

One To One Individual Artists' Bursaries in Live Art 2005/06

Deadline for applications: 6pm on Monday 10 October 2005

These guidelines are available in large print on request.

Introduction

One To One individual artists' bursaries aim to provide artistic and professional development opportunities for individual practitioners based in London engaging with Live Art. The bursaries were instigated by London Arts in 1999 and are managed by the Live Art Development Agency with funding from Arts Council England, London.

One To One bursaries of £8,800 will be awarded to artists to undertake self determined artistic and professional development strategies that will stimulate new processes, support different ways of working and ultimately enhance their artistic practice. We aim to award seven bursaries.

One To One bursaries are for the support of individual artists' development and are not project or production grants. The **One To One** bursaries are not prizes or awards for achievements in the field.

The guidelines and framework for the **One To One** bursaries have been devised in response to annual artists' focus group meetings held since 1999. In 2004, Salette Gresette undertook an appraisal of the first five years of the scheme on behalf of the Agency and her findings have informed the development of the bursaries.

In May 2005 Arts Council England, London commissioned their own appraisal of the scheme from Tracey Warr. It is expected that Tracey's report will be completed in August 2005. In June 2005 Arts Council England, London informed the Agency that they would no longer be supporting the bursary scheme on an ongoing basis.

As a consequence this is the final year that the **One To One** bursaries will be offered with the current funding support. The Agency has been encouraged by the Arts Council to seek other sources of funding, including assistance from Grants for the Arts, to support future bursaries. We intend to relaunch a revised scheme in 2006.

Context

Evolving from Performance Art, Live Art covers a range of performance, performative and time based practices that are undefined or unrestricted by artform boundaries. Live Art is not a singular artform, but a cultural strategy to include ways of working that might otherwise be excluded from a range of curatorial, cultural and critical frameworks.

Live Art offers a space in which artists can take formal and conceptual risks, try out different ways of working, consider ideas of process, explore aspects of their practice and investigate relationships with an audience. Live Art offers artists choices and approaches that can impact or inform their evolving practices and a context to look at different mediums of expression.

The fluid nature of Live Art means that artists often move in and out of the field throughout their careers. Live Art is not restricted to performance practices but can include interactive media, film and video, and durational installation work that address the specificities of spaces, places and audiences and where ideas around process and presence are central.

With no fixed paths or signposts to follow however, the exploratory processes of Live Art demand different approaches to ideas of art and artists' development. Conventional ideas of training, research and career development are often unable to effectively address how artists are supported in their artistic and professional development where process is not only critical but also inherent.

Under pressure to produce new work and simply survive, many artists are denied opportunities to fully formulate their ideas or their practices or self-determine their role and representation. Artists are increasingly demanding time and space to develop their complex ideas. There is no doubt that when they are able to access safe spaces, creative and flexible support and effective resources, artists are demonstrably fulfilling their artistic potential, achieving more rigorous standards, effecting more appropriate means of representation and are generally more empowered and grounded. This could, of course, be said of any art form, but with Live Art ideas of what spaces, support and resources actually mean are almost unlimited. For example, space can mean space to think, to make, to read, to discuss, and to undertake academic or practical research to try out ideas without pressure and to have the right to fail. Existing structures and approaches cannot always respond to such plurality of need.

Moreover, how ideas come into being is a complex process in itself. Given that Live Art is grounded in ideas and imagining different ways of approaching art and audiences, supporting the development of new ideas is not only intrinsic to, but is also the driving force of the Live Art sector.

The **One To One** bursaries provide an opportunity to actively contribute to artists' development by introducing new ways of responding to individual artists and their diverse needs and unpicking and influencing the forces that impact on their practice. For more information about Live Art visit the Live Art Development Agency website at www.thisLiveArt.co.uk

The Bursaries 2005/06

The allocation of £61,600 for 2005/06 will be awarded as seven individual bursaries of £8,800 each to artists to undertake self determined artistic and professional development strategies.

Artists from culturally diverse backgrounds and artists who identify themselves as disabled are particularly encouraged to apply. We also encourage applications from artists engaging with unusual or challenging forms and concepts in their practice, and artists exploring different ways to address complexity and/or engage with 'an audience'.

The programme of work should be completed within 12 months of receipt of the bursary, apart from in exceptional circumstances.

The nature of the **One To One** bursaries is open and will be tailored around the aspirations and needs of each participating artist. Some artists, for example, may wish to 'buy' space, expertise or access to training and resources to hone and/or develop particular skills and interests. Others may wish to undertake specialised research or take time to think, write or imagine different ways of working. Some artists may wish to find mentors, engage in critical discourses around their practice or undertake attachments. Others may choose to revisit projects and ideas prematurely abandoned for any number of reasons. Small capital purchases will be considered in exceptional circumstances as part of the use of the bursary.

Please note that the One To One bursaries are not production, project or specific research grants. Whilst the bursary scheme is about supporting artists rather than 'art', it is recognised that it is not always possible to separate professional development programmes from specific projects. Research undertaken through the bursary can inform projects but bursary grants cannot be used for direct project costs.

The bursaries are to support programmes of artistic and professional development that are unlikely to be supported through any other funding schemes such as Grants for the Arts or Trusts and Foundations.

For information about funding for projects please contact Arts Council England, the national development agency for the arts, about Grants for the Arts on www.artscouncil.org.uk or 0845 300 6200.

The management, monitoring and evaluation of each bursary award will be devised in collaboration with participating artists and facilitated and managed by the Live Art Development Agency. The facilitation process and tracking strategies employed will respond directly to the aspirations and objectives identified by each artist. All recipients of bursaries will be expected to produce a report (including final income and expenditure breakdown) with supporting material.

Eligibility

The 2005/06 **One To One** bursaries are aimed at individual artists who are based in London and who have realised a body of work. It is unlikely that an artist who has not completed at least four professional pieces of work will be supported through the initiative.

The **One To One** bursaries are available for individual artists only, however, this does not exclude artists who work collaboratively and/or in a company applying for their individual professional development.

Undergraduate students may not apply. Postgraduate students must clearly demonstrate that they are able to undertake their study at the same time as completing a bursary programme and that there is no duplication between the two proposed programmes. However, we do not recommend that postgraduate students apply.

Artists who have been in receipt of a bursary or similar 'open' award (including an AHRC Fellowship) within the last six months will not be eligible in this year's scheme.

Previous **One To One** bursary recipients are eligible to apply for a **One To One** 2005/06 to pursue a further programme of professional development after three years from completion of their first bursary.

If you are unsure about your eligibility please call to discuss it with us in advance.

Artists who are at an earlier stage in their development should consider applying to the Artsadmin Artists Bursary Scheme. For more information contact Manick Govinda, Artists Advisor or Nikki Tomlinson, Assistant Artists Advisor at Artsadmin, on 020 7247 5102 or manick@artsadmin.co.uk or nikki@artsadmin.co.uk

Application procedures

You must discuss your proposal in advance with the Live Art Development Agency either in person, by phone or by email. We are running **One To One** surgeries on **Wednesday 7, Wednesday 14, Thursday 15, Wednesday 28 and Thursday 29 September 2005**. Surgeries will be offered on an individual basis and you should call to book a place. Attendance at the surgeries is not compulsory or part of the application / assessment procedure.

After discussing your proposal eligible artists are invited to apply for an individual bursary award by submitting a written application of up to four (4) sides of A4.

Your application should include the following information:

1. Up to date correspondence and contact details.

2. Brief background information including:
 - i. succinct details of recent and current projects and activities;
 - ii. a brief description of the nature of your practice and in particular its relationship to Live Art and time based work.
3. A full description of the programme of artistic and professional development strategies you plan to undertake.
4. A clear statement of the artistic impetus, aspirations and desired outcomes of the proposal including a summary of practical and conceptual needs. You should specify how the proposed work relates to your recent practice and ongoing development and demonstrate the ways in which the bursary will contribute to your personal and professional development.

You should also submit supporting material that is appropriate and representative including a full CV, videos, slides, publications, press and letters of recommendation (if available). If you have recently received a bursary, grant or award for your practice please list this including relevant start and finish dates. Please include a list of the supporting material you submit.

If you plan to submit a video as supporting material please ensure that, if it is longer than 10 minutes, you clearly identify an appropriate short extract. If submitting slides, please supply no more than 10 standard 35mm slides. CD Roms, DVDs and details of web sites are also welcomed as supporting material.

Please ensure that all supporting material is clearly marked with your name and address. **Please note that any material you submit is done so at your own risk and we will only return supporting materials if requested to and if a SAE (stamped address envelope) is enclosed.**

You must complete a monitoring questionnaire (attached to the back of these guidelines) and return it with your application, which will not be eligible without it.

Artists whose access needs make a written application inappropriate may submit a pre-recorded video presentation or submit a proposal in person in the form of a short presentation to the selection panel. Submission of an application in a manner other than through a written application will only be agreed in exceptional circumstances and you should contact the Live Art Development Agency as early as possible to discuss your access needs and the form of your application.

Assessment Criteria and Selection

The applications will be assessed by a selection panel consisting of staff of the Live Art Development Agency and a small group of independent advisers. The advisers on the selection panel may include artists (including past recipients of **One To One** bursaries), producers, promoters or critics. An observer from Arts Council England, London will be present at the assessment meeting.

In certain circumstances the selection panel may identify further information that it may need to help in the assessment of applications. This information will be requested from the applicant who can choose to respond in writing or verbally (e.g. by email, on the phone or in an interview). Please note that the selection panel may decide not to seek further information and applicants should therefore not assume that if they have not been asked for further information that their application is not shortlisted.

We aim to award seven bursaries of £8,800 each, however, in exceptional circumstances the selection panel may award less than the amount requested.

The selection of artists for 2005/06's **One To One** bursary awards will be based on:

- the relevance of the proposal to the overall aims of the scheme
- the significance of the proposal to the artistic development of the applicant
- the timeliness of the proposal to the artistic development of the applicant
- the uniqueness of the proposal and imaginative approaches to notions of process
- the extent to which the proposed process shows clear artistic direction and vision.
- a commitment to innovation in form and content
- the viability of the proposal and the ability of the applicant to realise their aspirations within the time and resources available
- a demonstrable need for financial assistance for the programme of work and/or the programme of work being such that it would be unlikely to be funded through other sources

Further information

If you require further information please contact Lois Keidan or Daniel Brine at the address below.

Please note that you must discuss your application prior to submission to avoid you spending valuable time and energy on a potentially ineligible proposal.

Application deadline

Completed applications must be received by **6pm on Monday 10 October 2005.**

Applications, clearly marked **One To One**, should be sent to the Live Art Development Agency at the address below. Please note we cannot accept faxed

or emailed applications. We will only consider applications received by the deadline.

Notification of results

Announcement of bursary awards will be made by mid November 2005.

We will write to applicants giving the result of their application.

If your application is successful, you will receive an offer letter from the Live Art Development Agency that you will need to sign and return. We will publish a list of all the bursaries, which will be available on request.

Successful applicants will be required to acknowledge the financial assistance of the Live Art Development Agency's One To One Bursary Scheme in publicity for events and/or projects which have benefited from the bursary.

If your application is unsuccessful, we will give you a reason for this.

Complaints procedure

Complaints and appeals in relation to the **One To One** bursaries are undertaken under the *Complaints and Appeals Procedure* of the Live Art Development Agency. Information about the procedure is available on request from the Live Art Development Agency.

Who we are

The Live Art Development Agency is an independent organisation launched in January 1999. The Live Art Development Agency offers a range of services and resources for artists and organisations in London working in, or planning to work in, Live Art including practical information and advice and opportunities for dialogue, debate, research and training, often in partnership with artists and institutions. The Live Art Development Agency is a fixed-term funded organisation of Arts Council England, London. For more information visit our website www.thisisLiveArt.co.uk.

The **One To One** bursaries are financially assisted by Arts Council England, London.

Equality of Opportunity

The Live Art Development Agency supports issues of diversity in the practice and politics of Live Art and is positioned and structured to be able to work effectively with, and within, a range of cultural frameworks, artistic practices and social issues.

The Live Art Development Agency ensures that all artists it works with embrace notions of equity in both their practices and working methods.

The Live Art Development Agency is committed to responding to the complex needs of a diverse city and, in its schemes and initiatives, aims to enhance the involvement of artists and the public regardless of age, sex, race, disability, sexual orientation or education.

The Live Art Development Agency is a small organisation with three staff, Lois Keidan, Daniel Brine and Hannah Crosson. All other personnel are employed on a freelance or project basis and the Live Art Development Agency aspires to be an equal opportunities employer in all recruitment and selection procedures.

Contact details

Live Art Development Agency
Rochelle School
Arnold Circus
London E2 7ES

Phone: 020 7033 0275
Fax: 020 7033 0276
Email: info@thisisLiveArt.co.uk
Website: www.thisisLiveArt.co.uk

Recipients of One To One bursaries in 2004/05

Fernando Arias

To address issues of personal and social identity through experimentation with new forms of digital and time based devices; consideration of installation / performance sites; and research and development.

Barby Asante

To reflect on a body of practice with specific reference to play, participation and interaction; writing and reading; and potential of more risky engagements.

Ansuman Biswas

To develop a clearer understanding of the relationship between material or bodily sensation and mental or emotional feelings through an eclectic and hybrid scheme of work that is both introverted, analytical practice and extrovert, designed to connect to others.

Rona Lee

To review the creative processes used to generate work; to critically reflect on the means by which it is produced and disseminated and to explore new contexts for presentation. To undertake this through strategies - experiential (immersive), absorptive, reflective, and tactical - within a reference framework of water.

Graeme Miller

To address issues of time: thinking time; catch-up time; playtime; time-to-compact-time time; and writing time. Ultimately, to make a shift in vocabulary and skills and to prepare as a maker of performance which is distinguished by a dangerous degree of liveness.

Kim Noble

To undertake a programme of activity that seeks to develop an understanding of new processes of estrangement and obscurity.

Gary Stevens

To undertake a programme with two primary strands: 1. to revisit previous works and their documentation and to make the works accessible in written, photographic and video form. 2. to undertake video and live experiments in a range of contexts and with a variety of performers.

Recipients of One To One bursaries in 2003/04

Anne Bean

To re-explore the overlap of painting, sculpture and live art practices out of which her performance work originated. In particular to 'reform' pieces through a formalised process and to rediscover a spontaneous openness and thereby inspire a fresh sense of potential in approach to new work.

Anna Best

To appraise her practice and to consider a wider context for its representation including the development of a website model that can provide an innovative way of interpreting her work and approach.

John Jordan

To undertake a programme of activity structured to consider the potential of developing a form of live art practice that doesn't look like art or activism, but that takes its aesthetics as seriously as politics.

Richard Layzell

To further explore, through mentoring, writing and publishing, the relationship between the documentation of ephemeral practice and the generation of text (both related and unrelated).

Jordan McKenzie

To undertake a series of investigations, experiments and research to find ways of mapping external spaces and create reciprocity between place and self and explore ways to go about finding performative methodologies that can achieve this.

Hayley Newman

To continue to look at documentary methods and the relationship between experience and representation, through artistic research, skills acquisition and development of a website.

Janette Parris

To continue to develop her live art practice through participation and study in related areas that influence her practice including stand up comedy, directing actors and live performers, and computer based music practices.

Lois Weaver

To undertake a programme of activity that is a consideration of age with a relationship to past and present. In particular, to reappraise past work, reinforce current changes in her practice, and combine the past and present through an investigation of Burlesque.

Monitoring

Both the Live Art Development Agency and Arts Council England place a strong emphasis on equality of opportunity and access. In order to help us monitor this commitment, please complete this monitoring questionnaire. **You must return this questionnaire with your application, which will not be eligible without it.**

The questionnaire asks for statistical information only. We will not use the information you provide here in assessment and will detach it from your application.

We have designed the questions on this form to help us analyse applications to the **One To One** bursary initiative and to be compatible with the information collected by Arts Council England. We will share the data collected through this form with Arts Council England for monitoring purposes. You should choose the answers which best describe you.

Cultural diversity

Please state what you consider to be or how you chose to define your ethnic origin (for example, Asian, British Asian, White European, Black Caribbean, British Chinese, etc).

Disability

The Disability Discrimination Act defines disability as a physical or mental impairment which has a substantial and long term adverse effect on a person's ability to carry out normal day-to-day activities.

Do you consider yourself to be a disabled person? Yes No

Age

To which age group do you belong?

Below 20	<input type="checkbox"/>	30 – 39	<input type="checkbox"/>	50 – 59	<input type="checkbox"/>
20 – 29	<input type="checkbox"/>	40 – 49	<input type="checkbox"/>	Above 60	<input type="checkbox"/>

(monitoring form continues on page 12)

Gender

How do you describe your gender?

One To One bursary visibility

How did you find out about this scheme?

Live Art Development Agency mail

Advertisement:

AN – Artists Newsletter

Art Monthly

DAIL

Creative Capital information

An email posting

Live Art Development Agency website

Word of Mouth

Other

please specify: _____

**You must return this monitoring questionnaire with your application.
Your application will not be eligible without it.**
