

14 Feb –
9 May 2015

The Potteries Museum
and Art Gallery

ICA

Shout Out! UK Pirate Radio
in the 1980s

Educator's
Resource Pack



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About this Pack

This resource pack has been developed to support teaching and learning both at the ICA and offsite. It offers starting points and ideas for visiting educators to use with students. It was developed with GCSE and A-Level students in mind but is well suited for work with other age groups.

Activities and discussion points are suggested and one of the key learning objectives is for students to develop their skills in aesthetic understanding and critical judgement. Students will be guided towards an analysis and exploration of how the artworks in *Shout Out!* reflect the social and cultural contexts in which they were made. Suggested activities are offered for use in the gallery and offsite.

Please note

We will tailor programmes to respond to curriculum needs whenever possible. Please contact us to make arrangements and check the website for upcoming Learning Events.

Contact learning@ica.org.uk for more information or to add your contact to our learning mailing list.

The Potteries Museum and Art Gallery Exhibitions

Hope in Every Painting

Until 1 March 15

Featuring artwork from children and families from the Donna Louise Children's Hospice. Visual images help to share the emotional journey that families take at the Hospice through the medium of painting.

Echoes of War

Until 26 April 15

Drawn from the museum's collections, this thought-provoking exhibition brings together personal experience and powerful images of the Great War, focusing on the major contribution that Stoke on Trent made to the war effort through its infirmary and the role of Millicent Sutherland Ambulance.

Signalling and Electrics in Mines

Until 2 Aug 15.

This new collection of objects relating to controlling the safety risks underground continues our display on the coal industry.

Anglo-Saxon Kingdom of Mercia

Until Oct 15

A fascinating exhibition sets pieces from the world-famous Staffordshire Hoard in context among items from our superb collection of Anglo-Saxon finds, and offers a glimpse into our ancestor's lives.

About the Potteries Museum and Art Gallery

The Potteries Museum and Art Gallery is a unique venue, ideally located in Stoke-on-Trent's City Centre is home to the collection of Staffordshire ceramics, a World War II Spitfire, decorative arts and natural history. Its Fine Art collection lies in the early 20th century British art production, works by local artists. The collection has largely grown through donations and some works have been purchased by the gallery itself or with assistance from the Arts Council, The Friends of The Potteries Museum & Art Gallery and the Contemporary Art Society. Through The Contemporary Art Society Special Collection Scheme the museum has been able to acquire works that challenge traditional divisions between art and craft, collecting works by Grayson Perry, Gavin Turk and Jacqui Poncelet.

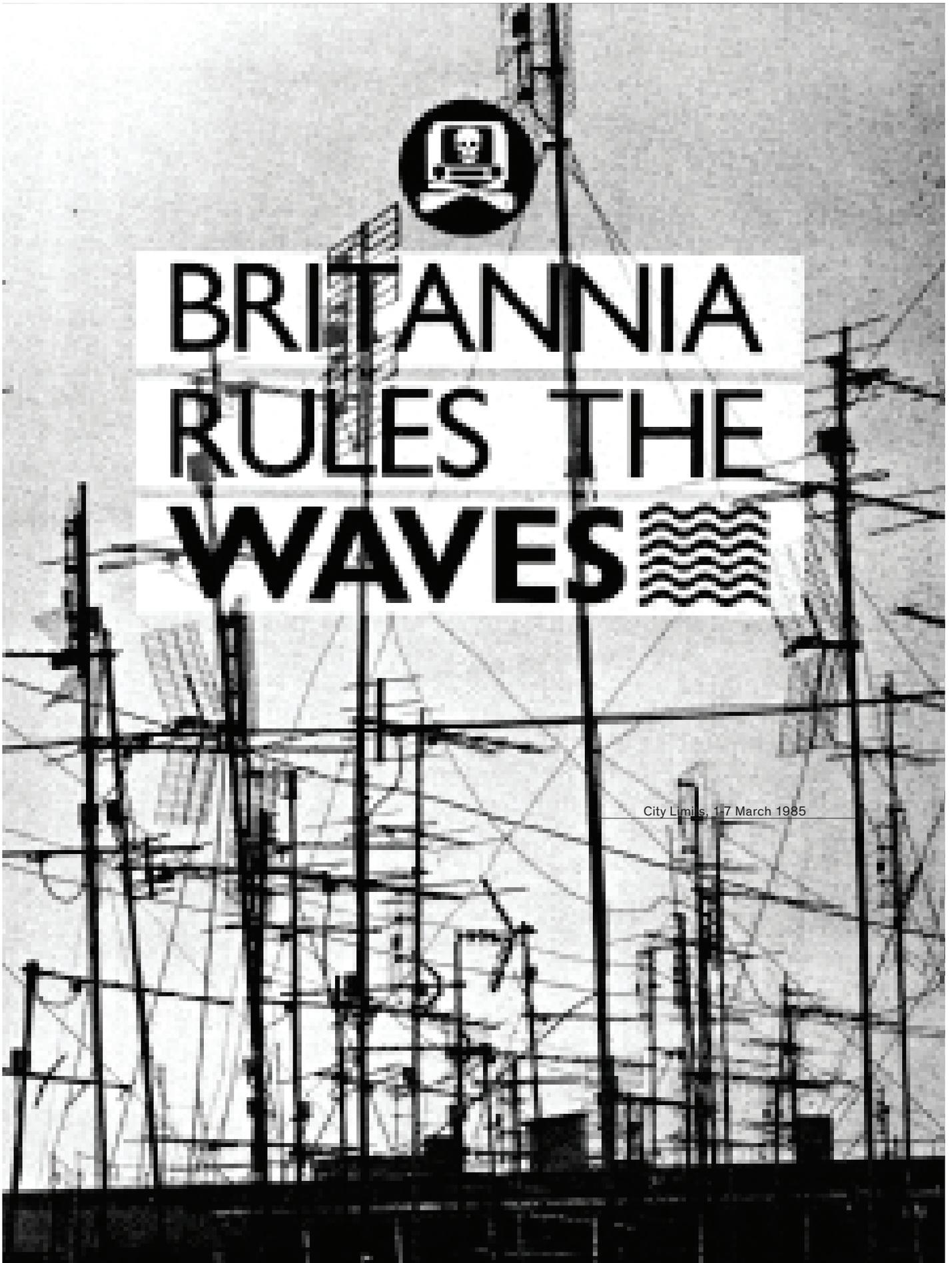
About the ICA

The ICA supports radical art and culture. Through a vibrant programme of exhibitions, films, events and talks, the ICA challenges perceived notions and stimulates debate, experimentation, creativity and exchange with visitors.

Founded in 1946 by a group of artists including Roland Penrose, Peter Watson and Herbert

Read, the ICA continues to support living artists in showing and exploring their work, often as it emerges and before others. The ICA has been at the forefront of cultural experimentation since its formation and has presented important debut solo shows by artists including Damien Hirst, Steve McQueen, Richard Prince and Luc Tuymans. More recently Pablo Bronstein, Lis Rhodes, Bjarne Melgaard and Juergen Teller have all staged key solo exhibitions, whilst a new generation of artists, including Luke Fowler, Lucky PDF, Hannah Sawtell and Factory Floor have taken part in exhibitions and residencies.

The ICA was one of the first venues to present The Clash and The Smiths, as well as bands such as Throbbing Gristle. The inaugural ICA / LUX Biennial of Moving Images was launched in 2012, and the ICA Cinema continues to screen rare artists' film, support independent releases and partner with leading film festivals.



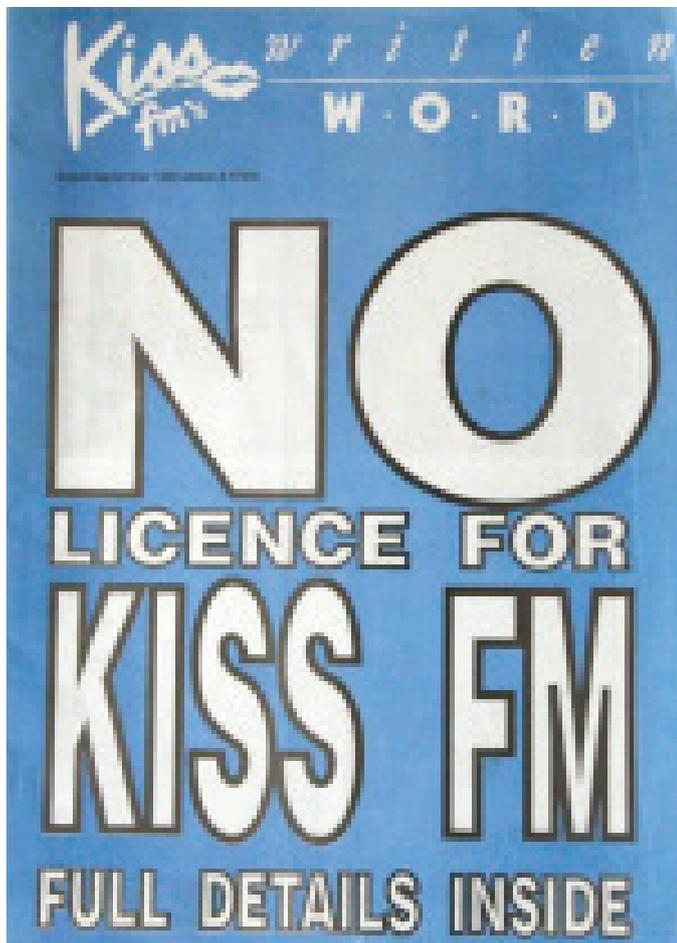
City Limits, 1-7 March 1985

An Introduction to *Shout Out! UK Pirate Radio in the 1980s*

Pirate radio is often associated with the off-shore broadcasting of the 1960's. However, in the early 1980s it enjoyed a renaissance, though this time stations were broadcasting from city tower blocks rather than at sea. In Britain this movement was characterised by the rise in music that celebrated black culture. Stations such as Radio Invicta, London Weekend Radio (LWR), JFM (Jackie FM), Horizon and Dread Broadcasting Corporation (DBC), were some of the first pirate radio stations in the UK dedicated to soul, funk, jazz, reggae and hip hop, and the first to use roofs of tower blocks for illicit broadcasting. Although often overlooked, these pirates were pioneers in championing music of Afro-Caribbean origin, paving the way for burgeoning rave scenes such as jungle, garage and house.

Amidst Thatcher's Britain these stations became a form of escapism from wider social issues surrounding racial discrimination and economic marginalisation. Their aim was to empower musical communities that they felt had been unfairly ignored or censored by the BBC and the licensed commercial stations.

The demise of the pirate movement came about in 1990 with the introduction of the Broadcasting Act, but its legacy lives on in radio today. In tracking the history of these early tower block pirates, and their cultural significance, this display seeks to explore their legacy and what impact they have had on pirate radio today.



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Discussion Points

1



What does the exhibition *Shout Out* consist of? How are the materials displayed and arranged? What are the main themes of the exhibitions beyond the history of pirate radio stations during the 1980s? Why do you think the exhibition is relevant to audiences today?

2



What is the relationship of pirate radio stations to the Thatcher era of Britain in the 1980s? What did marginalised communities in Britain during this era achieve politically and socially through listening to, supporting and participating in pirate radio stations?

3



Watch the video clip of Lepke, the Founder of DBC (Dread Broadcasting Corporation) – what reasons does he give for setting up the pirate station? What was the ultimate objective of the station? What does the video clip of Cecil Morris from PRCL (The Peoples Community Radio Link) tell us about how black culture was represented during the 1980s?

4



What sort of music were pirate stations such as Invicta, Jackie FM and Kiss FM dedicated to? What music was being played at the time on the BBC and licensed radio stations? Why do you think the licensed commercial stations ignored music such as hip hop, soul, jazz and reggae?

5

What effect did the law have on the history of music in Britain during the 80s? How did the Telecommunications Act of 1984 affect pirate radio stations? What effect did The Green Paper have on piracy? Why was it so hard for pirate stations to become legal entities?

6

What does the Time Out article from February 13-19, 1986 reveal about the reasons for radio piracy's rebirth during the 1980s? What does the archival material, such as the article Pirates Ride Out Storm on Airwaves suggest about why they took off and why they were so difficult to stop? Why were people willing to risk getting involved – look at the article from Broadcast, 20th March, 1987 which highlights the success of pirate DJs. What was driving the movement forward?

7

Ranking Miss P was Radio One's first reggae DJs. Look at the archival material in the exhibition. What impact did Ranking Miss P have on the music industry and on women's inclusion in music generally?

8

In the 1980s TX Magazine, catalogued the growth of London's pirate radio stations and the fight for a free radio alternative. The archival material in the exhibition includes excerpts from the Magazine. How did TX work to promote the music that was being played on pirate radio stations and who was its target audience at the time?

Activities

Versioning

“There is no such thing as a pure point of origin, least of all in something as slippery as music” says the writer Dick Hebdige in *Cut ‘n’ Mix*. Hebdige discusses ‘versioning’, one of the most important words in music such as reggae, jazz, blues, rap and R&B. The word describes the process of changing aspects of a song to create a new version. Choose a song from one of the genres listed above and experiment with ‘versioning’ by cutting elements and mixing other sounds and beats in. What does the technique of ‘versioning’ tell us about the nature of music?

Photograph

Look closely at the photographs by David Corrio in the exhibition. Think about what the formal elements such as composition, light and colour might reveal about life in the 80s and music culture? Create your own series of photographs about music culture in Britain, exploring how the formal elements can add to the viewer’s understanding of the subject.

Research

During the 1960s illegal radio stations broadcast from offshore forts such as Shivering Sands. Research the history of coastal radio stations and consider what those involved were trying to promote. Read Adrian John’s *Death of a Pirate* (2011) to help inform your response. Describe how and why the broadcasting policy changed in 1967.

Link

How does the exhibition fit into wider discussions about intellectual property and the issues associated with music and the internet? What current problems does the internet raise for the music industry professionals? How is technology changing music, in much the same way that radio and TV have changed the shape of music in the past?

Explore

Visit the website <http://www.amfm.org.uk/> to explore the pirate radio sites listed below in more depth. Choose one station as a focus and create a presentation about the types of music they played, using photographs, other archival material and music. Present your work to the rest of the group.

- Radio Invicta
- London Weekend Radio
- JFM (Jackie FM)
- Horizon
- Dread Broadcasting Corporation (DBC)
- Kiss FM (later

Listen

What were the pirate stations like? Listen to some of the top broadcasters during the 1980s by visiting the following link:

<http://www.amfm.org.uk/replay/>



Courtesy David Corio, Reggae Fans



Courtesy Gordon Mac, Walworth Studio

Stoke-on-Trent Museums Education Service

Stoke on Trent Museums provide a range of National Curriculum related educational workshops. These have been carefully developed to inspire, involve and motivate.

To find out more e-mail:
museumeducation@Stoke.gov.uk.
Telephone:
01782 232323.

ICA Touring Programme Learning Events

Radio Writing Workshop
Led by Polly Brannon
Saturday 2 May

Participants will write a text (spoken word, sounds, interview or poem) that responds to the works in the exhibition designed to be broadcast on local radio station.

Artist Tour

Participants explore the exhibition Shout Out! on a walking tour led by artist Polly Brannon, receive free resources and get the opportunity to discuss the themes in the exhibition.

To find out more email:
museumeducation@stoke.gov.uk

ICA Learning
ica.org.uk/learning
learning@ica.org.uk

Educators' Previews
 Join our teacher's previews for all of our exhibitions

Educator Resource Packs
 Educator resource packs are available at the ICA Box Office, or by emailing learning@ica.org.uk

MA in the Contemporary
 Find out more about our unique, interdisciplinary MA programme, in partnership with University of Kent.
ica.org.uk/ma-contemporary

Cinema Matinee Screenings
 Cinema group matinees are available for schools, colleges and universities.
ica.org.uk/learning/school-and-groupscreenings

ICA Student Forum
 Join the ICA Student Forum to shape and develop a public programme of events in response to the ICA programme.
ica.org.uk/student-forum

University Partnerships
 Through our University partnerships we engage and promote greater collaborative opportunities between university students, teaching staff and the ICA's public programme.
ica.org.uk/university-partnerships

Opening Hours
 Tuesday—Sunday, 11am—11pm

Day Membership £1
 Wednesday—Sunday, 11am—6pm
 Until 9pm on Thursdays

Exhibitions
 Tuesday—Sunday, 11am—6pm
 Open late every Thursday until 9pm

ICA Box Office & Bookshop
 Tuesday—Sunday, 11am—9pm

ICA Café Bar
 Food served from 11.30—3.30pm / 5.30—9pm

Tuesday Cinema
 All films, all day: £3 for ICA Members / £6 non-Members

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ica.org.uk/signup

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Cover image:
 Mac The Last Day in Our Pirate Studio
 Resource pack developed by Rita Cottone and Rania Elgarf

The Potteries Museum and Art Gallery

Opening Hours
 Monday—Saturday: 10am—5pm
 Sunday: 11am—4pm

Admission
 Free

Shop
 Monday-Saturday: 10am—5pm
 Sunday: 11am—4pm

Café
 Monday—Saturday: 10am—4.30pm
 Sunday: 11am—3.30pm

Newsletters
 Sign up at: <http://tinyurl.com/o2avn57>
ica.org.uk/signup.

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