

DIY : professional development BY artists FOR artists

I believe 'DIY for artists' is a really productive form of training, as it is so specifically tailored to what I need. I've been on many training courses before but none that felt so relevant to me. To carry on the tailoring analogy - it's the difference between a bespoke suit and an off the peg outfit!! (Clare Thornton)

SUMMARY REPORT

DIY was initiated and hosted by the Live Art Advisory Network: Artsadmin, Live Art Development Agency and New Work Network. **DIY** was financially assisted by London Arts as part of Creative Capital and Creative People.

DIY: professional development BY artists FOR artists

SUMMARY REPORT

DIY projects

Journey into the Suburbs hosted by **Barby Asante**

Guerilla Retreat hosted by **Leslie Hill and Helen Paris of curious.com**

The Perfect Point Of Percy Passage hosted by **Richard Dedomenici**

Deprivation and Overload hosted by **Richard Layzell**

Studio Sessions hosted by **Howard Matthew**

Swap Shop Work Shop hosted by **Joshua Sofaer and Duckie**

DIY report

DIY was a pilot initiative that offered artists working in Live Art the chance to conceive and run professional development projects for other artists.

The **DIY** projects covered practical and conceptual issues and took in city centre adventures, creative expeditions to the suburbs, studio visits, artists' retreats, debates and skills swap shops.

DIY benefited the artistic and professional development of the participating artists and contributed to the skills and experiences of the artists who lead the projects.

Fifty-one artists took part in the six unique projects. The responses from the project leaders and the participants was that **DIY's** emphasis on peer training:

- **empowered** artists by allowing them to manage their own professional development
- **enabled** artists to develop creative approaches directly relevant to the needs of their practice.
- **encouraged** artists to perceive their artistic output and professional development as inter-related and mutually beneficial components of a 'complete' practice.
- **facilitated** networking between like minded artists

DIY demonstrated that artists are well equipped to conceive and manage professional development initiatives. The role of the host organisations (Artsadmin, Live Art Development Agency and New Work Network) in **DIY** was therefore to facilitate, encourage, and advise rather than to control.

Each artist who led a project conceived their project, submitted an application detailing their idea, contributed to a group meeting at which they met the

other lead artists, prepared publicity copy, managed recruitment of participants, handled all relevant participation fees, booked all necessary rooms and spaces, facilitated their training day(s), and wrote an appraisal report.

Each lead artist received between £600 and £1,000, which covered their fee and all direct project costs including venue hire, travel, and hospitality. Some artists chose to seek a fee from participants which further contributed to their project costs.

The host organisations secured the funding for the initiative, distributed a Call for Proposals via email, selected the lead artists through an open submission process, advised lead artists about the logistical and conceptual focus of their project, led a group meeting which enabled all lead artists to meet and share project information, publicised the six projects under the **DIY** umbrella through a Call for Participants, and collated this summary report.

DIY future

DIY was a hugely successful pilot initiative and is ripe for further development. Future development and refinement could include:

- An expanded programme offering more artists opportunities to initiate and manage projects.
- A national initiative managed in collaboration with regional and local partners.
- Broader marketing for both the Call for Proposals and the Call for Participants, that expands on the successful e-mail strategy of the pilot.
- Access to more tailored advice and guidance for the lead artists (if and when assistance is required), especially where less experienced artists are managing projects.
- A higher-profile evaluation of the projects, possibly through an event and/or publication that facilitates the sharing of outcomes and discussion of best practice.
- A more generous financial base that provides artists' fees commensurate with the amount of time required to initiate, manage and evaluate a project, and remuneration for the host organisations.

The **DIY** pilot focused on the professional development within the Live Art sector. It is clear that the principles and form would successfully translate to other artform practices.

DIY credits

DIY was an initiative of the Live Art Advisory Network. Artsadmin, the Live Art Development Agency and New Work Network have joined together to create the Live Art Advisory Network. Together we are partners in Creative Capital, which is one of the ten consortia that make up the national Creative

People pilot. Creative People is working to help artists to identify, prioritise and implement professional development activities. Visit www.creativepeople.org.uk for more information.

For more information about our separate organisations visit our websites:
www.artsadmin.co.uk
www.liveartlondon.demon.co.uk
www.newworknetwork.org.uk.

DIY was funded by London Arts through the Access Unit's Training Programme and Professional Development Programme.

DIY attachments

The **extracts from the artists' and participant's reports** gives a flavour of the feedback about **DIY**. Copies of the full reports are available on request.

The **Call for Proposals** outlines the aims of the initiative, the application and selection procedure, and the management structure.

The **Call for Participants** details each DIY project and the individual selection procedures.

some **extracts** from the artist's and participant's reports



Deprivation and Overload



Guerilla Retreat

Deprivation and Overload

hosted by **Richard Layzell**

DIY was a great opportunity to take my teaching / training / facilitating ideas further than usual, to cover new ground. The way the scheme was advertised encouraged artists to be "*exciting, innovative and idiosyncratic*". So I felt free to push things further.

My thinking started with:

1) My ongoing research into sensory awareness. I'd take a previously worked theme/ workshop exercise to an extreme. We'd spend an entire day in silence, highlighting perception and the urban experience of the city. Would this be deprivation or overload?

2) I've worked for the past few years as an artist in industry, in an innovative role stemming from my work as a live artist. I'd share some of this experience with the other artists, looking at the interface with commercial life not cultural life, introducing - as invited guests - people I've worked with, looking into new opportunities, locating the discussions in non-art venues. It would be a deliberate contrast with the first day. All talk today.

The third element really came from what I felt was missing from the experience, and in relation to the group dynamics. To get the most out of it, we'd also need to spend some time together as an interactive group. So I came up with a final day of 'mentoring', putting the emphasis on people's individual visions and needs.

The day of not-speaking had the tremendous affect (beyond its immediate reverberations) of allowing the group a collective experience with which we were able to relate to each other. I am quite sure that in years to come, when stumbling across one of the participants at some do or other, that we will very quickly establish common ground from our day spent without language. Even the anticipation of such a moment is exciting to me. (Joshua Sofaer)

Journey into the Suburbs

hosted by **Barby Asante**

I enjoyed my suburban walk! (five words to summarise the experience)

The project related to my own practice. The experience of actually doing journeys and realising how they developed my own practice, really helped when devising the project and working with the participants. The participants felt I really understood the professional benefit I was conveying to them because I had already had experience of doing journeys.

I personally found my experience of being a facilitator of my own project very empowering. I have been involved in workshops, training and teaching, which more often than not required me to work from a brief designed by someone else. Journey into the Suburbs was instigated by me, funded by organisations that supported my ideas and lastly, I was responsible for the money, workshops and training. DIY from an artist/trainers perspective is a great opportunity for artists to share their experiences and ideas.

The Perfect Point Of Percy Passage

hosted by **Richard Dedomenici**

Was it good? Yup - it was both educational and entertaining. Among the highlights were using a brand-new corporate lawn as a crazy golf course, successfully managing to swindle free cans of Red Bull from a Soho office, and most importantly, discovering the perfect point of Percy Passage.

What have we learned? Keep it simple. I'd never tried anything like this before, and should've started with a little less ambition. Nevertheless, I've learned a great deal about project management, pigeons and artichokes.

Swap Shop Work Shop

hosted by **Joshua Sofaer and Duckie**

In the isolating and generally under-funded and unsupported world of contemporary interdisciplinary practice, it was wonderful to have the opportunity to get together and just spend a day 'playing' together.

time	title	exercise	was it any good
10.30	skill swap	Each participant was asked to bring a skill with them. These ranged from playing a current R&B chart hit on the ukulele to bursting a balloon with your teeth. Participants had to bid with 'desire' for the skill that they wanted	The process worked well but let's face it, not all the skills were worth having. The auction idea worked very well. It became clear which skills were shit and which were desirable. Participants were active in their articulation of why a

		most and if there was an equal desire the group took a vote as to who should get the skill.	particular skill was of use.
--	--	---	------------------------------

12.30	lucky dip exercise	This was when we started to make work proper. People were asked to pair up with someone that they had not met before the day had started and devise 'shows' based on predetermined 'luck-dip' criteria given to them. The aim was to create a kind of ideas factory with people who had not met having to work creatively with each other and come up with something in very short periods of time. It was basically on variations of this model that we spent most of the day.	It did work. I was pleased with how people responded to the task set. Ideas were 'unrealistic' at this stage in terms of their practicality but they were flowing thick and fast. I think people relished the idea of both not having to commit to an idea and also being directed as to the kind of piece that they had to make. Ideas became two a penny, rather than sacred, and this was very much part of the strategy.
-------	--------------------	---	--

17.00	devising for the rest of the group	As a penultimate exercise the group of ten was divided into two. Each group was given the task of devising and casting the other group in a show of their creation. The end point was a Polaroid 'publicity shot' for the event.	This was done in a very short space of time and was really just about 'playing'. But it did have the serious point of (after a whole day of literally hundreds of ideas floating around) having to commit someone else to a project and physically visualising their role in it.
-------	------------------------------------	--	--

18.00	finish	We finished the workshop and most of us went for a drink.	It took us a long time to find a pub that wasn't packed but once we were seated people generally had positive feedback from the day. Apart from anything else no-one had done a 'workshop' for years and years.
-------	--------	---	---

Studio Sessions

hosted by **Howard Matthew**

The aim of Studio Sessions was to place a group of artists in differing studio locations across London as a means of examining the processes and practice of their own work. Each artists was asked to find a studio location, which they felt, compared or contrasted to their own practice, or would shed new light on their working processes. The interpretation of what a studio is was purposefully left open and up to the individual artist to frame either conceptually or practically.

Dr Dwostoyesky gave the group a tour around the observatory explaining his research into the abundance of gases that make up stars. We were able to view the moon through one of the telescopes, which was actually quite emotional for us. Just understanding more about how astronomy happened also enabled us to situate our own work and existence in important ways. And the visit certainly allowed us a view into a scientific studio practice. Through our previous visits to other studios we were easily able to dismantle our experience in relation to our conception of studioness. 'Studioness' was a term we coined to describe something that has characteristics or elements of studio about it. Whilst Dr Dwostoyesky would in no way describe his work as artistic or a studio practice he pointed to the fact that great ideas in scientific progress were about an originality of thinking and a way of viewing the world that changes the way in which we perceive it. In this sense there is a creative process of sorts, which 'positions' or 'proposes' ideas to the scientific community. These cognitive leaps are what I would equate to as being *idea acrobatics*, which I perform in my working processes.

Guerilla Retreat

hosted by **Leslie Hill and Helen Paris of curious.com**

I just wanted to pass on to you what a great event it was. Helen and Leslie managed to create an open and sharing environment where artists of different levels of experience were able to share experiences and support each other. This doesn't always happen when artists get together....I found it really invigorating to be in such a caring and non competitive space. (Gini Simson)

I got so much out of the retreat - it was a real booster creatively. The spirit of sharing amongst the group was a powerful tonic, and made it a really comfortable environment in which to ask questions and discuss ideas without feeling foolish. I picked up so much new information and am already applying it to my work! A big thank you for creating an environment which made us feel so welcome and at ease. By far the most fruitful/enjoyable two days training I've had to date! (Clare Thornton)

Due to the eclectic/ hybrid nature of my practice I have found myself attending training and the only thing I have in common with the other participants is the fact that we're all there on the training.

With the Guerilla retreat and its agenda, it meant that the participants had more commonalities due to the beliefs and interests that inform their practice/life. I hope that this means a connection to a network that enables fertile dialogues in the future.

As an 'emerging' artist in a live art context it was wonderful to meet warm, funny, intelligent, generous, caring and committed artists - a reflection of Helen and Leslie's reputation, the training design and hope fully of the live art scene in general.

I felt before the weekend that I was reaching a new point of arrival but as one participant so sharply put it felt that I was 'still hanging out in immigration'. I really feel the weekend has given me the rubber stamp on my passport to actually get out and explore the new place confidently. It really has been like a key to a door maybe I was a little wary of fully opening. (Anita McKeowen)



Guerilla Retreat



Deprivation and Overload

DIY : professional development BY artists FOR artists in London

CALL FOR PROPOSALS

Deadline for applications: 6pm on Monday 16 September 2002

DIY offers artists working in Live Art the chance to conceive and run professional development projects for other artists.

Most professional development schemes tend to be developed by 'arts professionals' for artists. There is sometimes a perception that what results is professional development that is formulaic and, more importantly, not geared to the eclectic and often unusual needs of artists whose practices are grounded in challenging and unconventional approaches, forms and concepts.

We want to hear from you if you have an idea for an exciting, innovative and idiosyncratic Live Art professional development project that offers something different to the normal workshops, masterclasses, residencies, exchanges, etc. If you think you can initiate and run a professional development project for other artists then read the guidelines below.

DIY is an initiative of the Live Art Advisory Network, a collaboration between Artsadmin, the Live Art Development Agency and New Work Network.

These guidelines are available in large print on request.

What sort of project can I propose for DIY?

We are seeking proposals from artists for adventurous and possibly outlandish projects that are grounded in an awareness of the issues impacting on artists' practices and are aimed at enhancing the range of approaches available to practitioners. The development of a Live Art practice is not so much about skills and techniques (although these are of course inherent in the work) but about ideas and possibilities. We are therefore not seeking proposals for training programmes in any conventional sense but more illustrations and illuminations of how to approach and address ideas.

The projects may take any form. Possibilities include:

- an artists' dinner in which practitioners can network and discuss ideas in a conducive environment.
- a guided tour around the city in which participants are encouraged to explore the construction of new narratives from the world around them and new sites for art.

- a menu of events to attend in which a diverse range of practices and ideas that interconnect can be both appreciated and interrogated by 'the group'.
- small workshop sessions, an online chat-room, or even salons around a particular thematic.
- an encounter, or seminar with an eminent practitioner from another field within or beyond the artworld.

As part of your proposal we expect you to identify the kinds of artists who will participate and how you will select them. We will want to know how your project will contribute to the professional development of the participants.

Your project must take place between October and December 2002.

You do not have to live in London to apply but your project must take place in London and/or predominantly benefit London-based artists.

DIY has a budget of £4,000 and we expect to award between four and six grants of between £500 and £1,000, although we will consider proposals for effective smaller projects.

We will accept applications from individual artists or groups of artists. If applying as a group you must identify one artist as the lead/contact artist (any grant awarded will be paid by cheque to the lead/contact artist).

The deadline for applications is Monday 16 September 2002.

How do I apply?

We are happy to briefly discuss your proposal with you over the phone as you develop your ideas. For advice call:

- Manick Govinda or Mark Godber at Artsadmin on 020 7247 5102
- Lois Keidan or Daniel Brine at the Live Art Development Agency on 020 7247 3339
- Sophie Cameron at New Work Network on 020 7729 5779 (Sophie will be away until 3 September but available to discuss proposals on her return).
- (Please phone one and not all of us!)

To apply you should prepare a proposal that is no longer than three sides of A4. Your proposal should include:

- the name and full contact details of the lead artist/applicant
- a description of your proposed project/programme
- the programme's artistic rationale and proposed methodology
- an indication of who the proposed participants might be including areas of practices, levels of experience, etc
- an indication of the imagined outcomes and benefits for participants
- an indication of the number of participants
- details of how you will select participants

- a simple schedule of activity which outlines what you will do and when you will do it
- a simple budget which shows how you will spend the grant
- a short biography of the organiser(s) including your experience or interest in leading similar initiatives.

You should indicate how much - if anything - participants will be asked to contribute for taking part in the project. This earned income should be shown in your project budget.

We expect the artist(s) organising the project to be paid for the time they contribute to the project. Other budget items may include transport, tickets for events, speakers' fees, etc.

It is not essential to supply supporting material. However, if you feel that supporting material will help us understand more about you and your proposal then we welcome it. We will only return supporting material if you also send a stamped self addressed envelope. Supporting material might include full cvs, and copies of reports, press clipping, and documentation of previous performances/events.

You must also complete the monitoring questions. Your application will not be eligible without the completed monitoring questions.

The deadline for applications is 6pm on Monday 16 September 2002. You should send your proposal to:

DIY @
Artsadmin
Toynbee Studios
28 Commercial Street
London E1 6LS

We will not accept applications by fax or email.

Who will make the decision about which projects are funded and how will they decide?

A selection panel consisting of representatives of Artsadmin, the Live Art Development Agency and New Work Network will consider all applications. The panel will assess all applications and prioritise those that best meet the assessment criteria. The selection of projects for **DIY** will be based on:

- the relevance of the proposal to the aims of the DIY initiative
- the relevance of the proposal to Live Art practice and artists
- the extent to which the proposal shows clear artistic direction and vision
- the degree to which the proposal will contribute to the professional development of artists
- the viability of the proposal
- the ability of the applicant to achieve the stated aims of the proposal.

It is the intention of the Live Art Advisory Network to support a range of forms of projects through **DIY** which together form a coherent programme. The final decision on which projects to fund will therefore be informed by this and a project may be prioritised over another because of the alternative vision for professional development that it offers.

The selection panel may award more or less than the amount requested.

All decisions will be notified in writing.

Complaints and appeals in relation to **DIY** applications are undertaken under the Complaints and Appeals Procedure of Artsadmin. Information about the procedure is available on request from Artsadmin.

What happens if my proposal is selected?

After the selection process, successful applicants will be invited to meet members of the Live Art Advisory Network to discuss and develop the shape and location of the projects, who they will be aimed at, how best to market them and recruit identified participants, and strategies for monitoring and evaluation. Together we will agree a payment schedule and conditions of grant.

The Live Art Advisory Network will publicise the **DIY** projects as a group through the partners' extensive mailing lists, e-lists and websites and will disseminate information including details of individual projects, dates, costs and application or registration procedures.

Who is running DIY?

DIY is an initiative of the Live Art Advisory Network. Artsadmin, the Live Art Development Agency and New Work Network have joined together to create the Live Art Advisory Network. Together we are partners in Creative Capital, which is one of the ten consortia that make up the national Creative People pilot. Creative People is working to help artists to identify, prioritise and implement professional development activities. Visit www.creativepeople.org.uk for more information.

For more information about our separate organisations visit our websites: www.artsadmin.co.uk, www.liveartlondon.demon.co.uk, and www.newworknetwork.org.uk.

DIY is funded by London Arts through the Access Unit's Training Programme and Professional Development Programme.

Monitoring

The partners of the Live Art Advisory Network and London Arts place a strong emphasis on equality of opportunity and access. In order to help us monitor this commitment, please complete these monitoring questions. You must return these questions on a separate page 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 **DIY** initiative and to be compatible with the information collected by London Arts. We will share the data collected through this form with London Arts 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?

Age

To which age group do you belong?

Below 20

20 - 29

30 - 39

40 - 49

50 - 59

Above 60

Gender

How do you describe your gender?

Network membership

Are you a member of New Work Network?

Announcing...
DIY - Live Art training
October - December 2002

CALL FOR PARTICIPANTS

A chance to take part

DIY invites artists working in Live Art to take part in a unique series of short training and professional development projects conceived and run **BY** artists **FOR** artists. The projects are for both emergent and experienced practitioners.

Six projects across London

Between the end of October and mid December six innovative training projects will take place across London. Led by **Barby Asante, curious.com, Richard Dedomenici, Richard Layzell, Howard Matthew** and **Joshua Sofaer/Duckie** the programmes will, between them, cover practical and conceptual issues and take in city centre adventures, creative expeditions to the suburbs, studio visits, artists' retreats, debates, skills swap shops and much more.

Journey into the Suburbs

hosted by **Barby Asante**

Saturday 30th November to Saturday 7th December 2002 (time commitment: 2 Saturday mornings and the time it takes to do your journey)

Guerilla Retreat

hosted by **Leslie Hill and Helen Paris of curious.com**

Saturday 14th and Sunday 15th December 2002

The Perfect Point Of Percy Passage

hosted by **Richard Dedomenici**

Tuesday 3rd December 2002

Deprivation and Overload

hosted by **Richard Layzell**

Thursday 12th and Friday 13th December (and Saturday 14 December tbc) 2002

Studio Sessions

hosted by **Howard Matthew**

October to December 2002

Swap Shop Work Shop

hosted by **Joshua Sofaer and Duckie**

Thursday 31st October 2002

Further information, bookings and applications

Full details on each **DIY** project and booking information are listed below.

For further information on the projects and application procedures please contact the lead artists directly.

Journey into the Suburbs

Hosted by Barby Asante

Saturday 30th November - Saturday 7th December 2002 (time commitment: 2 Saturday mornings and the time it takes to do your journey)

Locations and schedules will be organised in consultation with participants

Environments for creating and siting work are constantly being defined and redefined. New spaces are always being discovered and explored. The Suburbs are a man-made comfort zone, on the edge, the outskirts of the city. The complexity in defining precisely what Live Art practice is, seems to connect with the complexity in definition of the suburbs. The borders and boundaries of both spaces are constantly shifting and changing.

As an artist have you ever considered the Suburbs? The detached houses, shopping malls, leisure complexes, the quiet streets? Barby Asante invites emerging artists and those beginning to take the journey across the border into live art practice to take a Journey into the Suburbs. Explore your inner *Suburbanite*, experience something different, be part of a creative and theoretical dialogues, explore your personal space and possible limitations., expand ideas of practice, space and audience, make new friends and expand the boundaries of your practice. Come on down to Theydon Bois. You might surprise yourself.

Journey into the Suburbs - Bookings/Applications

Costs: To get to the suburbs takes commitment and hard work. We would need a refundable deposit of £10 from all participants.

Location/dates/times: Saturday 30th November - Saturday 7th December 2002. Each participant will be asked to commit to 2 Saturday mornings and the time it takes to do your journey.

Applications/selections: Places are limited to 10 and will be selected on an application basis. Please email journeyintotheburbs@hotmail.com for an application form and more information.

Barby Asante is an artist and project co-ordinator. She recently had her first solo exhibition *Journey into the East* at The Showroom Gallery. This exhibition explored the British relationship to tea, as its national drink and also as a symbol of Britain's colonial past and globalised present. Other projects include, *DARE CD ROM Digital Arts Resource for Education*, (inIVA 2002) , *I Accept Your Image. I Am You.* (residency, exhibition and series of interventions in Brixton and The 198 Galley, 2001). *Unplanned* (collaboration with Malika Booker and the desperate optimists, *Supermodel Studio* (Push 01, 2001), *Wig Therapy* (City

of Women Festival, Ljubiana, Slovenia 2001), *HEADRUSH:urbanactivearts2000* (Mannafest 2000).

Guerilla Retreat

Hosted by Leslie Hill and Helen Paris of curious.com

Saturday 14th and Sunday 15th December 2002, 12 noon - 6pm daily

The Court Room, Artsadmin, 28 Commercial St, E1 6LS

The Guerilla Retreat is designed to revitalise, inspire and tone artists who are interested in taking a weekend out to re-examine or re-define the politics of their practice as the first step to assessing their current skills base - (i.e. is it more important at this stage in your career to get the Final Cut Pro upgrade and learn how to use it or is training in how to hot wire and drive a fire engine more pertinent to your forthcoming work?). This is the starting point of the retreat - the micro-lectures, brown bag workshop sessions, strategic planning sessions, shopping guides and parties all follow on from this central focus.

We want artists to make some significant progress on their work by 1) fleshing out ideas and getting feedback on current ideas and projects and 2) by getting help with technical or communication issues that have been holding them back (i.e. software expertise, grant writing or writing a treatment etc.). We also want the participants to do something that artists never ordinarily have the chance to do – make spectacles of themselves at a Xmas works do.

Note: The Saturday session will include 'brown bag' sessions from 1.30pm - 5pm tailored workshops & troubleshooting in small groups with expert reinforcements brought in to respond to needs expressed by participants – for multimedia training bring your own gear if possible so the training can be aimed at the equipment you work with.

Guerilla Retreat - Bookings/Applications

Costs: The retreat fee is £40 and includes tuition, a guerilla pack containing a copy of Guerilla Performance & Multimedia (retail price £14.99) and other handy items such as wire cutters - and of course Xmas works do snacks, wine and fizz.

Location/dates/times: Saturday 14th and Sunday 15th December 2002, 12 noon - 6pm daily. The Court Room, Artsadmin, 28 Commercial St, E1 6LS

Applications/selections: Applications can be sent by post to Helen Paris, Associate Artist, Artsadmin, Toynbee Studios, 28 Commercial Street London E1 6LS.

Deadline: Guy Fawkes (5th November). **Notification:** 15th November.

Places are limited to 15 and will be selected on an application basis. To apply please provide the following information (4 sides A4 maximum):

1) your name & address

2) a personal manifesto OR an answer to this question, "What do you believe in strongly enough to make a spectacle of yourself for?" (no more than one side)

3) identify two or three skills training areas you would particularly like help in including software applications, video production or post-production, writing proposals, marketing strategies etc.

4) a CV.

Leslie Hill and Helen Paris are internationally commissioned artists of solo and collaborative works including live performance, installation, film, video and web. Their company, curious.com, has been supported by institutions such as the Arts Council of England, London Arts, the ICA, the Arts and Humanities Research Board, the National Endowment for the Arts (USA), the National Centre for Biological Sciences (India) and the Australia Council. Hill and Paris's recent book, 'Guerilla Performance and Multimedia' is published by Continuum and demonstrates their commitment to creative and idiosyncratic support for artists by artists.

The Perfect Point Of Percy Passage

Hosted by Richard Dedomenici.

Tuesday 3rd December 2002, 11am - 8pm

Tottenham Court Road/Charing Cross Road corridor of London

A day-long exploration of the Tottenham Court Road/Charing Cross Road corridor of London. This guided tour aims to promote new ways of interpreting and navigating the built environment. Along the route Richard will reveal countless nuggets of useful information designed to aid survival in the unforgiving city.

Participants will be required to take part in a number of group activities, some of which may result in funny looks from passers-by. The day's activities will be documented by each participant in written form on worksheets, which will ultimately be compiled into booklets. Though most of the journey will be undertaken on foot, participants will be required to bring a Zone One Travelcard.

The Perfect Point Of Percy Passage - Bookings/Applications

Costs: Free (except for the aforementioned Travelcard)

Dates/times: Tuesday 3rd December 2002, 11am - 8pm

Eligibility: Participants should feel their work is located (or partly located) within the Live Art area.

Applications/Selections: Places are limited to 10 and will be selected on an application basis. To receive application details, please email ASAP

theperfectpointofpercypassage@hotmail.com

Richard Dedomenici is a one-man subversive think-tank primarily dedicated to the development and implementation of innovative strategies designed to undermine accepted belief systems and topple existing power structures. By approaching the limits of conventionally accepted behaviour, Richard Dedomenici's poetic acts of low-grade civil disobedience forcibly ask pertinent questions of society, while his subtle anarcho-surrealist interventions create the kind of uncertainty that leads to possibility.

Deprivation and Overload

Hosted by Richard Layzell

Thursday 12th and Friday 13th December 2002, with a third day to be agreed in discussion with the group (possibly Saturday 14th December 2002). 10am to 5pm each day.

Specified locations across London

Deprivation And Overload aims to give/ share/ experience ways of working / surviving / perceiving / thinking / organising / selling as a live artist in London. Deprivation And Overload will be three-day experience divided between stimulation, receptivity, location and mentoring. The aim of Deprivation And Overload is to build a strong group identity over the period, hopefully leading to ongoing contact and support between participants into the future.

How do ideas develop? How to operate with and without a studio. Pushing yourself to the edge, putting yourself on the spot, getting the mind in gear, taking time.

Designed as a three-day experience, Day 1 will be a visual and sensory overload - travelling to many locations and meetings all over London, with verbal deprivation (the day will be spent in silence). Day 2 is spent in one or two locations only and is entirely verbal, with various invited non-art guests (e.g. from industry, education, architecture), raising issues about the place of live art in their worlds. Day 3 is a pragmatic day of information giving, pulling the stands together, and individual mentoring, using the same venue all day.

Deprivation And Overload - Bookings/Applications

Costs: A travelcard each day and three lunches (approximately £35.00 per person for the 3 days)

Dates/times: Thursday 12th and Friday 13th December 2002 and a third day to be agreed in discussion with the group (possibly Saturday 14th December 2002). 10am to 5pm each day.

Eligibility: Participants should feel their work is located (or partly located) within the Live Art area.

Applications/Selections: Places are limited and will be selected on an application basis. Would people interested please send a CV and an answer to the following two questions: 1. How do you think you would cope with a day in total silence? 2. How would this project be useful to your artistic practice? These should be sent as simple text or in the body of the email by early November to:

richard.layzell@virgin.net

Richard Layzell has experienced the widest range of Live Art practice and survival, including gallery, fringe theatre, cabaret, the street and outreach work. He taught in art schools for several years and has recently completed an extended residency in the software industry. He's currently resident artist on a new arts centre project in Didcot, designed by Dominic Williams, architect of the Baltic, and is developing new performance work that overlaps with manual labour. He's a Research Associate at Middlesex University, investigating the creative process, and regularly runs workshops in performance. He is the author of *Enhanced Performance* (1998), *Live Art in Schools* (1993) and *The Artist Directory* (1985)

Studio Sessions

**A series of Collaborative Workshops hosted by Howard Matthew
October to December 2002**

Locations and schedules will be organised in consultation with participants

Howard Matthew is looking to recruit five Live Art practitioners to participate in six workshops that will run throughout this Autumn. The workshops will form a series of 'day trips' to different studio locations across London including, for example, a film studio or hair studio. The aim is to explore these approaches and ideas in relation to that of the 'artists' studio' and to challenge the definitions of a studio and what constitutes a session. Each participating artist will 'host' one session in a studio location of their choice. As part of the preparation the artist will be asked to produce a statement or citation that the other members of the group can respond to. Participating artists will be expected to attend all six sessions.

Studio sessions will develop as a series of recorded conversations. Studio sessions does not have a set agenda and will not attempt to define what constitutes a Live Art studio practice. However, it will address and try to frame some appropriate questions to this discursive practice.

Studio Sessions - Bookings/Applications

Costs: The fee for the workshops is £40 including travel for six day trips.

Locations/dates/times: The studio sessions will take place from October to December. The structure of the programme will be flexible and organised in consultation with the participating artists.

Eligibility: Studio sessions is aimed at London based artists whose work engages with notions of live presence. It is expected that each artist will have produced at least three pieces of funded or supported work and/or be able to demonstrate and articulate their practice in a manner which makes them suitable for a project of this nature.

Applications/selections: Places are limited and will be selected on an application basis. The aim of the sessions is to bring together six artists' whose practices of and approaches to live art are divergent. The final decision will therefore be informed by this as well the artists' ability to articulate their ideas and contribute to each session.

To make an application please submit the following information:

- 1) An up to date CV.
- 2) Brief description of the nature of your practice. and in particular its relationship to Live Art and time based work.
- 3) A short, succinct statement about why you feel these series of workshops are relevant to your practice

Applications should be sent as simple text or in the body of the email to:

howard@pillow.worldonline.co.uk

The deadline for applications is Monday 28th October 2002.

Howard Matthew works in performance, video and sculptural activity and has shown extensively across Britain and Europe over the last five years. Commissions include Untitled Experiments for HTBA's ROOT festival in 1997, A Monumental Object for 1999 for work&leisure International and Designs That Don't Work a series of dysfunctional slapstick furniture funded through Home and London Arts. He received an Artsadmin bursary in 1999 to archive cine footage of Untitled Experiments. His studio practice is based in a garden shed in North London.

Swap Shop Work Shop

Hosted by Joshua Sofaer and Duckie (Invitation only)

Thursday 31 October, 10am to 6pm

Artsadmin, 28 Commercial St, E1 6LS

A one-off experimental ideas-lab and performance making workshop for ten specially invited solo artists looking at new methods of collaborative practice. The day is led by Joshua Sofaer for a mix of long time Duckie collaborators and artists new to the organisation. Framed as a Swap Shop, the programme will involve sharing practical skills, personal objects, stories, and a few of our favourite things.

Swap Shop Work Shop - Bookings/Applications

Participating artists will be selected by invitation only.

Joshua Sofaer is a live artist, writer, educator and Co-Director of Spread the Word, Literature Development Agency in London. Duckie is an outfit of post gay performance peddlers keen on developing new forms of Anti-Theatre. They run nightclubs, live art shows, pop concerts and experiments into event culture. duckie@dircon.co.uk

Why DIY?

DIY aims to support artists in the continuing development of their practice by offering a framework to imagine new possibilities and explore new ways of working.

Most professional development schemes aren't geared to the eclectic and unusual needs of artists whose practices are grounded in challenging and unconventional approaches, forms and concepts. **DIY** is a pilot project developed to offer alternative approaches..... creative, critical and unconventional explorations into the nature and processes of Live Art that are directly informed by the experiences and enquiries of practitioners.

DIY is an initiative of the Live Art Advisory Network. Artsadmin, the Live Art Development Agency and New Work Network have joined together to create the Live Art Advisory Network. Together we are partners in Creative Capital, which is one of the ten consortia that make up the national Creative People pilot. Creative People is working to help artists to identify, prioritise and implement professional development activities. Visit www.creativepeople.org.uk for more information.

DIY is funded by London Arts through the Access Unit's Training Programme and Professional Development Programme.

www.liveartlondon.demon.co.uk

www.newworknetwork.org.uk

www.artsadmin.co.uk