned towards each other, and their faces are very close together. It looks as though they are about to kiss each other. Information written on the reverse of this print indicates that it might have formed part of an exhibition or series entitled 'Prison Works?'<br/>Extent: 1 Colour print 304mm x 405mm</p>  | n.d. [1980s] |
| MS 2478/A/10/23 | <p><u>No title</u><br/>Creator of material: Rob Moore.<br/>Rob Moore was a lecturer in photography at Stourbridge College of Art in 1979<br/>Three white children - two boys and a girl - sitting on chairs next to a car with an open boot. Inside the car is a dog lying in a large round metal container. Other items of furniture can be seen behind the children, and several caravans can be seen in the distance.<br/>This photograph was taken as part of Rob Moore's work with travellers, and was reproduced in Ten.8 no.1 in an article about Moore's reasons for undertaking documentary photography.<br/>.Extent: 1 Gelatin-silver print 163mm x 214mm</p> | n.d. [1970s] |

MS 2478/A/10/24	<p><u>No title</u>  Creator of material: Rob Moore.  Rob Moore was a lecturer in photography at Stourbridge College of Art in 1979  Two white girls sitting on a bench in a caravan. One of the girls is holding two small dogs. The bench is covered with embroidered cushions, and there are several glass ornaments displayed behind the bench. This photograph was taken as part of Rob Moore's work with travellers, and was reproduced in Ten.8 no.1 in an article about Moore's reasons for undertaking documentary photography.  Extent: 1 Gelatin-silver print 163mm x 214mm</p>	n.d. [1970s]
MS 2478/A/10/25	<p><u>'Daramar, Small Heath, Birmingham 1987, beating his drum at the Eid festival'</u>  Creator of material: Mohammed Reyaz.  Older Asian man sitting on grass beating a drum, watched by a large group of Asian men and boys standing behind him. This photograph was part of a Ten.8 Touring exhibition entitled 'From Mirpur to the Midlands'  Extent: 1 Gelatin-silver print 238mm x 304mm</p>	1987
MS 2478/A/10/26	<p><u>Goodyear shift worker</u>  Creator of material: D. D. Richardson.  White man sitting in a public house with a pint of beer on the table in front of him. Other figures can be seen out of focus in the background. Mount size 389mm x 510mm  Extent: 1 Gelatin-silver print 302mm x 405mm</p>	n.d. [1970s]
MS 2478/A/10/27	<p><u>No title</u>  Creator of material: Janine Wiedel.  White woman with six young children and a baby, all sitting or standing in a room containing a stove, kitchen equipment and various pieces of furniture, most of which appears to be in poor repair. This photograph forms part of Wiedel's documentary project work with traveller communities in Ireland, and was reproduced in Ten.8 no.1, in an article about the work of Janine Wiedel.  Extent: 1 Gelatin-silver print 241mm x 326mm</p>	n.d. [1970s]
MS 2478/A/10/28	<p><u>No title</u>  Creator of material: Janine Wiedel.  White woman sitting on a bed in a caravan. The caravan walls and ceiling are decorated with brightly patterned wallpaper, and with Christian religious pictures of Jesus and Mary, and with a portrait of a Roman Catholic pope. This photograph forms part of Wiedel's documentary project work with traveller communities in Ireland, and was reproduced in Ten.8 no.1, in an article about the work of Janine Wiedel.  Extent: 1 Gelatin-silver print 209mm x 299mm</p>	n.d. [1970s]
MS 2478/A/10/29	<p><u>No title</u>  Creator of material: Janine Wiedel.  Young white girl sitting on a chair in a tent made of wooden branches and cloth. Also inside the tent is a stove constructed from scrap materials. This photograph forms part of Wiedel's documentary project work with traveller communities in Ireland, and was reproduced in Ten.8 no.1, in an article about the work of Janine Wiedel.  Extent: 1 Gelatin-silver print 241mm x 322mm</p>	n.d.
MS 2478/A/10/30	<p><u>Mrs Florence Allen, Gilder, Turner &amp; Simpson Jewellers, Birmingham</u>  White woman wearing overalls holding thin pieces of metal over a vat of unidentified contents. The photographer is possibly Janine Wiedel, from her Vulcan's Forge project which documented the industries of the West Midlands area of Britain during the late 1970s  Mount size 405mm x 508mm  Extent: 1 Gelatin-silver print 238mm x 304mm</p>	n.d [late 1970s-early 1980s]
MS 2478/A/10/31	<p><u>No title</u>  White man holding a spade, standing by a furnace. The photographer is possibly Janine Wiedel, from her Vulcan's Forge project which documented the industries of the West Midlands area of Britain during the late 1970s  Mount size 405mm x 508mm  Extent: 1 Gelatin-silver print 239mm x 304mm</p>	n.d. [late 1970s-early 1980s]
MS 2478/A/10/32	<p><u>The Chain Workshop, Griffin Woodhouse, Cradley Heath</u>  Group of white men of different ages manufacturing heavy chains in a large room full of machinery. The photographer is possibly Janine Wiedel, from her Vulcan's Forge project which documented the industries of the West Midlands area of Britain during the late 1970s</p>	n.d. [late 1970s-early 1980s]

Mount size 405mm x 507mm  
Extent: 1 Gelatin-silver print 239mm x 305mm

- |                 |  |                               |
|-----------------|--|-------------------------------|
| MS 2478/A/10/33 | <p><u>No title</u><br/>Creator of material: Rhonda Wilson.<br/>Photograph produced for the 'A Sense of Place' project, commissioned by 'Homes for Homeless People' as part of their Equal Opportunities programme. The exhibition focused on women and homelessness, and combined posed photographic images with statistics and quotes from interviews. Rhonda Wilson re-used this format from her exhibition on 'Women and Low Pay' (see MS 2478/A/12/10 for posters from this exhibition). The images and text convey ideas that challenge the perception of the homeless as powerless victims, but that also express the particular significance of homelessness on women, who are seen by society as the 'natural' carers and home-makers in a family situation.</p> <p>The photograph shows an older white woman carrying a walking stick, standing in a living room confronting two white men wearing sunglasses, hats and raincoats, who are attempting to take her possessions. The photograph is headed 'Daylight Robbery', and statistics and quotes are superimposed on the print to illustrate the difficulties faced by people who face poverty and subsequent homelessness after retirement age. Rhonda Wilson has signed the photograph and written the message 'Happy Birthday Derek' in the bottom right hand corner, suggesting that this reproduction of one of the exhibition prints was a gift from her to Derek Bishton<br/>The 'A Sense of Place' exhibition is reviewed in Ten.8 no.33 Mounted print.<br/>Extent: 1 Photograph 615mm x 817mm</p> | 1988                          |
| MS 2478/A/10/34 | <p><u>No title</u><br/>Collage created from a photograph of terraced houses. Figures have been cut out of other photographs and placed in this scene. The figures include an Asian man wearing glasses and holding a rubbish bag, an older Asian man wearing a turban and holding a walking stick standing by a post box, and an older man of uncertain ethnicity wearing an apron and holding a bottle. Also included in the collage are a seagull and a cat. The words 'funeral home' have been cut out of another photograph and placed on the wall of one of the houses. This collage was possibly created by a student at a photography or art workshop<br/>Mount size 407mm x 509mm<br/>Photographer unknown<br/>Extent: 1 Gelatin-silver print 213mm x 284mm</p>  | n.d. [1980s]                  |
| MS 2478/A/10/35 | <p><u>No title</u><br/>Group of white men and women, most of whom are wearing animal masks, though one woman is obscuring her face with a hat. Some of the group can be identified, including Derek Bishton, Sue Green, Brian Homer and Nick Hedges. A message has been written at the bottom right hand corner of the print. It reads 'Best Wishes Nick - from Ten.8!' This message was possibly written to Nick Hedges.<br/>Photographer unknown<br/>Extent: 1 Gelatin-silver print 238mm x 303mm</p>  | n.d. [late 1970s-early 1980s] |
| MS 2478/A/10/36 | <p><u>No title</u><br/>Foundry scene featuring three men wearing goggles, pouring molten metal into a mould.<br/>Photographer unknown<br/>Extent: 1 Gelatin-silver print 404mm x 507mm</p>   | n.d. [1970s]                  |
| MS 2478/A/10/37 | <p><u>No title</u><br/>Group of black men, some of whom are wearing wool hats and cloaks, carrying a box, that looks like a coffin, on their shoulders. They are walking across a hilly landscape, possibly in Africa.<br/>Photographer unknown<br/>Extent: 1 Gelatin-silver print 278mm x 353mm</p>   | n.d.                          |
| MS 2478/A/10/38 | <p><u>No title</u><br/>Two prints, one showing a Metropolitan Police Control van outside Harrods; the other showing a Metropolitan Police Control van outside a branch of Boots on Electric Avenue in London. Also in this second shot is a signpost for a Community Relations Office. The prints have been marked on the reverse with the copyright of Desperate Designs, and are dated "Xmas 86". The photograph was possibly taken by a student at a photography workshop.<br/>Mount size 407mm x 509mm<br/>Photographer unknown<br/>Extent: 1 Gelatin-silver print Two prints 213mm x 290mm</p>  | 1986                          |

MS 2478/A/10/39	<u>No title</u> Group portrait of Derek Bishton, Rhonda Wilson and Mark Blackstock Mounted on board Extent: 1 Gelatin-silver print 375mm x 405mm	n.d. [1980s]
MS 2478/A/10/40	<u>No title</u> Two prints mounted together showing pine trees silhouetted on a hill with the sky above. Mount size 405mm x 505mm Photographer unknown Condition: Fair. Extent: 1 Gelatin-silver print Two prints 128mm x 194mm	n.d.
MS 2478/A/10/41	<u>No title</u> Group of Asian children standing outside a building, holding coloured paper lanterns. This photograph, together with MS 2478/A/10/42 and MS 2478/A/10/43 are likely to have been taken as part of the same project. Mount size 407mm x 508mm Photographer unknown Extent: 1 Colour print 304mm x 404mm	n.d. [1980s]
MS 2478/A/10/42	<u>No title</u> Young Asian girl and young Asian boy, both holding coloured paper lanterns, standing in front of a large banner. This photograph, together with MS 2478/A/10/41 and MS 2478/A/10/43 are likely to have been taken as part of the same project. Mount size 405mm x 509mm Photographer unknown Extent: 1 Colour print 304mm x 404mm	n.d. [1980s]
MS 2478/A/10/43	<u>No title</u> Three Asian men wearing highly decorated costume, performing a dance. This photograph, together with MS 2478/A/10/41 and MS 2478/A/10/42 are likely to have been taken as part of the same project. Mount size 404mm x 508mm Photographer unknown Extent: 1 Colour print 304mm x 404mm	n.d.
MS 2478/A/10/44	<u>No title</u> Group of white women with a white child standing in front of a stationary number 28 bus to Great Barr. They are standing behind two placards, one of which reads "Slum Road, not fit for pigs". The other placard is partially out of shot. The photographer is unknown, but the scene is reminiscent of the tenants campaigns photographed by Brendan Jackson, who later worked with Jubilee Community Arts in West Bromwich Extent: 1 Gelatin-silver print 209mm x 296mm	n.d. [1970s]
MS 2478/A/10/45	<u>No title</u> Golden retriever dog sitting in the driving seat of a car. The photograph has been taken from outside the car, through the front passenger window. Photographer unknown Extent: 1 Gelatin-silver print 237mm x 304mm	n.d. [1980s]
MS 2478/A/10/46	<u>No title</u> Close-up portrait of two young Asian boys sitting at a classroom desk, concentrating on a piece of paper on which one of them is about to draw. Photographer unknown Extent: 1 Gelatin-silver print 302mm x 404mm	n.d. [1980s]
MS 2478/A/10/47	<u>No title</u> White woman and white man sitting together in a pub, holding hands. A half drunk pint of beer is on the edge of the table in front of them. Photographer unknown. The word Redfern is written on the back of the print. Extent: 1 Gelatin-silver print 303mm x 379mm	n.d. [1970s]
MS 2478/A/10/48	<u>Red Square, Moscow, Feb. 1993</u> White woman wearing fur coat and hat, standing with a bucket and a piece of cardboard. Next to her is a white child in a pushchair, holding out her hand. In her other hand is a half eaten ice lolly. Photographer unknown Extent: 1 Gelatin-silver print 277mm x 354mm	1993
MS 2478/A/10/49	<u>Pigeons over Persidio</u>	1991

Creator of material: Merrell. Flock of pigeons in the foreground of the photograph, flying over a landscape featuring a river, boats, and a bridge. A group of people can be seen walking by the river. This photograph has been taken using infrared film  
Photographer unknown. Copyright Merrell is written on the back of the print.  
Extent: 1 Colour print 277mm x 353mm

- MS 2478/A/10/50 No title n.d. [1980s]  
Asian man standing in front of an unidentified advice centre. There are several notices in the windows in English and in other community languages, including leaflets giving details about the work of the Handsworth Law Centre, Balsall Heath Association, and Birmingham Rape Crisis Centre. There is also a poster in the window for the 'Free Moses Mayekiso' campaign. Two Asian children are standing inside the advice centre, on either side of the door, looking through the glass at the camera.  
This photograph, together with MS 2478/A/10/51- MS 2478/A/10/54, is likely to have been taken for the same project, as they cover similar themes, and are mounted in the same style.  
Mount size 304mm x 405mm  
Photographer unknown  
Extent: 1 Gelatin-silver print 209mm x 297mm
- MS 2478/A/10/51 No title n.d. [1980s]  
Six older white women sitting on a bench in unidentified public gardens. They all have their handbags on their laps, and are talking to each other.  
This photograph, together with MS 2478/A/10/50 and MS 2478/A/10/52-MS 2478/A/10/54, is likely to have been taken for the same project, as they cover similar themes, and are mounted in the same style.  
Mount size 304mm x 405mm  
Photographer unknown  
Extent: 1 Gelatin-silver print 204mm x 297mm
- MS 2478/A/10/52 No title n.d. [1980s]  
Black woman wearing a white hat, sitting at a table on which tins and sewing equipment are placed. The woman seems to be threading a needle.  
This photograph, together with MS 2478/A/10/50- MS 2478/A/10/51 and MS 2478/A/10/53-MS 2478/A/10/54, is likely to have been taken for the same project, as they cover similar themes, and are mounted in the same style. Mount size 304mm x 405mm  
Photographer unknown  
Extent: 1 Gelatin-silver print 209mm x 297mm
- MS 2478/A/10/53 No title n.d. [1980s]  
Three black men in a garden. One is standing in the background, in front of a bonfire of leaves. Another is sitting at a table on which there is a pile of dominoes and a tray containing a cup of tea. The third man is standing in the foreground.  
This photograph, together with MS 2478/A/10/50-MS 2478/A/10/52 and MS 2478/A/10/54, is likely to have been taken for the same project, as they cover similar themes, and are mounted in the same style.  
Mount size 305mm x 405mm  
Photographer unknown  
Extent: 1 Gelatin-silver print 209mm x 296mm
- MS 2478/A/10/54 No title n.d. [1980s]  
Four older Asian men sitting on chairs placed in a row. Three of the four are wearing Sikh turbans.  
This photograph, together with MS 2478/A/10/50- MS 2478/A/10/53, is likely to have been taken for the same project, as they cover similar themes, and are mounted in the same style.  
Mount size 304mm x 405mm  
Photographer unknown  
Extent: 1 Gelatin-silver print 209mm x 297mm
- MS 2478/A/10/55 No title n.d. [1970s]  
Group of white men sitting in a woodland clearing. Several of them have flasks and cups, and the remains of a fire can be seen. The men are wearing boots, and it seems that they have been taking a break from some form of labouring work.  
Photographer unknown. The word Mellor is written on the back of the print.  
Extent: 1 Gelatin-silver print 250mm x 380mm
- MS 2478/A/10/56 No title n.d. [1970s]  
Older white man standing in a field with his back to the camera, looking up at a tree.

	<p>There is a gate in the background of the photograph.  Photographer unknown. The word Mellor is written on the back of the print.  Extent: 1 Gelatin-silver print 254mm x 380mm</p>	
MS 2478/A/10/57	<p><u>No title</u>  Older white woman wearing overalls with a flower pattern, and slippers, about to stand up after sitting in an armchair. Also in the room is a dining table and chairs, a dressing table, and a tallcase clock.  Photographer unknown. The word Mellor is written on the back of the print.  Extent: 1 Gelatin-silver print 256mm x 380mm</p>	n.d. [1970s]
MS 2478/A/10/58	<p><u>No title</u>  Creator of material: Peter Pritchard.  Landscape showing grasses, trees, flowers and a metal fence.  Extent: 1 Gelatin-silver print 247mm x 300mm</p>	n.d. [1970s-1980s]
MS 2478/A/10/59	<p><u>No title</u>  Close-up portrait of a young black child and two white children with their arms around each other.  Photographer unknown  Extent: 1 Gelatin-silver print 277mm x 355mm</p>	1987
MS 2478/A/10/60	<p><u>No title</u>  Creator of material: C.Reiner.  White man wearing Salvation Army uniform playing a tuba, watched by a young white boy sitting next to him. Also in the room are a number of other white men and women sitting on chairs. The room is likely to be in a place of worship. Mounted on board  Condition: Fair.  Extent: 1 Gelatin-silver print 401mm x 505mm</p>	n.d.
MS 2478/A/10/61	<p><u>No title</u>  Portrait of the historian and writer C.L.R. James, sitting in an armchair surrounded by shelves of books.  Mount size 408mm x 508mm  Photographer unknown  Extent: 1 Gelatin-silver print 322mm x 486mm</p>	n.d. [1980s]
MS 2478/A/10/62	<p><u>No title</u>  Portrait of white woman with clothes, hair and make-up in the 'punk' style, seated on grass, holding a cigarette. The reverse of the print is stamped with the name and address of Wide Angle Film and Photography Workshop, suggesting that the photograph was taken at a workshop run by this group.  Mount size 405mm x 508mm  Photographer unknown  Condition: Fair.  Extent: 1 Gelatin-silver print 384mm x 488mm</p>	n.d. [1980s]
MS 2478/A/11	<p><u>'Portraits and Dreams'</u>  Set of reproduction prints from the exhibition curated by Wendy Ewald for FotoFest 88, the International Month of Photography in Houston, Texas consisting of photographs taken during her project work with children. Most of the photographs in the 'Portraits and Dreams' project were taken by children living in Appalachian mining communities in south-eastern Kentucky, but the exhibition for FotoFest evidently included some photographs taken by children in Columbia.  Derek Bishton attended the 1990 FotoFest Biennial and discussed with FotoFest's founders, Wendy Watriss and Fred Baldwin the possibility of establishing a photography festival in Birmingham, and these prints are likely to have come into his possession as a result of his contacts with the organisers of FotoFest.  A caption and basic information about the exhibition is included on the reverse of each print.  Extent: 25 Photographs</p>	1969-1982
MS 2478/A/11/1	<p><u>'My Grandmother', Columbia 1982</u>  Creator of material: Alirio Casas.  Portrait of elder Hispanic woman wearing a long skirt and a hat, crouching by a wooden post with broken fences in the background.  Extent: 1 Gelatin-silver print 202mm x 253mm</p>	1982
MS 2478/A/11/2	<p><u>'Un Amigo Barracho Dormiendo' [A Drunk Friend Sleeping], Columbia 1981</u>  Creator of material: Alirio Casas.</p>	1981

	Young man of uncertain ethnicity lying face down on a bed covered with a checked blanket. The muddy soles of the man's shoes can be seen. Extent: 1 Gelatin-silver print 202mm x 253mm	
MS 2478/A/11/3	<u>'El burro de mi papa va cargada con frukas para el mercado' [My father's burro goes to the market laden with fruit], Columbia</u> Creator of material: Alirio Casas. Donkey laden with goods, standing by the side of a road. Two children wearing ponchos are standing in the background. Extent: 1 Gelatin-silver print 202mm x 253mm	n.d. [1970s-1980s]
MS 2478/A/11/4	<u>Self-portrait, Burnt Church, New Brunswick</u> Creator of material: Larry Mitchell. White boy standing in front of a wooden post Extent: 1 Gelatin-silver print 202mm x 253mm	1973
MS 2478/A/11/5	<u>in Burnt Church, New Brunswick</u> Creator of material: Larry Mitchell. Three children of uncertain gender and ethnicity standing next to a wooden house in the middle of a field. The children have their backs to the camera. Extent: 1 Gelatin-silver print 202mm x 253mm	1973
MS 2478/A/11/6	<u>'The Women Hugging after Church', Kentucky 1980</u> Creator of material: Darlene Watts. Group of elder white women, some facing the camera. Two of them are hugging. Extent: 1 Gelatin-silver print 202mm x 253mm	1980
MS 2478/A/11/7	<u>'My Crippled Uncle', Columbia 1982</u> Creator of material: Rodolfo Vargas. Hispanic man sitting on a bed. A bottle of Coca Cola is on the small table next to him. Extent: 1 Gelatin-silver print 202mm x 253mm	1982
MS 2478/A/11/8	<u>'Nexadir Kneeling', Columbia 1982</u> Young Hispanic boy kneeling on the floor of an unidentified building, holding his hands in front of his face. Extent: 1 Gelatin-silver print 202mm x 253mm	1982
MS 2478/A/11/9	<u>'Self portrait with hounds', Kentucky 1976</u> Creator of material: Billy Dean Isan. White boy wearing t-shirt with the number 10 written on it, standing in front of a house holding two dogs by their collars. A third dog is standing in front of him. Extent: 1 Gelatin-silver print 202mm x 253mm	1976
MS 2478/A/11/10	<u>at Burnt Church, New Brunswick</u> Family group consisting of a man, woman and three children, pictured outside a house, next to a truck and a bicycle lying on the ground. The man is drinking from a bottle. There is also a dog in the picture. Extent: 1 Gelatin-silver print 202mm x 253mm	1973
MS 2478/A/11/11	<u>'The Witch's House'</u> Creator of material: Sandra Mitchell. Wooden house standing by the side of a road, surrounded by a wooden fence Extent: 1 Gelatin-silver print 202mm x 253mm	1971
MS 2478/A/11/12	<u>'My Goat on Kingdom Come Creek', Kentucky, 1976</u> Creator of material: Bill Caudill. Small goat with horns, standing in some shrubbery. Extent: 1 Gelatin-silver print 202mm x 253mm	1976
MS 2478/A/11/13	<u>'Mummy and Daddy in the kitchen', Kentucky, 1977</u> Creator of material: Daniel Sexton . White man and woman standing together. The man is wearing dungarees and has a crutch. The woman is kissing his cheek and he has his arm around her shoulders. Extent: 1 Gelatin-silver print 202mm x 253mm	1977
MS 2478/A/11/14	<u>'My Daddy Feeding the Cows', Kentucky 1980</u> Creator of material: Joy Ingram. White man wearing a hat and holding a bucket, surrounded by grazing cows. A house and a washing line hung with clothes can be seen in the background. Extent: 1 Gelatin-silver print 202mm x 253mm	1980

MS 2478/A/11/15	<u>'Mi Familia Reunida' [My Family Reunited]</u> Creator of material: Juan Arturo Villanueva. Family group consisting of a woman, an adolescent girl, two younger girls and a baby. The baby is sitting on the woman's lap Extent: 1 Gelatin-silver print 202mm x 253mm	n.d.
MS 2478/A/11/16	<u>'Moving Hoses for the Continuous Miner of the Southeast Polly Mine', Kentucky 1977</u> Creator of material: Pam Brasheas. Three white men wearing miners' hats and overalls. Two of them are helping to move a heavy hosepipe. Extent: 1 Gelatin-silver print 202mm x 253mm	1977
MS 2478/A/11/17	<u>'Daniel Vargas', Columbia 1981</u> Hispanic woman wearing a straw hat, sitting on a bed on which a Hispanic man is lying down. Several items of clothing are hanging from the ceiling. Extent: 1 Gelatin-silver print 202mm x 253mm	1981
MS 2478/A/11/18	<u>in Burnt Church, New Brunswick</u> Portrait of an older white man wearing a checked shirt. Extent: 1 Gelatin-silver print 202mm x 253mm	1973
MS 2478/A/11/19	<u>'Playing with Bikes', Kentucky 1977</u> Creator of material: Luke Capps. Young white boy riding a tricycle, pictured under a tree. A young white girl is standing next to him, with her back to the camera. Another tricycle can be seen in the distance. Extent: 1 Gelatin-silver print 202mm x 253mm	1977
MS 2478/A/11/20	<u>on the Northwest River, Labrador 1969</u> Creator of material: Patrick Riche. Portrait of an elder woman of uncertain ethnicity, wearing a crucifix round her neck. Extent: 1 Gelatin-silver print 202mm x 253mm	1969
MS 2478/A/11/21	<u>'Jesus Christ Crucified', Columbia 1981</u> Creator of material: Javier Reyes. Statue of Jesus nailed to a cross, placed in a graveyard. Extent: 1 Gelatin-silver print 202mm x 253mm	1981
MS 2478/A/11/22	<u>'My Mother Having a Cup of Coffee after Cooking', Columbia 1981</u> Creator of material: Alirio Casas. Woman wearing a long skirt and a hat, sitting by a stove, drinking from a cup. Extent: 1 Gelatin-silver print 202mm x 253mm	1981
MS 2478/A/11/23	<u>'My Brother is Crying on the Sidewalk', Columbia 1981</u> Creator of material: Carlos Andres Villanueva. Young boy wearing checked trousers lying on concrete pavement. Extent: 1 Gelatin-silver print 202mm x 253mm	1981
MS 2478/A/11/24	<u>'I dreamt the Twins Tried to Kill Each Other', Kentucky 1979</u> Creator of material: Denise Dixon. Young white child of uncertain gender wearing a sweatshirt with the hood pulled up. The child is crying. Extent: 1 Gelatin-silver print 202mm x 253mm	1979
MS 2478/A/11/25	<u>'My Sister and Brother', Kentucky 1977</u> Creator of material: Diane Fields. Young white child and a white baby sitting in a baby walker, pictured in the living room of a house. The child is hugging the baby. Extent: 1 Gelatin-silver print 202mm x 253mm	1977

#### **MS 2478/A/12 Triangle Photography Gallery .1979-1987**

Photographic prints; posters; and papers relating to exhibitions and projects organised by Derek Bishton during his time as Photography Organiser at the Triangle Photography Gallery, part of the Triangle Arts and Media Centre at Gosta Green, Birmingham. Most of this material relates to photographic exhibitions held at the gallery between 1984 and 1987, many of which featured work by Birmingham-based documentary photographers, or by others whose documentary photography work was featured in Ten.8 magazine during this period. Some of the papers contain information about photography projects in Birmingham during the mid 1980s, including work at Westminster Endeavour for Learning and Development (WELD).

### **MS 2478/A/12/1 Photographic prints from exhibitions,1979-1986**

Reproduction prints from some of the photographic exhibitions held at Triangle Photography Gallery during the period when Derek Bishton was Photography Organiser. Only a small selection of photographs from a small proportion of exhibitions held at the gallery are represented here. Posters from some of these exhibitions are described at MS 2478/A/12/3

MS 2478/A/12/1/1	<p><u>'Three Coal Faces'</u> Creator of material: Knottingley Editorial Group and Jubilee Community Arts, Nigel Dickinson, Paul Stanley</p> <p>Selection of reproduction prints from the exhibition of photographs taken during the 1984-1985 Miners' Strike. There are prints from each of the three sections of this exhibition, taken by different photographers. The majority of the photographs can be identified from information included on the reverse of the prints which give titles and captions, and details about the photographer.</p> <p>Photographs from 'A Matter of Principle' by Jubilee Community Arts and Knottingley Editorial group were taken with members of the Kellingley colliery pit support group. Photographs from 'Hanging On By Your Fingernails' were taken by Nigel Dickinson. Photographs from 'The Enemy Within?' were taken by Paul Stanley.</p> <p>There are also two prints from unidentified projects; these are described at MS 2478/A/12/1/1/7 and MS 2478/A/12/1/1/8.</p> <p>See MS 2478/A/9 and MS 2478/A/1/16 for further prints from this project.</p> <p>Extent: 17 Photographs 202mm x 253mm</p>	n.d. [1984-1985]
MS 2478/A/12/1/1/1	<p><u>'Self portrait, Picket Line, Kellingley</u> Creator of material: Knottingley Editorial Group and Jubilee Community Arts.</p> <p>White man wearing leather jacket and a checked scarf wrapped around his head. Other men stand with their backs to the camera</p> <p>Extent: 1 Gelatin-silver print 202mm x 253mm</p>	1984
MS 2478/A/12/1/1/2	<p><u>'Group self portrait, Kellingley</u> Creator of material: Knottingley Editorial Group and Jubilee Community Arts.</p> <p>Group of white men in casual clothing. The head of a man wearing a police helmet can be seen in the background.</p> <p>Extent: 1 Gelatin-silver print 202mm x 253mm</p>	n.d. [1984-1985]
MS 2478/A/12/1/1/3	<p><u>'March back, Kellingley'</u> Creator of material: Knottingley Editorial Group and Jubilee Community Arts.</p> <p>Photograph shows a group of women and men and a child wearing a placard that reads 'We are marching to Scabingley' (3 copies)</p> <p>Extent: 1 Gelatin-silver print 202mm x 253mm</p>	n.d. [1984-1985]
MS 2478/A/12/1/1/4	<p><u>'Lea Hall Striking Miner and Supporter from Nalgo, Nalgo Social Club Birmingham Dec 1984'</u> Creator of material: Nigel Dickinson.</p> <p>Photograph shows a white man wearing an 'NUM' jumper, with a white woman with plaited hair, standing in front of a fruit machine (4 copies)</p> <p>Extent: 1 Gelatin-silver print 202mm x 253mm</p>	1984
MS 2478/A/12/1/1/5	<p><u>'Denis McNiel, coal gathering in a railway siding during the dispute. Finally went back to work six days before the strike ended</u> Creator of material: Paul Stanley.</p> <p>Photograph shows a white man wearing a baseball cap gathering coal from a coal face</p> <p>Extent: 1 Gelatin-silver print 202mm x 253mm</p>	n.d. [1984-1985]
MS 2478/A/12/1/1/6	<p><u>'Barry Bacon (left) and Brian Sims. Barry was arrested twice during the dispute and finally cracked under the pressure, went back to work eight days before the end of the dispute. Brian stuck it out to the end</u> Creator of material: Paul Stanley.</p> <p>Photograph shows two white men standing behind a counter containing teapots and cups.</p> <p>Extent: 1 Gelatin-silver print 202mm x 253mm</p>	n.d. [1984-1985]
MS 2478/A/12/1/1/7	<p><u>No title</u> Photograph of two white men displaying their tattoos to the camera. The tattoos read 'No Surrender, Yorkshire NUM [National Union of Mineworkers] 84-85, and an image of a Yorkshire rose.</p> <p>Extent: 1 Gelatin-silver print 202mm x 253mm</p>	n.d. [1984-1985]

MS 2478/A/12/1/1/8	<p><u>No title</u>  Photograph of a confrontation between strikers and uniformed police officers. Both groups stand facing each other amongst parked vehicles.  Extent: 1 Gelatin-silver print 202mm x 253mm</p>	n.d. [1984-1985]
MS 2478/A/12/1/2	<p><u>'Reflections of the Black Experience'</u>  Selection of reproduction prints from the exhibition of photographs by Marc Booth; Vanley Burke; Sunil Gupta; Mumtaz Karimjee; David Lewis; Madahi; Ingrid Pollard; Suzanne Roden; and a selection of works by Armet Francis.  The exhibition was first shown at Brixton Art Gallery as part of 'The Black Experience' arts programme organised by the Greater London Council (GLC), and was later held at the Triangle Photography Gallery.  The majority of the photographs can be identified from information included on the reverse of the prints which give titles and captions, and details about the photographer. There are also two prints that are unidentified.  Extent: 22 Photographs</p>	n.d. [1986]
MS 2478/A/12/1/2/1	<p><u>'Busking Below</u>  Creator of material: Zak Ove  'John Taylor, classical violinist, taken by Zak Ove'. The photograph shows a black man wearing sunglasses riding up an escalator (3 copies)  Extent: 1 Gelatin-silver print 203mm x 253mm</p>	n.d.
MS 2478/A/12/1/2/2	<p><u>'Children in the grass, school trip, Handsworth'</u>  Creator of material: Vanley Burke.  Group of black and Asian children sitting in long grass with their arms round each other.  Extent: 1 Gelatin-silver print 203mm x 253mm</p>	n.d.
MS 2478/A/12/1/2/3	<p><u>'Mural, Stockwell'</u>  Creator of material: David Lewis.  Mural of a crowd of black and white people painted high above a road. The blurred figure of a black man, turning back to face the camera, is in the foreground. (5 copies)  Extent: 1 Gelatin-silver print 203mm x 253mm</p>	n.d.
MS 2478/A/12/1/2/4	<p><u>'Coronet Cinema, Notting Hill Gate'</u>  Creator of material: Sunil Gupta.  Asian man and a white man standing close to each other. The cinema is showing 'My Beautiful Laundrette' (3 copies)  Extent: 1 Gelatin-silver print 203mm x 253mm</p>	n.d.
MS 2478/A/12/1/2/5	<p><u>'Gail Anne Dorsey'</u>  Creator of material: Suzanne Roden.  Black woman with a stringed musical instrument (2 copies)  Extent: 1 Gelatin-silver print 203mm x 253mm</p>	n.d.
MS 2478/A/12/1/2/6	<p><u>'Reggie and Israel'</u>  Creator of material: Suzanne Roden.  Black man holding a black child in his arms (2 copies)  Extent: 1 Gelatin-silver print 203mm x 253mm</p>	n.d.
MS 2478/A/12/1/2/7	<p><u>No title</u>  Photograph of a black man being baptised. His arms are held by two others and the rest of the congregation can be seen in the background. The photographer has not been identified. (3 copies)  Extent: 1 Gelatin-silver print 203mm x 253mm</p>	n.d.
MS 2478/A/12/1/2/8	<p><u>No title</u>  Photograph of two Asian women. Derelict buildings can be seen in the background. The photographer has not been identified (6 copies)  Extent: 1 Gelatin-silver print 203mm x 253mm</p>	n.d.
MS 2478/A/12/1/3	<p><u>'Imagining the City: Reshaping the face of Birmingham, 1945-1971'</u>  Creator of material: Roy Peters.  Selection of reproduction prints from Roy Peters' exhibition of photographs focusing on the redevelopment of Birmingham during the 1950s and 1960s, including shots of buildings and new roads, and portraits of people associated with city planning during this period.  Most of the photographs were taken during the late 1970s and early 1980s. Research</p>	1986

for the exhibition was by Jude Bloomfield, with design by Brian Homer.  
 See also MS 2214: Photographs by Roy Peters, including photographic prints and preparatory material from the 'Imagining the City' exhibition.  
 Extent: 15 Photographs 202mm x 253mm

MS 2478/A/12/1/3/1	<u>'Demolition and progress: pulling down the Gaumont'</u> Creator of material: Roy Peters. Photograph of a half demolished building, with chunks cut out of a billboard advertisement poster fixed to one of its walls. (7 copies) Extent: 1 Gelatin-silver print 202mm x 253mm	n.d. [early 1980s]
MS 2478/A/12/1/3/2	<u>'Lancaster Circus from below: pedestrians nightmare'</u> Creator of material: Roy Peters. Photograph of a pedestrian walkway underneath a road. (2 copies) Extent: 1 Gelatin-silver print 202mm x 253mm	n.d. [early 1980s]
MS 2478/A/12/1/3/3	<u>'Lancaster Circus from above: architect's dream - car user's delight'</u> Creator of material: Roy Peters. Aerial view of Lancaster Circus in Birmingham city centre, showing the Central Fire Station. Extent: 1 Gelatin-silver print 202mm x 253mm	n.d. [early 1980s]
MS 2478/A/12/1/3/4	<u>'John Madin, City Architect, in Central Library - one of his works'</u> Creator of material: Roy Peters. Photograph of an escalator inside Birmingham Central Library. A white man is riding on the upward escalator, towards the camera. Extent: 1 Gelatin-silver print 202mm x 253mm	n.d. [early 1980s]
MS 2478/A/12/1/3/5	<u>'N.Borg: Deputy, later Chief, Engineer, Surveyor and Planning Officer, 1963-1972'</u> Creator of material: Roy Peters. Portrait photograph of a white man sitting at a desk. Extent: 1 Gelatin-silver print 202mm x 253mm	n.d. [early 1980s]
MS 2478/A/12/1/3/6	<u>'Anthony Beaumont-Dark (Conservative MP, Selly Oak), Chairman of the Housing Committee 1966-1968'</u> Creator of material: Roy Peters. Portrait photograph of a white man sitting at the end of a long conference table. Extent: 1 Gelatin-silver print 202mm x 253mm	n.d. [early 1980s]
MS 2478/A/12/1/3/7	<u>'F.Cox: Deputy, later Chairwoman, of Housing Committee, 1968-1971. Former Lady Mayor of Birmingham'</u> Creator of material: Roy Peters. Portrait photograph of a white woman, sitting on an armchair in a living room. Extent: 1 Gelatin-silver print 202mm x 253mm	n.d. [early 1980s]
MS 2478/A/12/1/3/8	<u>'Shepherd-Fiddler, architect, in front of Matthew Boulton Technical College, which he designed'</u> Creator of material: Roy Peters. Portrait photograph of a white man wearing a stetson hat, standing in front of a tall building. Extent: 1 Gelatin-silver print 202mm x 253mm	n.d. [early 1980s]
MS 2478/A/12/1/4	<u>'Shaken Roots'</u> Creator of material: Orde Eliason. Reproduction prints from work by Orde Eliason documenting the lives of bushmen in Namibia during the early 1980s, shown in an exhibition at the Triangle gallery, together with photographs by Paul Weinberg, Jurgen Schadeber and Louis Fourie. Extent: 4 Photographs	1984
MS 2478/A/12/1/4/1	<u>No title</u> Creator of material: Orde Eliason. Two black women, one feeding a baby at her breast, and holding a bottle of 'mint punch'. The heads of two children standing by her can be seen at the bottom of the print. The photograph is captioned 'Bushman women with their babies and liquor soon after one of the only two stores opened for the day' (2 copies) Extent: 1 Gelatin-silver print 202mm x 253mm	n.d. [c.1984]

MS 2478/A/12/1/4/2	<p><u>No title</u>  Creator of material: Orde Eliason.  Two black men sitting smoking. One is holding a pipe; the other holds a cigarette and a can of lager. Both are wearing overalls, and one wears a military beret. The photograph is captioned 'Bushmen mercenaries enjoy a drink after having purchased personal supplies' (2 copies)  Extent: 1 Gelatin-silver print 202mm x 253mm</p>	n.d. [c.1984]
MS 2478/A/12/1/5	<p><u>'Tying the Knot'</u>  Two reproduction prints from an exhibition of photographs of marriage ceremonies around the world, possibly shown at the Triangle Gallery.  Extent: 2 Photographs</p>	1986
MS 2478/A/12/1/5/1	<p><u>'Tying the Knot'</u>  White woman wearing a white dress and white man wearing a suit on a dance floor, watched by three white children. The photograph is captioned "Newly weds' lead off the dancing, Ukrainian wedding reception"  Extent: 1 Gelatin-silver print 202mm x 253mm</p>	1986
MS 2478/A/12/1/5/2	<p><u>'Tying the Knot'</u>  Asian woman wearing richly decorated clothing and jewellery and Asian man wearing a suit and a flower garland. The photograph is captioned 'Hindu bride and groom'  Extent: 1 Gelatin-silver print 202mm x 253mm</p>	1986
MS 2478/A/12/1/6	<p><u>'Easington'</u>  Creator of material: Bruce Rae, Keith Pattison.  Selection of reproduction prints from an exhibition of photographs by Keith Pattison and Bruce Rae at the East Durham colliery village of Easington, during the 1984-1985 Miners' Strike. The exhibition was first shown at the Side Gallery in Newcastle upon Tyne, and later toured several venues, including the Triangle Photography Gallery. Photographs by Bruce Rae document life in the village before the strike began. Photographs by Keith Pattison were taken during the strike period, from August 1984 onwards.  Extent: 5 Photographs</p>	1984-1985
MS 2478/A/12/1/6/1	<p><u>'Easington Colliery from the South West, February 1984'</u>  Creator of material: Bruce Rae.  The photograph shows rows of terraced houses and the colliery.  Extent: 1 Gelatin-silver print 203mm x 253mm</p>	1984
MS 2478/A/12/1/6/2	<p><u>'Handing in I.D discs at the end of the shift, Easington Colliery, February 1984'</u>  Creator of material: Bruce Rae.  The photograph shows a group of men wearing overalls and helmets descending a set of steps.  Extent: 1 Gelatin-silver print 203mm x 253mm</p>	1984
MS 2478/A/12/1/6/3	<p><u>'3 young Easington women standing opposite the Officials club'</u>  Creator of material: Bruce Rae.  Three white women, one holding a baby in her arms, standing on a street of terraced houses.  Extent: 1 Gelatin-silver print 203mm x 253mm</p>	n.d. [1984-1985]
MS 2478/A/12/1/6/4	<p><u>'Easington, August 1984'</u>  Creator of material: Keith Pattison.  Group of white men, one holding a small dog on his knee, sitting by iron railings  Extent: 1 Gelatin-silver print 203mm x 253mm</p>	1984
MS 2478/A/12/1/6/5	<p><u>'Easington, August 1984'</u>  Creator of material: Keith Pattison.  White man being apprehended by white male uniformed police officers.  Extent: 1 Gelatin-silver print 203mm x 253mm</p>	1984
MS 2478/A/12/1/7	<p><u>'Two Faces of War'</u>  Creator of material: Richard Cross, John Hoagland. Selection of reproduction prints from an exhibition of photographs by American photojournalists Richard Cross and John Hoagland. The photographs were taken in Central America and documented conflicts in Nicaragua and El Salvador. Both Cross and Hoagland were killed while on assignments in Central America.  The exhibition of their photographs was first exhibited at the Eye Gallery in San</p>	1979-1984

Francisco November-December 1985. It was shown at the Triangle Photography Gallery in February-March 1986.  
Extent: 1 Photographs

- MS 2478/A/12/1/7/1 'Leon, Nicaragua, 1979' 1979  
Creator of material: Richard Cross.  
Man sitting outside a damaged house, playing a guitar. His gun is propped against the wall next to him. The caption for this photograph reads: "A Sandinista fighter resting during the house to house fighting before the final assault on Somoza's National Guard barracks in the town."  
Extent: 1 Gelatin-silver print 208mm x 296mm
- MS 2478/A/12/1/7/2 'Richard Cross runs for cover in Nicaragua, 1979' 1979  
Creator of material: John Hoagland.  
White man with camera and equipment in the middle of a street of houses. Men are firing guns through gaps in a brick wall. (2 copies)  
Extent: 1 Gelatin-silver print 201mm x 273mm
- MS 2478/A/12/1/7/3 'El Salvador' n.d. [late 1970s-early 1980s]  
Creator of material: John Hoagland.  
Group of children and some adults crowding around a barbed wire fence. The caption for this photograph reads: "Children gather at the perimeter fence of a San Salvador refugee camp"  
Extent: 1 Gelatin-silver print 209mm x 296mm

#### **MS 2478/A/12/2 Paperwork relating to exhibitions and projects.1983-1987**

Exhibition catalogues; listings and reviews; correspondence; notes; application and reports relating to funding applications for projects at the Triangle Photography Gallery during the mid 1980s.

- MS 2478/A/12/2/1 'Brum Aid' exhibition 1986  
Papers relating to an exhibition of photographic prints donated for sale by several Midlands-based photographers and shown at the Triangle Photography Gallery in December 1986. The exhibition was organised by 'Focus on Aid', a group of Birmingham-based photographers who wanted to contribute towards famine relief in Africa. The group operated as part of 'Brum Aid', a registered charity set up by people in Birmingham who were concerned about the famine in Africa to raise money by holding music and arts events.  
The papers consist of:  
/1 agenda for a 'Focus on Aid' meeting held at Saltley Action Centre, 3 June 1986, together with a copy letter from Larry Blewitt, the chair of 'Focus on Aid', to the manager of the Birmingham Metropole Hotel, enquiring about the possibility of holding an exhibition of photographs at this venue  
  
/2 Minutes of the 'Focus on Aid' meeting held at Saltley Action Centre, 3 June 1986  
  
/3 Copy letter to Vanley Burke from unidentified sender, printed on 'Brum Aid' headed paper. The letter discusses plans for a sale of prints by Birmingham photographers to raise money for famine relief, together with a copy letter from Larry Blewitt explaining his decision to dedicate the 'Focus on Aid' exhibition to Ian Addis  
  
/4 Invitation from Derek Bishton to 'Focus on Aid' exhibition and sale of work at the Triangle Photography Gallery with details about the work of the 'Focus on Aid' group and 'Brum Aid' and information about the photographs on display. The invitation also gives the names of the photographers who had donated their work. (2 copies)  
  
/5 Catalogue giving the reference number of each print exhibited for sale, the name of the photographer, and the price of the print. The list also indicates which prints have been sold  
  
/6 Handwritten note to Derek Bishton, written on Triangle Photography Gallery headed paper, giving details of receipts for the 'Brum Aid' sale  
Extent: 1 File
- MS 2478/A/12/2/2 Employment schemes 1986-1987  
Correspondence; applications and supporting reports; sponsorship proposals relating to funding for a proposed Photography/Media project at the Triangle Photography Gallery, known as The Triangle Project.  
Derek Bishton and the Triangle Arts Centre, together with Handsworth Employment

Scheme, applied to the Manpower Services Commission for a grant to fund the post of practical photographic co-ordinator to work with photographic groups and individual photographers in the Birmingham area by organising workshops, collecting information about exhibitions available for use by community venues, and to work with grant making organisations to develop future photographic policy in Birmingham. The papers consist of:

/1 Handwritten and typed drafts of proposal to the Manpower Services Commission, put together by The Triangle Arts Centre, together with a memorandum by Derek Bishton setting out terms for proposal for funding

/2 Photocopy of proposal to the Manpower Services Commission, submitted by Handsworth Employment Scheme

/3 Correspondence between Derek Bishton and Debra Akinbobola, Community Service Officer at Handsworth Employment Scheme, relating to the WELD Education and Welfare project which Handsworth Employment Scheme hoped to establish under the Community Programme Scheme funded by the Manpower Services Commission. Bishton and The Triangle agreed to sponsor the project. Further information about the proposed project is attached to the correspondence. This includes a work schedule and job descriptions for project workers.

/4 Correspondence between Joe Montgomery, Assistant Secretary of the Barrow and Geraldine S. Cadbury Trust, and Derek Bishton, giving advice about sources of funding for the proposed Triangle Photography/Media project, 1986. Further information about this project is attached to the correspondence. This includes a proposed timescale, costings and details of local organisations which had offered their support

/5 Copy letter from Derek Bishton at The Triangle to Joe Montgomery, Assistant Secretary of the Barrow and Geraldine S. Cadbury Trust, discussing the current situation regarding funding of the project by the Manpower Services Commission, and enquiring about alternative sources of funding. The correspondence states that the Cadbury Trusts were already supporting the project with a grant. (2 copies)  
Extent: 1 File

MS 2478/A/12/2/3

Miscellaneous promotional material

1983-1987

This material largely consists of reviews and listings for exhibitions held at Birmingham venues, including a copy of the Triangle Arts Centre programme for November/December 1985, containing listings for 'Easington', the exhibition of photographs of life in the East Durham colliery village during the 1984-1985 Miners' Strike, and 'The Black Triangle', the exhibition of photographs by Armet Francis of the experiences of black people in the Diaspora. There is also a set of photocopied reviews of the D-Max exhibition of photographs by David A. Bailey, Marc Booth, Gilbert John, David Lewis, Zak Ove, Ingrid Pollard and Suzanne Roden, held in different venues around Britain, including the Ikon gallery in Birmingham, the Watershed in Bristol, and the Photographers Gallery in London. Reviews are from 'The British Journal of Photography'; 'Creative Camera'; the 'Evening Standard'; and 'New Statesman', 1987.

The file also contains a copy of the exhibition catalogue for 'Two Faces of War', featuring work by photojournalists John Hoagland and Richard Cross, both of whom were killed while working in Central America, covering conflicts in Nicaragua and El Salvador. The catalogue was produced for the Eye Gallery exhibition of photographs, held in San Francisco November-December 1985. This exhibition was later shown at the Triangle Photography Gallery.

Other material in this file consists of a postcard of a photograph by Vanley Burke entitled 'Portrait of a Woman, Handsworth', shown in 'Black Edge: Afro-Caribbean Photography in Britain' at Mappin Art Gallery, Sheffield, May 1986; a letter from Colin Ford at the National Museum of Photography, Film and Television in Bradford, to Derek Bishton, accepting the nomination of Rhonda Wilson for the Sun Life Photography Awards, 1987; two gelatin-silver prints, one by Celia Grant entitled 'Selly Oak Park 1983' showing a group of white boys playing, the other is by an unidentified photographs and shows a black man sitting on a pile of rubble, near a home-made brazier.  
Extent: 1 File

**MS 2478/A/12/3 Exhibition posters, 1984-1987**

Paper, laminated panel and board mounted posters, primarily for photographic exhibitions held at the Triangle Photography Gallery during the mid 1980s. There are also a small number of posters for films and talks held at this venue during the same period. Many of these exhibitions were also held at other venues in Britain, and the collection includes some posters from some of these other venues, described at MS

2478/A/14		
MS 2478/A/12/3/1	<p><u>'Beyond Caring' poster</u>  Creator of material: Paul Graham.  Poster for exhibition of photographs documenting conditions in DHSS and unemployment offices across Britain, shown at the Triangle Photography Gallery in Birmingham, 6-30 August. The poster is illustrated with a photograph showing several white men sitting in an unemployment office with minimal decoration. (2 copies, one paper and one mounted on board)  Extent: 1 File 490mm x 654mm</p>	1986
MS 2478/A/12/3/2	<p><u>'Panjabi Dawn' poster</u>  Paper poster for an exhibition of photographs by Nirmal Singh Dhesy, Larrie Paul Tiernan and Herbie Lawes, held at the Triangle gallery cafeteria 1 July-2 August 1985. The exhibition was organised by the Sikh Youth Service and WELD Photography Project.  The poster is illustrated with a photograph by Larrie Paul Tiernan entitled 'Demonstration in Southall against 'Operation Blue Star', the storming of the Golden Temple'. (2 copies)  Extent: 1 File 314mm x 447mm</p>	1985
MS 2478/A/12/3/3	<p><u>'Home Front' poster</u>  Poster for an exhibition of photographs by John Reardon and Derek Bishton taken for the 'Home Front' project which documented the lives and experiences of people living in the Handsworth area of Birmingham during the early 1980s. The exhibition was the first to be held at the Triangle Photography Gallery, 23 November 1984 - 30 January 1985. The poster is illustrated with a photograph of Shri Dalip Singh, by John Reardon.  The poster also contains details about 'Sound Reasoning', an exhibition of photographs by Anna Arnone, which was shown at the Triangle coffee bar during the same period. (3 copies, two of which are laminated panels)  Extent: 1 File 420mm x 594mm</p>	1984
MS 2478/A/12/3/4	<p><u>'The Black Triangle: The People of the African Diaspora' poster</u>  Poster for exhibition of photographs by Armet Francis of people living in Africa, Jamaica, Barbados, New York and London, retracing the journeys taken by his ancestors during the period of the Atlantic slave trade. The exhibition was shown at the Triangle Photography Gallery, 4 December 1985-23 January 1986.  The poster is illustrated with a photograph of a group of black men and children sitting by a tree, taken at Bull Bay, Jamaica.  Extent: 1 File 420mm x 593mm</p>	1985
MS 2478/A/12/3/5	<p><u>'Reflections of the Black Experience' poster</u>  Poster for an exhibition of photographs by Marc Booth, Vanley Burke, Armet Francis, Sunil Gupta, Mumtaz Karimjee, David Lewis, Zak Over, Ingrid Pollard, Suzanne Roden and Madahi Sharak, held at the Triangle Photography Gallery, Triangle Media and Performance Centre, 13 May-28 June. The poster also gives dates for an exhibition entitled 'From Resistance to Rebellion', 20 May-28 June.  The poster is illustrated with a photograph of a black man holding a black child in his arms. The photograph was taken by Suzanne Roden and is entitled 'Reggie and Israel'. (2 copies)  Extent: 1 File 493mm 700mm</p>	n.d [1986]
MS 2478/A/12/3/6	<p><u>'Lions and Princesses' poster</u>  Poster for an exhibition of photographs by Balbir Kaur, Nirmal Singh Dhesy and Larrie Paul Tiernan, held at the Triangle Photography Gallery 6-18 April.  The poster is illustrated with a photograph of three Sikh men performing martial arts outside a large house, taken by Nirmal Singh Dhesy. The exhibition focused on different aspects of Sikhism outside India. (2 copies)  Extent: 1 File 420mm x 593mm</p>	n.d [1987]
MS 2478/A/12/3/7	<p><u>'Blackheart Man: A Journey into Rasta' poster</u>  Poster for an exhibition of photographs by Derek Bishton, on the history, culture, music and lifestyle of Rastafarians in Africa, Jamaica and Birmingham.  The poster is illustrated with a photograph of Joseph Nathaniel Hibbert, patriarch of Rastafari, taken at Bull Bay, Jamaica. The exhibition was shown at the Triangle Photography Gallery in May 1987, but these details do not appear on the poster.  Extent: 1 File 420mm x 595mm</p>	n.d. [1987]
MS 2478/A/12/3/8	<p><u>'Three Coal Faces: Pictures of the Miners' Strike' poster</u>  Paper poster for an exhibition of photographs of the Miners' Strike, held at the Triangle</p>	1986

Photography Gallery 4 July-1 August 1986. The exhibition comprised 'A Matter of Principle', consisting of photographs by Jubilee Community Arts and Knottingley Editorial Group; 'Hanging on by your Fingernails', consisting of photographs by Nigel Dickinson; and 'The Enemy Within?', consisting of photographs by Paul Stanley. The poster is illustrated with photographs from each of the three strands of the exhibition, showing scenes of miners' families and a man gathering coal. Reproduction prints from the 'Three Coal Faces' exhibition are described at MS 2478/A/12/1/1  
Extent: 1 File 297mm x 420mm

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| MS 2478/A/12/3/9  | <p><u>'Instamatic views of New York' poster</u><br/>Paper poster for an exhibition of photographs by Pogus Caesar, held at the Triangle gallery cafe, 22 October-17 November.<br/>The poster is illustrated with a photograph of an older white man wearing a vest and shorts, sitting on a doorstep with a small dog. (2 copies)<br/>Extent: 1 File 299mm x 420mm</p>   | n.d. [1980s] |
| MS 2478/A/12/3/10 | <p><u>'The Last Resort' poster</u><br/>Paper poster for an exhibition of photographs of New Brighton by Martin Parr, shown at the Triangle Photography Gallery, 16 December-24 January.<br/>The poster is illustrated with a photograph of two white children eating ice cream cones, standing on a seafront promenade.<br/>Extent: 1 File 419mm x 593mm</p>   | n.d. [1980s] |
| MS 2478/A/12/3/11 | <p><u>'Transitions: Photographs of Industrial Activity in the City of Derby' poster</u><br/>Paper poster for an exhibition of photographs by Huw Davies, shown at the Triangle Photography Gallery 9-25 June 1987. The photographs were produced at Derbyshire College of Higher Education as part of a residency/fellowship.<br/>The poster is illustrated with a photograph of an office scene, featuring a computer, desk, chair and a figure standing at the computer.<br/>Extent: 1 File 420mm x 592mm</p>  | 1987         |
| MS 2478/A/12/3/12 | <p><u>'Art and Architecture' poster</u><br/>Paper poster for an exhibition of photographs by Bryan Barfoot, held at the Triangle Gallery coffee bar, 7-29 November, in conjunction with Leeds.<br/>The poster is illustrated with a photograph of a castle.<br/>Extent: 1 File 427mm x 604mm</p>   | n.d. [1980s] |
| MS 2478/A/12/3/13 | <p><u>'Famine in Africa' poster</u><br/>Poster for an exhibition of photographs by Mike Goldwater and Chris Steele-Perkins, shown at the Triangle Photography Gallery 3-28 September.<br/>The poster is illustrated with a photograph of a black woman and a truck carrying provisions, taken by Mike Goldwater. This photograph was reproduced with a detailed caption giving information about the context in which the photograph was taken. (2 copies, one of which is a laminated panel).<br/>Extent: 1 File 450mm x 638mm</p>  | n.d. [1980s] |
| MS 2478/A/12/3/14 | <p><u>'The Odd Ball' poster</u><br/>Poster for an exhibition of sports photography by Roy Peters, featuring football and rugby players, tennis players and snooker players, amongst others. The exhibition was shown at the Triangle Photography Gallery, 6-29 March. The poster also gives details about other events at the gallery during the same period. These consisted of an exhibition on 'Manchester United' by Magi Haroun, shown in the coffee bar, and a discussion on 'Sport, Sexuality and Society' led by Mandy Merck and Frank Mort, held at the gallery on 19 March.<br/>The poster is illustrated with a photograph of the legs and feet of a sports player, possibly playing a tennis match. (3 copies, including one mounted on board and one laminated panel).<br/>Extent: 1 File 418mm x 595mm</p> | n.d. [1986]  |
| MS 2478/A/12/3/15 | <p><u>'Imagining the City: Reshaping the Face of Birmingham, 1945-1971' poster</u><br/>Poster for an exhibition of photographs of the urban landscape of Birmingham, taken by Roy Peters, shown at the Triangle Photography Gallery, 7-29 November 1986. The exhibition focused on the redevelopment of Birmingham during the 1950s and 1960s, including shots of buildings and new roads, and portraits of people associated with city planning during this period. Most of the photographs were taken during the late 1970s and early 1980s. Research for the exhibition was by Jude Bloomfield, with design by Brian Homer.<br/>The poster is illustrated with a montage photograph of various buildings and roads in Birmingham city centre. (2 copies, one of which is mounted on board).</p>                       | 1986         |

Reproduction prints from this exhibition are described at MS 2478/A/12/1/3  
Extent: 1 File 299mm x 445mm

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| MS 2478/A/12/3/16 | <p><u>'Darshan' poster</u><br/>Paper poster for an exhibition of photography by Asian photographers, shown at the Triangle Photography Gallery, 5-28 February 1987.<br/>The poster is illustrated with a photograph by Sunil Gupta. The photograph shows a figure, shot from below the shoulders, looking towards a domed building. This exhibition was originally shown as part of 'Chingari: a celebration of Asian popular culture' and held at Camerawork, featuring work by ten Asian photographers. The exhibition programme is described at MS 2478/B/6/13<br/>Extent: 1 File 296mm x 419mm</p>   | 1987       |
| MS 2478/A/12/3/17 | <p><u>'Easington' poster</u><br/>Poster for an exhibition of two sets of photographic work about the East Durham colliery village of Easington during the 1984-1985 Miners' Strike, shown at the Triangle Photography Gallery. One set of photographs was taken by Bruce Rae, with text by Paul Rutishauser, taken in February 1984, shortly before the strike began. The other set of photographs was taken by Keith Pattison, with text by Huw Beynon who documented the impact of the strike from August 1984 onwards. The exhibition was a Side Gallery Touring Exhibition.<br/>The poster is illustrated with a photograph taken by Keith Pattison, of a group of white male uniformed police officers wearing 'riot gear' with helmets, standing in front of a terraced house on 'Ascot Street'. A white woman holding a baby in her arms watches them from an upstairs window.<br/>Extent: 1 File 420mm x 592mm</p> | n.d        |
| MS 2478/A/12/3/18 | <p><u>'The Painted Gentleman' and 'Exploring the Meaning of Desire' poster</u><br/>Paper poster for two photographic exhibitions shown at the Triangle Photography Gallery 5-27 September 1986. These consist of 'The Painted Gentleman' - an exhibition of photographs of Steve Dior by Rob Boyle, and 'Exploring the Meaning of Desire' - an exhibition of photographs by David A. Bailey showing the different constructions of black imagery.<br/>The poster is illustrated with two photographs, one from each exhibition. 'The Painted Gentleman' exhibition photograph is of a white man wearing earrings, shot in profile with his arm stretched out. The photograph from 'Exploring the Meaning of Desire' shows a black man with a bare chest, his arms stretched out along some spiked iron railings.<br/>Extent: 1 File 420mm x 594mm</p>  | 1986       |
| MS 2478/A/12/3/19 | <p><u>'Shaken Roots' poster</u><br/>Poster for an exhibition of photographs of the experiences of the San people of Namibia, taken by Orde Eliason, Paul Weinberg, Jurgen Schadeber and Louis Fourie, shown at the Triangle Photography Gallery, 9 October-1 November, together with an exhibition of photographs by John Hurst, entitled 'The Kingdom of Lesotho'.<br/>The poster is illustrated with two photographs. One shows two black men sitting smoking. One is holding a pipe; the other holds a cigarette and a can of lager. Both are wearing overalls, and one wears a military beret. The other shows a black man wearing a hat and carrying sheaves of grasses. (2 copies, one of which is mounted on board)<br/>Reproduction prints from this exhibition, by Orde Eliason, are described at MS 2478/A/12/1/4<br/>Extent: 1 File 297mm x 420mm</p>   | n.d [1984] |
| MS 2478/A/12/3/20 | <p><u>'Two Faces of War' and 'Nicaragua' poster</u><br/>Paper poster for two photographic exhibitions shown at the Triangle Photography Gallery 4 February-1 March 1986. These consist of 'Two Faces of War' - an exhibition of photographs of Central America by John Hoadland and Richard Cross, and 'Nicaragua' - an exhibition of photographs by Susan Meisalas. The 'Two Faces of War' exhibition was the first showing in Britain of an Eye Gallery, San Francisco touring show, while the 'Nicaragua' exhibition was a Side Gallery Touring show.<br/>The poster also gives the date for a discussion led by Dianna Melrose of Oxfam entitled 'Nicaragua: Visual Interpretations'. The poster was designed by Rhonda Wilson, and is illustrated with a photograph by Richard Cross, showing a distressed woman standing in the ruins of a house. (2 copies).<br/>Extent: 1 File 299mm x 419mm</p>                   | 1986       |
| MS 2478/A/12/3/21 | <p><u>'Reggae Film All Nighter' poster</u><br/>Poster for an evening of films shown at the Triangle Media and Arts Centre, organised jointly with West Midlands Ethnic Minority Arts Service (WEMAS), on 6 March 1987 from 11.15pm to 8.00am. The films are 'The Harder They Come'; 'Babylon'; 'Bob Marley, One Love Concert'; 'Countryman'; 'Smile Orange'; and 'Rockers'.</p>  | 1987       |

The poster gives details about the admission fee and refreshments, and is illustrated with a photograph of Bob Marley taken by Armet Francis for his 'The Black Triangle' project. (2 copies, one of which is mounted on board).  
Extent: 1 File 314mm x 434mm

MS 2478/A/12/3/22	<p><u>'Colour Photographs from the Farm Security Administration' poster</u> Paper poster for an exhibition of photographs of scenes of rural and small-town life, migrant labour, and the effects of the Great Depression in the United States of America. The exhibition was organised by the Scottish Photography Group in cooperation with the Light Gallery, New York, and was shown in the Triangle Photography Gallery cafe. The poster is illustrated with a photograph of a white man drinking from a bottle, standing in front of a fairground stall. The reverse of the poster contains handwritten contact details for the directors of several photography galleries in Britain. Extent: 1 File 297mm x 419mm</p>	n.d. [1985]
MS 2478/A/12/3/23	<p><u>Women's Talk poster</u> Poster for an exhibition of photographs and text by Tamara Wyss on life in Cape Verde, West Africa, shown at the Triangle Photography Gallery 20-23 March. The poster is illustrated with a photograph of two young black women carrying stones on their heads. The reverse of the poster contains information about the exhibition. (2 copies) There is also a photocopied letter from 'Carl' to 'Ken' discussing the organisation of the exhibition, and giving details of Tamara Wyss' instructions for the arrangement of the display panels. Extent: 1 File 429mm x 611mm</p>	n.d. [1980s]
MS 2478/A/13	<p><u>Ten.8 posters, flyers and artwork</u> Selection of promotional posters and flyers produced for events organised by Ten.8 magazine, or for photographic exhibitions arranged by Ten.8 Touring at various venues, in galleries in Birmingham and the West Midlands, but also in other areas of Britain. There are also posters for the covers of issues of Ten.8 magazine, and some original artwork for the lettering used on the cover of Ten.8 no.19. Extent: 7 Items</p>	1982-1992
MS 2478/A/13/1	<p><u>Ten.8 magazine issue 9 cover poster</u> Paper poster of the cover of Ten.8 magazine, no.9, which was devoted to 'style', and contained articles about style as a fashion commodity, and style as expressed by different youth subcultures. The poster contains a photograph of a young white woman wearing ripped denim which is covered with badges. She wears several necklaces with metal pendants, and has a number of tattoos on her arms. Pink lettering surrounds the photograph on all sides, giving information about the contents of the magazine (2 copies) Extent: 1 Item 297mm x 420mm</p>	1982
MS 2478/A/13/2	<p><u>Ten.8 magazine issue 10 cover poster</u> Paper poster of the cover of Ten,8 magazine no.10 which was devoted to the Peace Movement and contained articles about the anti-nuclear movement, the women's peace camp at Greenham Common, and the use of photography in the nuclear debate. The poster features a photograph of a young white woman standing on Westminster Bridge, with the Houses of Parliament in the distance. (3 copies) Extent: 1 Item 297mm x 420mm</p>	1983
MS 2478/A/13/3	<p><u>Ten.8 magazine issue 11 cover poster</u> Paper poster of the cover of Ten.8 magazine issue 11 which focused on unemployment and contained articles about unemployment in Britain during the 1980s and photographs taken during the economic depression of the 1930s, and the ability of photography to convey the pain of unemployment. The poster features a photograph of a group of white men wearing coats and flat caps standing outside a shop window, taken by Wal Hannington during the 1930s. (3 copies) Extent: 1 Item 297mm x 420mm</p>	1983
MS 2478/A/13/4	<p><u>Ten.8 magazine issue 12 cover poster</u> Paper and laminated poster of the cover of Ten.8 magazine issue 12 which focused on the rural landscape and contained articles about land ownership, the division between the city and the country, and representations of the landscape in photographs. The poster features a photograph of a rural landscape, including hills, a lake and a stone wall. This is inset with a photograph of three agricultural labourers wearing Victorian clothing. (4 copies) Extent: 1 Item 297mm x 420mm</p>	1983

MS 2478/A/13/5	<p><u>Birmingham Photo Festival poster</u>  Double sided paper poster for Birmingham Photo Festival, consisting of forty photographic exhibitions held at thirty venues around the city. The festival also included talks, seminars, portfolio viewings, films, digital images, holograms and a photo enterprise weekend. The festival ran during the month of June, 1992. Ten.8 photo paperback was one of the sponsors of the event. The logos of the other sponsors are also featured on the poster.  The poster is illustrated with reproductions of artwork featured in the festival; these are a photograph by Franklyn Rodgers for Ten.8 'Critical Decade', exhibited at the CAVE Arts Centre, an image by Peter Gudynas from 'Zap Art' exhibited at The Goate Gallery, and a photograph by W.J.Harrison entitled 'Marguerittes', circa 1891, from the Harrison Collection, Birmingham Library Services, exhibited at the Birmingham Post &amp; Mail Building.  Extent: 1 Item 320mm x 450mm</p>	1992
MS 2478/A/13/6	<p><u>'Evidence' flyer</u>  Paper flyer for a photographic exhibition by six black women working in the USA and Africa - Elisabeth Sunday; Pat Ward Williams; Carrie Mae Weems; Clarissa Sligh; Coreen Simpson and Cheryl Shackleton - who use a combination of documentary photography and narratives to construct and express their personal experiences. The flyer gives information about the medium in which each woman works, and is illustrated with a reproduction of a photograph entitled 'Elaine' by Carrie Mae Weems. The photograph is a portrait of a black woman wearing sunglasses, and a leather coat and gloves. Her arm is raised, and her fist is clenched. The exhibition was managed by Ten.8 Touring.  Extent: 1 Item 210mm x 298mm</p>	n.d.
MS 2478/A/13/7	<p><u>'Photographs of the Greek Islands 1978-1988' flyer</u>  Two copies of a paper flyer for an exhibition of photographs by Marianne Morris, containing paragraphs written by the artist about her reasons for carrying out documentary photography in Greece during the 1980s, which records the changes in Greek society during that time, including an increase in the number of tourists visiting the country, and a rise in the standard of living.  The flyer is illustrated with a reproduction of a photograph of a young Greek man and his dog, standing next to an information board giving details of a 'Great Welsh Sheep Show'. The exhibition was organised by Ten.8 Touring  Extent: 2 Items 210mm x 298mm</p>	n.d [c.1988]
MS 2478/A/13/8	<p><u>William Jerome Harrison exhibition flyer</u>  Paper flyer for an exhibition of photographs by the pioneer amateur photographer William Jerome Harrison. The flyer includes biographical information about the photographer and details about the exhibition itself, which was held as a contribution to both the Birmingham Centenary Festival and the 150th anniversary of the public announcement of photography.  The flyer is illustrated with a reproduction of a photograph by Harrison featuring an elephant and a white man in uniform holding the elephant's trunk. The exhibition was researched and co-ordinated by Peter James of the Birmingham Photographic Heritage Project, and was organised by Ten.8 Touring.  Extent: 1 Item 210mm x 298mm</p>	n.d. [1989]
MS 2478/A/13/9	<p><u>'Spike Lee in 2D' poster</u>  Two copies of a paper poster for an exhibition of photographs of Spike Lee, the independent film-maker, taken in New York by Jeffrey Scales. The exhibition was held at the Foyle Gallery at the Midlands Arts Centre in Birmingham 20 September-6 October 1990 as part of Birmingham International Film and TV Festival, and was a Ten.8 Touring exhibition.  The poster is illustrated with a photograph of Spike Lee, wearing glasses and a baseball cap, sitting in front of a screen on which there is an image of a black man wearing glasses. The flyer for this exhibition is described at MS 2478/A/11/7  Extent: 2 Items 299mm x 421mm</p>	1990
MS 2478/A/13/10	<p><u>'Spike Lee in 2D' flyer</u>  Two copies of a flyer for an exhibition of photographs of the independent film-maker Spike Lee, taken in New York by Jeffrey Scales, a black American photographer who takes photographs of film stars and musicians.  The flyer contains biographical information about the photographer, and about the photographs Scales took on location, and with politicians such as Jesse Jackson. It is illustrated by a photograph of Spike Lee wearing glasses and a baseball cap, sitting in front of a screen on which there is an image of a black man wearing glasses. The flyer also contains information about the availability of the exhibition for hire from Ten.8</p>	1990

Touring. The reverse side of the flyer contains information about Ten.8 Touring. The poster for this exhibition is described at MS 2478/A/11/6.  
Extent: 2 Items 148mm x 210mm

MS 2478/A/13/11	<p><u>Promotional material for 'Worth Paying For: Women and Low Pay in Birmingham' by Rhonda Wilson</u></p> <p>Information panel, mounted on board, giving details about the multimedia Ten.8 Touring exhibition by Rhonda Wilson which focused on the representation of women in low paid occupations. The text includes information about the aims of the exhibition and its likely audience, and includes technical specifications about the contents and size of the exhibition.</p> <p>The panel is illustrated with a reproduction of one of the exhibition panels. See MS 2478/A/14/9 for a poster from this project.</p> <p>Extent: 1 Item 205mm x 290mm</p>	1987
MS 2478/A/13/12	<p><u>Promotional material for 'My Daughter's Mind' by Roshini Kempadoo</u></p> <p>Information panel, mounted on board, giving details about the Ten.8 Touring exhibition of photographs showing the relationship between three generations of Asian women living in Britain and the cultural and social contradictions many of these women have to take into consideration in their everyday lives. The photographs were taken by Roshini Kempadoo, who used the exhibition to raise issues around her own sense of identity as a black woman of Indian Caribbean background who was born in Britain. The text includes information about the structure of the exhibition, and technical specifications about its contents and size.</p> <p>The panel is illustrated with a photograph of three young Asian women.</p> <p>Extent: 1 Item 205mm x 290mm</p>	n.d. [late 1980s]
MS 2478/A/13/13	<p><u>Promotional material for 'The Black Triangle'</u></p> <p>Information panel, mounted on board, giving details about the Ten.8 Touring exhibition of photographs taken by Armet Francis of people living in Africa, Jamaica, Barbados, New York and London, retracing the journey his ancestors made during the period of the Atlantic slave trade. The text includes extracts from an interview with Armet Francis and technical specifications about the size of the exhibition.</p> <p>The panel is illustrated with a photograph of a group of black men and children sitting by a tree, taken at Bull Bay, Jamaica.</p> <p>Extent: 1 Item 205mm x 290mm</p>	n.d. [late 1980s]
MS 2478/A/13/14	<p><u>'The Black Triangle: The People of the African Diaspora' poster</u></p> <p>Poster, mounted on board, for the Ten.8 Touring exhibition of photographs by Armet Francis of people living in Africa, Jamaica, Barbados, New York and London, held at the Graves Art Gallery in Sheffield 4 April-10 May, with a supporting programme of events including workshops, talks, dance performances with Shikisha and readings by John Agard.</p> <p>The poster is illustrated with a photograph of Bob Marley.</p> <p>Extent: 1 Item 420mm x 592mm</p>	n.d. [late 1980s]
MS 2478/A/13/15	<p><u>Artwork for 'Famine and Photojournalism' magazine cover</u></p> <p>Creator of material: Ralph Steadman. Various drafts of artwork used for the cover of Ten.8 magazine, no.19, which contained features on the use of photographs and film by journalists covering the famine in sub-Saharan Africa.</p> <p>The artwork consists of different forms of lettering for the title 'Famine and Photojournalism', in red ink and black ink, created by Ralph Steadman.</p> <p>Extent: 1 Item</p>	1985
MS 2478/A/14	<p><u>Exhibition and film posters</u></p> <p>Promotional posters of various sizes for photographic exhibitions, some of which were shown in galleries in Birmingham and the West Midlands, including the CAVE arts centre, Ikon gallery, Handsworth Cultural Centre, and Wolverhampton Art Gallery. Other posters are for exhibitions shown at other venues in Britain, specifically Cardiff, Newcastle upon Tyne, Manchester, Bristol, Bath and London. There is also a promotional poster for the film 'Handsworth Songs'. Many of these posters are very large, and are stored separately from the rest of the collection.</p> <p>Extent: 34 Items</p>	1984-1991
MS 2478/A/14/1	<p><u>'The Black Triangle: The People of the African Diaspora' poster</u></p> <p>Creator of material: Armet Francis.</p> <p>Paper poster for exhibition of photographs of people from Africa, Jamaica, New York and the UK, illustrating the diversity of their experiences, shown at The Community and Village Entertainment (CAVE) art centre, Moseley Road, Birmingham, 1-30 November 1988.</p>	1988

The poster is illustrated with a portrait photograph of Bob Marley in profile. (Two copies)  
Extent: 2 Items 419mm x 594mm

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| MS 2478/A/14/2 | <p><u>'South Bank' poster</u><br/>Creator of material: Graham Smith.<br/>Laminated poster for exhibition of photographs of the South Bank area of Newcastle upon Tyne, commissioned by the Side Gallery, and shown there 11 January-19 February. The poster shows a photograph of 'Giro Corner', depicting a road junction with two public houses on either side of Middlesbrough Road. Several white men are standing outside one of the public houses, and an older white man is crossing the street. Two white women, one with a pram, can be seen in the distance.<br/>Extent: 1 Item 434mm x 550mm</p>  | early 1980s       |
| MS 2478/A/14/3 | <p><u>'Valleys project' poster</u><br/>Creator of material: David Bailey.<br/>Ffotogallery originally established the Valleys Project in 1984, as a unique undertaking to document the landscape of the South Wales valleys. During the five years of the project to 1990, it drew together the work of photographers resident in Wales and from further afield, to create a contemporary visual record and social commentary encompassing a broad geographical spread of the valleys. Photographers taking part included David Bailey, Mike Berry, John Davies, Peter Fraser, Ron McCormick, Francesca Odell, Paul Reas, Roger Tiley, and William Tsui<br/>Source:<a href="http://www.ffotogallery.org/frame.html?http%3A/www.ffotogallery.org/ff-arch-tpv/bailey-d-tpv.htm">http://www.ffotogallery.org/frame.html?http%3A/www.ffotogallery.org/ff-arch-tpv/bailey-d-tpv.htm</a> Accessed January 2006<br/>Paper poster for exhibition of photographs of the urban landscape in South Wales, shown at the Ffoto Gallery in Cardiff, 24 July-24 August 1985. The poster is illustrated with a photograph of part of an unidentified colliery, with houses in the foreground.<br/>Extent: 1 Item 420mm x 593mm</p> | 1985              |
| MS 2478/A/14/4 | <p><u>'Floods of Light: flash photography 1985-1981' poster</u><br/>Paper poster for travelling exhibition of photographs taken using flash, originally held at The Photographers Gallery in London, and shown at the Ffoto Gallery in Cardiff, 11 August-10 September.<br/>The poster is illustrated with a photograph showing cars at a drive-in cinema. A white couple are sitting in the car in the foreground, with their backs to the camera.<br/>Extent: 1 Item 401mm x 598mm</p>   | n.d [early 1980s] |
| MS 2478/A/14/5 | <p><u>'In the Money' poster</u><br/>Creator of material: Christopher Evans.<br/>Paper poster for exhibition of photographs by Christopher Evans, shown at the F.Stop Gallery, Bath, 26 October-24 November.<br/>The poster is illustrated with a photograph of a young black woman and a young white woman taken on a busy shopping street, which can be seen in the distance.<br/>Extent: 1 Item 420mm x 594mm</p>  | n.d.              |
| MS 2478/A/14/6 | <p><u>'Exploring the meaning of desire' poster</u><br/>Creator of material: David A. Bailey.<br/>Paper poster for exhibition of photographs exploring the different constructions of black imagery, shown at the Tom Allen Centre, London, 22 May-6 June.<br/>The poster is illustrated with a photograph of a black man with a bare chest, his arms stretched out along some spiked iron railings.<br/>Extent: 2 Items 420mm x 595mm</p>  | n.d. [1980s]      |
| MS 2478/A/14/7 | <p><u>'Lee Miller' poster</u><br/>Poster mounted on board for touring retrospective exhibition of photographs by Lee Miller, originally held at The Photographers Gallery in London, shown at the Watershed Gallery, Bristol, 30 August-4 October. This exhibition was shown at The Photographers Gallery at the beginning of 1986, and it is likely that it toured other galleries later the same year. The poster is illustrated with a photograph of Lee Miller, taken in 1930 in Paris.<br/>Extent: 1 Item 418mm x 592mm</p>   | n.d. [1986]       |
| MS 2478/A/14/8 | <p><u>'David Goldblatt - South Africa photographs 1949-1985' poster</u><br/>Creator of material: David Goldblatt.<br/>Paper poster for exhibition of photographs taken by David Goldblatt documenting life in South Africa during the apartheid era, shown at the Ikon Gallery, Birmingham, 26 July-23 August 1986. This exhibition was originally shown at the Side Gallery in Newcastle. The poster is illustrated with a photograph of a scene from the Cup Final at Orlando Stadium, Soweto in 1972. The photograph shows a large crowd of black men and women watching a car being driven around the stadium, containing two figures of</p>   | 1986              |

uncertain ethnicity. A black man wearing security uniform, with a German Shepherd dog, can be seen in the foreground.  
Extent: 1 Item

- MS 2478/A/14/9 'Women and Low Pay in Birmingham' posters n.d. [c.1986]  
Creator of material: Rhonda Wilson. Two paper posters forming part of a sequence commissioned by Birmingham City Council's Women' Committee, in conjunction with the West Midlands Low Pay Unit. The posters made statements on several issues affecting women in low paid employment, including part time work, working from home, equal pay, health and safety, as well as the contribution women's work. The exhibition was designed and produced by Rhonda Wilson. Posters contained facts and statistics about women and low pay in Birmingham, together with quotes from interviews with women working in the city, and were illustrated by posed photographs attempting to counter the many 'victim' type images of women associated with the issue of low pay. The exhibition is featured in an interview with Rhonda Wilson, in Ten.8 no.26  
One of the posters shows a photograph of a woman engaged in domestic tasks, including laundry and childcare, under the headline 'Suit Housewife'. There are also statistics about the number of women in part-time paid employment, who look after their families the rest of the time, and a quote from an interview with a factory worker about the implied meanings of the phrase 'suit housewife' in job advertisements.  
The other poster shows a photograph of six young black and white women, standing close together with their arms around each other, under the headline 'Jobs for the Girls'. The poster also contains statistics about the lack of opportunities for young women to participate in formal training, and quotes from young women about heavy responsibilities being given to trainees on low pay. See MS 2478/A/13/11 for promotional material for the Ten.8 Touring exhibition of this project  
Extent: 2 Items Two posters 420mm x 595mm
- MS 2478/A/14/10 'Handsworth Songs' poster 1986  
Paper poster for 'Handsworth Songs', the first major film of the Black Audio Film Collective. It was directed by John Akomfrah, and explores the origins of the uprisings by black communities in Handsworth in September 1985, reflecting on themes of race, memory, ideology and the legacy of Britain's colonial past. The poster is illustrated with a blurred photograph of a black woman.  
Extent: 1 Item 1000mm x 1425mm
- MS 2478/A/14/11 'Dollar Shirt' poster from 'In Sight in View' n.d. [1980s]  
Creator of material: Maxine Walker.  
Paper poster from the 'In Sight In View' project, featuring work by black artists in the midlands. The project was run by Mozaix black visual arts, based in Handsworth, and was supported by East Midlands Arts.  
The poster shows a photographic collage by Maxine Walker featuring a photograph of a Caribbean seascape, with palm trees in the foreground, and the superimposed image of a black man with his bare chest covered with US dollar bills. A dollar bill is also placed over his mouth. Condition: Fair.  
Extent: 1 Item 1200 mm x 1470mm
- MS 2478/A/14/12 'Untitled' poster from 'In Sight In View' n.d. [1980s]  
Creator of material: Claudette Holmes.  
Paper poster from the 'In Sight In View' project, featuring work by black artists in the midlands. The project was run by Mozaix black visual arts, based in Handsworth, and was supported by East Midlands Arts.  
The poster shows a photograph of black men and women dressed in the uniform of the armed services.  
Condition: Fair.  
Extent: 1 Item 1200 mm x 1470mm
- MS 2478/A/14/13 'Untitled' poster from 'In Sight In View' n.d. [1980s]  
Creator of material: Nigel Madhoo.  
Paper poster from the 'In Sight In View' project, featuring work by black artists in the midlands. The project was run by Mozaix black visual arts, based in Handsworth, and was supported by East Midlands Arts.  
The poster shows a photograph of a bare chested black or Asian male, shot from the neck down. He is holding a bunch of tulips in his arms.  
Condition: Fair.  
Extent: 1 Item 1200mm x 1470mm
- MS 2478/A/14/14 'Nicaragua' poster n.d [1980s]  
Poster, mounted on board, for an exhibition of photographs of the Nicaraguan revolution by Susan Meiselas, held at the Side Photographic Gallery in Newcastle upon Tyne, 13

January to 21 February. The poster is illustrated with a photograph of a burning body which has been covered with a framed portrait of Nicaraguan dictator Anastasio Somoza.

Extent: 1 Item 419mm x 593mm

MS 2478/A/14/15	<p><u>'Inheriting India' poster</u> Paper poster for an exhibition celebrating Indian history and culture, held in the Exhibition Hall of Birmingham Central Library, 9 May -13 May 1988, supported by the City of Birmingham Race Relations Unit and West Midlands Arts. The poster is illustrated with a photograph of part of the Taj Mahal Extent: 1 Item 295mm x 430mm</p>	1988
MS 2478/A/14/16	<p><u>'Home Front' poster</u> Paper poster for an exhibition of photographs of Handsworth taken by Derek Bishton and John Reardon, held at the Side Photographic Gallery in Newcastle upon Tyne 5 February-2 March 1986. The poster is illustrated with a photograph of an older black woman wearing a headscarf, walking past a group of black and Asian men who are standing in front of an unidentified building. Extent: 1 Item 421mm x 595mm</p>	1986
MS 2478/A/14/17	<p><u>'Jo Spence Review of Work 1950-1985' poster</u> Paper poster for an exhibition of photographs by Jo Spence. There are no further details about the venue or the dates of this exhibition. The poster is illustrated with a photograph of Jo Spence receiving acupuncture on her back. Extent: 1 Item 420mm x 594mm</p>	n.d. [1980s]
MS 2478/A/14/18	<p><u>'Lions and Princesses' poster</u> Paper poster for an exhibition of photographs by Nirmal Singh Dhesy and Larrie Paul Tiernan held at the CAVE arts centre in Moseley, Birmingham, assisted by West Midlands Arts, Birmingham Inner City Partnership, Birmingham City Council and the West Midlands Probation Service. The poster is illustrated with a photograph of a group of Sikh men wearing ceremonial dress walking in a procession with banners. A copy of this photograph is described at MS 2478/A/7/30, with the title 'Vaisakhi, Dudley Road'. The exhibition focused on different aspects of Sikhism outside India. Extent: 1 Item 300mm x 420mm</p>	n.d [1980s]
MS 2478/A/14/19	<p><u>'The Wedding Day' poster</u> Paper poster in English and Punjabi for an exhibition of photographs and text by Paramjit Singh, together with additional photographic material including photographs of the Punjab region. The exhibition was organised by Jubilee Arts. The poster is illustrated with a photograph of an Asian man wearing wedding clothes. Extent: 1 Item 296mm x 420mm</p>	n.d. [1980s]
MS 2478/A/14/20	<p><u>'Bickle' poster</u> Paper poster for a touring exhibition produced by Jubilee Arts, based around the theme of food. The exhibition included oral history, storytelling, recipes and photographs and was created with members of the African Caribbean community in Sandwell. The poster is illustrated with a photograph of black women being interviewed, and another of a cooking pot. Extent: 1 Item 294mm x 420mm</p>	n.d. [1980s]
MS 2478/A/14/21	<p><u>'Testimony' poster</u> Paper poster for an exhibition of photographs by three black women photographers, Brenda Agard, Ingrid Pollard and Maud Sulter, held at Carmerawork, Bethnal Green, London. The poster is illustrated with a portrait photograph of a black woman, taken by Brenda Agard for 'A Portrait of our Time'. Extent: 1 Item 295mm x 593mm</p>	n.d. [1980s]
MS 2478/A/14/22	<p><u>'Black on Black' poster</u> Laminated poster of a photograph taken by Armet Francis in 1968. The photograph shows a naked black woman wearing a headscarf and heavy chain necklaces. The poster is copyright of Seed publications, which published collections of photographs by Armet Francis. Extent: 1 Item 452mm x 625mm</p>	n.d. [1980s]
MS 2478/A/14/23	<p><u>'Farewell to the Flesh' poster</u> Paper poster for an exhibition of photographs of carnival by Horace Ove, held at Cornerhouse, Manchester 28 February-5 April 1987. The Poster is illustrated with a photograph of a black woman wearing a bright yellow carnival costume</p>	1987

	Extent: 1 Item 395mm x 595mm	
MS 2478/A/14/24	<p><u>'No Time for Flowers' poster</u>  Paper poster for exhibition of photographs of black South African life by Vanley Burke, held at Handsworth Cultural Centre 12 February-7 March 1991 to celebrate the anniversary of the release from prison of Nelson Mandela. The exhibition was originally shown at Walsall Museum and Art Gallery and then became a touring exhibition. The poster is illustrated with a close-up photograph of a young black boy, entitled 'Twilight Boy'.</p> <p>Extent: 1 Item 420mm x 595mm</p>	1991
MS 2478/A/14/25	<p><u>'Masquerading: The Art of the Notting Hill Carnival' poster</u>  Paper poster for an exhibition held at the Cornerhouse, Manchester 28 February-5 April 1987. The poster is illustrated with a photograph of black men and women wearing carnival costumes.</p> <p>Extent: 1 Item 420mm x 593mm</p>	1987
MS 2478/A/14/26	<p><u>'The Black Experience' poster</u>  Paper poster for 'The Black Experience' arts programme, a London wide series of exhibitions, performances and seminars in music, dance, theatre, photography, visual arts and film, organised by the Greater London Council's Race Equality Unit. The poster is illustrated with a design by Armet Francis and Printronics.</p> <p>Extent: 1 Item 420mm x 593mm</p>	1986
MS 2478/A/14/27	<p><u>'Reflections of the Black Experience' poster</u>  Paper poster for an exhibition of photographs by Marc Booth; Vanley Burke; Sunil Gupta; Mumtaz Karimjee; David Lewis; Madahi; Ingrid Pollard; Suzanne Roden; and a selection of works by Armet Francis. The exhibition was held at Brixton Gallery 1-25 March 1986, and was one of the events in 'The Black Experience' arts programme which ran in mainstream community arts and black arts venues.</p> <p>Extent: 1 Item 420mm x 595mm</p>	1986
MS 2478/A/14/28	<p><u>'Black Presence - the History of Black People in Bristol' poster</u>  Paper poster for an exhibition held at the Watershed gallery in Bristol 15 November-21 December 1986, co-ordinated by Eddie Chambers. The poster is illustrated with a photograph showing black and white people on an anti-apartheid demonstration in Bristol, probably during the 1960s.</p> <p>Extent: 1 Item 297mm x 420mm</p>	1986
MS 2478/A/14/29	<p><u>'India and Independence' poster</u>  Poster, mounted on board, for an exhibition of photographs by Sunil Janah, held at Wolverhampton Art Gallery to mark the 40th anniversary of Indian Independence. The photographs feature the history, people and places relating to the Independence struggle in India. The poster is illustrated with a photograph of a demonstration, and a photograph of Gandhi.</p> <p>Extent: 1 Item 298mm x 420mm</p>	1987
MS 2478/A/14/30	<p><u>'Troubled Land' poster</u>  Paper poster for an exhibition of photographs by Paul Graham on the social landscape of Northern Ireland. The poster also contains details about an exhibition entitled 'The Last Resort', of photographs of New Brighton by Martin Parr. Both exhibitions were held at the Ffotogallery in Cardiff, 1-31 May 1986. The poster is illustrated with a photograph of a landscape of fields, in which a single tree stands, with a union flag flying from the top.</p> <p>Extent: 1 Item 439mm x 600mm</p>	1986
MS 2478/A/14/31	<p><u>Poster for photographic exhibitions at the Brewery Arts Centre</u>  Paper poster for various photographic exhibitions shown at the Brewery Arts Centre in Kendal, Cumbria, in the autumn of 1986. These exhibitions include 'Beyond Caring' by Paul Graham, featuring photographs of conditions in DHSS and unemployment offices across Britain; 'Of Parasites and Industry' by John Podpadec, featuring photographs taken for British Industry year 1986; 'These Sceptred Isles' featuring social landscapes of Britain by various new British photographers; 'Kendal Folk '86' by Bill Stephenson. The poster is illustrated with a photograph of a landscape of fields, in which a single tree stands, with a union flag flying from the top.</p> <p>Extent: 1 Item 480mm x 640mm</p>	1986
MS 2478/A/14/32	<p><u>'The Face' poster</u>  Paper poster for a retrospective exhibition of photographs featured in 'The Face'</p>	1985

magazine, celebrating five years since the magazine's launch, held at the Photographers Gallery in London, 19 April-18 May.  
The poster is illustrated with a portrait photograph of an adolescent wearing a hat with the word 'Killer' printed on a piece of newspaper, tucked into the brim. The poster also gives details for 'Iain McKell Live' 12 April-11 May.  
The reverse of the poster is printed with a newsletter giving details of events at the Photographers' Gallery, including 'The Face' retrospective exhibition and Iain McKell's residency at the gallery, which provided a chance for people to see the photographer at work in a studio environment.  
Extent: 1 Item 419mm x 593mm

MS 2478/A/14/33	<p><u>'Intimate Distance' poster</u> Paper poster for an exhibition by black women photographers Zarina Bhimji, Sutapa Biswas, Mona Hatoum, Ingrid Pollard and Maxine Walker, containing photographs emphasising personal, private lives. The exhibition was shown at the Photographers' Gallery in London 21 July-9 September. The poster is illustrated with a photograph of a black woman in a wedding dress and veil, by Maxine Walker, entitled 'The Bride'. The poster also contains details for an exhibition of photographs by Cathy Watkins, to be held at the Photographers' Gallery 14 July-2 September. The reverse of the poster is printed with a newsletter giving details of events at the Photographers' Gallery, including the exhibitions advertised. Extent: 1 Item 419mm x 598mm</p>	1989
MS 2478/A/14/34	<p><u>'Easington' poster</u> Paper poster for an exhibition of photographs taken by Keith Pattison at the East Durham colliery village of Easington, during the 1984-1985 Miners Strike. The exhibition was held at the Side Gallery in Newcastle upon Tyne and later toured. It included text by Huw Beynon. The poster is illustrated with a photograph taken by Keith Pattison, of a group of white male uniformed police officers wearing 'riot gear' with helmets, standing in front of a terraced house on 'Ascot Street'. A white woman holding a baby in her arms watches them from an upstairs window. Extent: 1 Item 418mm x 598mm</p>	1984
MS 2478/A/15	<p><u>Other posters</u> Miscellaneous posters for arts performances, music events and black history, cultural and political events held in Birmingham and London during the 1980s and early 1990s. Extent: 7 Items</p>	1986-1992
MS 2478/A/15/1	<p><u>Cadbury's Cocoa advertisement poster</u> Reproduction of an Edwardian advertisement showing schoolboys playing a rugby match. Cadbury's Cocoa is advertised with the slogan 'strength and staying power'. Extent: 1 Item 298mm x 418mm</p>	n.d. [1980s]
MS 2478/A/15/2	<p><u>'This is Ethiopia' poster</u> Informational poster containing text about the history of Ethiopia and facts about the geography of the different provinces of the country, produced by the Imperial Ethiopian World Federation Extent: 1 Item 410mm x 586mm</p>	1986
MS 2478/A/15/3	<p><u>Caribbean Focus '86 poster</u> Promotional poster for Caribbean Focus, a nationwide celebration of Caribbean life and culture organised by the Commonwealth Institute. The poster gives brief details of the type of events taking place across the country between March and November. Extent: 1 Item 504mm x 709mm</p>	1986
MS 2478/A/15/4	<p><u>Africa Liberation Day poster</u> Contains details about the London venue for the celebration of Africa Liberation Day and the centenary of the birth of Marcus Garvey in 1987. The poster also states that a rally is to be held at Brockwell Park. The poster is illustrated with a map of Africa, showing black men and women arming themselves to reclaim their land, and photographs of leaders of the liberation struggle. Extent: 1 Item 422mm x 594mm</p>	1987
MS 2478/A/15/5	<p><u>International Book Fair of Radical Black and Third World Books poster</u> Poster contains details about the 9th International Book Fair, held at the Camden Centre in London March 1990. Manchester Town Hall and Bradford Community Arts Centre were also holding book fair events. The poster includes a list of participants in the book fair festival. The poster is illustrated with a photograph of Nelson Mandela after his release from prison, and a photograph of young people climbing on top of the Berlin Wall.</p>	1990

Extent: 1 Item 420mm x 593mm

MS 2478/A/15/6

The Final Epic poster

1992

Poster for a dance music event held at Handsworth Leisure Centre in September 1992, billed as a 'dusk to dawn showdown', featuring DJs from London, Manchester and Nottingham, presented by Iron and Steel promotions.

Extent: 1 Item 420mm x 594mm

MS 2478/A/15/7

Kokuma performing arts poster

n.d. [1980s]

Paper poster for a performance of 'The Trails of Ado' by Kokuma, African Caribbean dance and theatre group. The performance was held at Holyhead School and Leisure Centre in Handsworth, 5 December.

Extent: 1 Item 297mm x 420mm