

DIY 4:2007
professional development BY artists FOR artists
across the UK
May to August 2007

SUMMARY REPORT

Three artists are stranded on a desert island, and escape in an empty tea chest. Two climb in while the third swims alongside. "Come in, there's plenty of room" they say, the third says "I'm a conceptual artist, I'm working outside the box"

Tom Woolsgrove, DIY 4 participant on
Are you havin' a laugh? Is 'e 'avin' a laugh?

DIY 4:2007 was a collaboration between the Live Art Development Agency, Artsadmin, and New Work Network, and was developed with Nuffield Theatre/LANWest, New Work Yorkshire, Fierce Festival, Colchester Arts Centre, The Basement Arts Production South East, and Dance4. DIY 4 was part of *Joining the Dots*, a Live Art Development Agency initiative supported by the Esmée Fairbairn Foundation and the Calouste Gulbenkian Foundation.

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DIY 4:2007 projects

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A series of three walks, undertaken by six artists, from the centre of London to destinations within the boundary of the M25 motorway with a follow-up discussion/showing.
- page 13 ***What's missing - eating, talking, sharing challenge; regaining autonomy in performance training*** led by **Rajni Shah**
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- page 17 ***From Life-Change to Dream-Space: encouraging the outlandish, nurturing the fanciful, discarding the limiting*** led by **Lucille Power**
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Six artists undertook a wilderness ritual - an invitation to step outside of one's social and artistic comfort zone and move with the flow of the city itself.
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At two events, nine artists creatively explored humour as a strategy to deal critically with social and political issues. Participants asked 'can humour open up engagement with art?' by creating their own home made joke.
- page 30 ***Reworking the 'day job'*** led by **Holly Darton**
Six artists 'reworked the day job' in a bid to find methods that allow the day job to motivate artistic practice.

- page 37 ***Creative Sauce Investigation - CSI, South East and Yorkshire*** led by **Stacy Makishi**
 Feeling more 'dead artist' than 'live artist'? Fifteen artists took part in Creative Sauce Investigation - CSI resurrects genius, pulverises procrastination and reunites artists with their own luminous sauce.
- page 45 ***Unknown Terra-tories*** led by **Neil Callaghan and Simone Kenyon**
 Over three days ten artists interrogated their own practice whilst walking in the mountains of the Lake District.
- page 49 ***Live Art Campers! – East and North West*** led by **FrenchMottershead**
 Eighteen artists went for a weekend away! Country walks, sitting around the fire, drinking and chatting til late, interspersed with 'fun' professional development sessions.
- page 55 ***Writing for 1001 nights cast*** led by **Barbara Campbell**
 Over three days nine writer / performers wrote their way into an ongoing performance project with a readymade global audience.
- page 61 ***The Performance of Intimacy*** led by **Sam Rose**
 Nine artists undertook a four day professional development workshop exploring notions of intimacy and exchange within one to one performance.
- page 65 ***Real and Unreal Presences; the exploration of belonging to in-between places*** led by **Sohail Khan**
 Seven artists undertook a three day intensive workshop exploring collaborative approaches to the generation of performance based site specific work and dialogue within a contemporary landscape.

DIY 4:2007 report

DIY 4:2007 built on the success of previous DIY initiatives and offered artists from around England working in Live Art the chance to conceive and run professional development projects for other artists.

The DIY 4 projects took many forms from camping trips and walking tours, to workshops and group meetings. And between them covered areas of exploration from humour, through analysis of 'day jobs' to survival. Details of the projects are included in this report.

For the first time DIY 4 took place across the UK with the support of a range of national partners. Fifteen projects were held between May and August 2007.

DIY 4 benefited the artistic and professional development of the participating artists and contributed to the skills and experiences of the artists who lead the projects.

One hundred and four artists took part in the 15 unique projects. The responses from the project leaders and the participants was that DIY 4'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.
- **inspired** artists to take risks and think differently.

DIY 4 again demonstrated that artists are extremely well equipped to conceive and manage complex and often demanding professional development initiatives. The role of the host organisations in DIY 4 was therefore to facilitate and advise rather than to control.

Each DIY 4 lead artist conceived their project, submitted an application detailing their idea, prepared publicity copy, managed recruitment of participants, handled all relevant participation fees, booked all necessary venues, facilitated their training day(s), and wrote an appraisal report.

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

The Live Art Development Agency and its partners financed and secured additional 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, publicised the 15 projects under the DIY 4 umbrella through a Call for Participants, organised a final networking event — the 'DIY picnic' — for all participants, and collated this summary report.

DIY future

Like previous DIY programmes, DIY 4 proved to be a very successful and cost effective initiative that almost demands to be continued. DIY 4 was the first time that projects had been offered nationally. Future development and refinement could include:

- Access to more tailored advice and guidance for the lead artists (if and when assistance is required).
- The inclusion of travel budgets to enable greater networking between project leaders and participating artists.
- 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.

DIY 4 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 4:2007 credits

DIY 4 was a collaboration between the Live Art Development Agency, Artsadmin, and New Work Network, and was developed with Nuffield Theatre/LANWest, New Work Yorkshire, Fierce Festival, Colchester Arts Centre, The Basement Arts Production South East, and Dance4. DIY 4 was part of *Joining the Dots*, a Live Art Development Agency initiative supported by the Esmée Fairbairn Foundation and the Calouste Gulbenkian Foundation.

For more information about each organisation visit the websites:
www.thisisLiveArt.co.uk
www.artsadmin.co.uk

www.newworknetwork.org.uk
www.nuffieldtheatre.com
www.fiercetv.co.uk
www.colchesterartscentre.com
www.brightonfringe.net
www.dance4.co.uk

DIY 4:2007 attachments

The **artists' and participants' reports** give a flavour of the DIY 4.

The **Call for Proposals** outlines the aims of the initiative, the application and selection procedure, and the management structure (page 70).

The **Announcement of Projects** is available online at www.thisisLiveArt.co.uk/prof_dev/diy/DIY4_allprojects.html

This report is available to download from: www.thisisLiveArt.co.uk.

PLACES WE'VE NEVER BEEN

Places We've Never Been was a series of three walks outwards from peace protestor Brian Haw's home in Parliament Square to arbitrarily selected destinations within the boundary of the M25. The walks took place within one single week with a follow-up discussion/showing in Highgate Wood two weeks later.

PARTICIPANTS: Izaskun Rodriguez, Oliver Hymans, Mabel Encinas, Joon Lynn Goh, Sarah Bell and Daniel Gosling (project leader)

The advertised aim of the project was the reinvigoration of intimate frames of reference for the meaningful production of work, post academy.

The application process was conducted by email. Applicants were asked two questions: what were the last three things they'd done that they felt were in some sense significantly related to their development as practitioners and why they wanted to participate?

I was looking for a diversity of participants but also for group cohesion. Anyone who stressed endurance as an interest was rejected because endurance was to be merely incidental, i.e. from the project's inception my primary concern was with intellectual and emotional development as a result of the simplest of acts rather than with physicality *per se*.

Appropriately there was to be no teaching-style instruction. However, in order to prevent this absence of instruction being misinterpreted as an absence of discipline, prospective participants were required to agree to a five point contract for their participation to be confirmed:

1) I agree that bar the influence of genuinely unforeseeable events (such as personal sickness/injury) I will be present for every walk and the final discussion/showing.

2) I agree that my mobile phone number (landline if no mobile) can be communicated to the other participants in advance of our first meeting. I also agree that I will not communicate the phone number of any other participant to anyone who is not participating in the project.

3) I agree to arrive at the central London start point at 7.30am SHARP on each of the three walking days even though I will not be notified of its location until approx' 8pm on the evening before the first walk.

4) I agree that rain is not an excuse for me to stay at home or to expect a day's walk to be cancelled en route. I also confirm that I have been advised that the wearing of denim or other heavy cotton clothing is not a good idea and that should I choose to do so and get soaked through I will grin and bear it and continue with the day's walk.

5) I agree that for the three walks I am in some respects just one constituent of a greater whole and that I should endeavour to remember this.

Prior to our first meeting I posted an article about London (written by The Times' business editor rather than a cultural commentator) and a letter to each of the participants. The letter was designed to give them a flavour of where I – as project leader – was coming from. It contained the following:

'Below is an excerpt from my proposal to the DIY consortium. I don't usually show proposals to people other than those for whom they were written but I think this part of the text might be of interest to you:

Rationale / Benefit to participants:

So the journey's the thing, right? Right. But what's a journey? Relax in a chair in a quiet, darkened room and it's in the nature of human consciousness that your mind will take you places whether you want it to or not. This statement begs the question why go on a physical journey at all? In this specific instance the simple answer is that unlike sitting alone in a chair it's a rare opportunity to journey with new faces who, by dint of circumstance, are destined to become familiars, perhaps even future collaborators. More broadly, though,

what distinguishes physical-mental journeys from purely imaginary excursions is the vast increase in exposure to unpredictable events, even if travelling via a method such as commercial air travel. But the decision to journey on foot from the centre of a metropolis to its outer reaches exists on an entirely other level than such confined, standardised, speedy delivery. Transitions are experienced unedited, relationships are exposed to be seen and, as predictability stutters, choices and consequences multiply.

I want to stress that I do not conceive of the proposed walks as psychogeographic jaunts, situationist dérive or anything along such canonical lines. After all, journeys existed before psychogeography so there's absolutely no reason why such framing need be present. What I'm interested in is facilitating the creation of a journey-space in which participants can freely investigate where their focus lies in their work.

The US Minimalist/Conceptualist Sol LeWitt (who died on Sunday 8th April this year) is reported to have said that an artist should never be a prisoner to their own ideas. As should be evident from the second paragraph reproduced above, in my opinion an artist should never be a prisoner to other peoples' ideas either.'

I never explicitly said so but the final clause included my ideas — the ideas that I'd just outlined — as well. For that reason I'd selected a participant whose application had stressed an interest in psychogeography.

AFTER THE FACT: PARTICIPANTS' THOUGHTS ON THE PROJECT

Mabel Encinas: I liked the way we walked, with direction but without a fixed route. We walked from the heart of London towards the M25 and we saw, and talked, and laughed, and listened, and smelled, and learned, and maybe also felt sad, and ate, and drank water, and we got a bit wet, and lost, and tanned, and felt pain, and walked, and walked, and walked. And I loved it. It allowed me to know a bit of great people and to know a bit of myself. I re-thought my practices

- as an artist and in general - my ways of doing and being, my relationships.

Joon Lynn Goh: It was physically challenging to walk from zone 1 to 6, but worth it. I enjoyed the company of a diverse group of people who might not normally find themselves together. Through Daniel's direct, no nonsense approach I really started to think that the little things - the details of how you approach your work - might sometimes be the most important things.

Perhaps your mind can only start thinking when you've tired the body out?

Izaskun Rodriguez: I found it very interesting to use walking, the slowest means of transport we have in the city, to travel the longest distances that I have ever travelled in London.

Guided by personal interest the exploration of the place became a very intimate experience. I had the sense of zooming in on the Google map and the map becoming alive. I could never again look at a map of the city and accept only the colours that it was offering. London will never be the same for me.

Oliver Hymans: The 'journey-space' we created together was both a memorable experience and a great opportunity to meet like-minded individuals. The spontaneity and randomness of these gatherings proved jointly stimulating and informative - a transient cloud of contemplation and observation.

Sarah Bell: As a way of creatively engaging with others this was very different from anything I have experienced before. We came together as six people with the simple intention of walking together. We met and we walked. We walked for a long time. We shared time and we shared space. We walked to places that are far away.

For me the project was particularly valuable as it introduced me to new ways of thinking about some of the pre-existing concerns of my work. I would like to

thank the rest of the group for bringing such commitment, generosity and honest self investment to the project, as well as for agreeing with me when I said we should sit down and have a rest!

Daniel Gosling (project leader & composer of this document)

Proposition: of the many millions of people in London on those days we were the only ones engaged in long distance walks across it without ever asking ourselves why.

Every day we simply walked outward and every day this simple act led us outward in our thinking in innumerable ways. Like all journeys it changed my life, and the last time we met to discuss/show was just the first aftershock of new strands of intellectual and emotional beginning.

Could we have done things differently? Of course we could. Should we have done things differently? Maybe. If I did it again would I change anything? Definitely. But it was what it was and with the passage of time my memories grow ever fonder. Thanks to everyone who took part.

Lead artist Rajni Shah
Title *What's Missing: Eating, Talking, Sharing Challenge* **Dates** ongoing
Participants Sheila Ghelani, Sally Marie, Kira O'Reilly, Rajni Shah **Why** a strong desire for community, challenge, questioning and support
What a wide and deep space that allows us to dialogue in new ways, to eat and work and write together, across potential confines of space and time **Content** in this report, a series of edited images and text from a private blog we've all been writing **Because** we think this best describes what we're doing and why



If I sit still for a moment and think about MY work I feel quite empty headed. Have any of you ever experienced that? Or does each piece seem to emerge organically out of the other?

I think I've learnt to wait. Sometimes, there will be a whole year where I have to 'lie fallow' as it were, and wait for the next wave. I do a lot of listening. And the ideas do come quick when they're coming, but they can come from the most unexpected places.

I think my work always emerges out of some sense of failure, failure in its sense of something missed, fertile, massive. Of course work emerges organically but I also imagine mutating jumps, lateral unexpectedness and frank directness.



So this morning, I'd like to ask a question about endurance, perseverance, keeping going. After all, that is one of the things that unites us, that we're all still here making work after a period of time. And I'm always fascinated by that kind of strength, so intimately coupled with insecurity, desperate flight instincts, deep concerns.

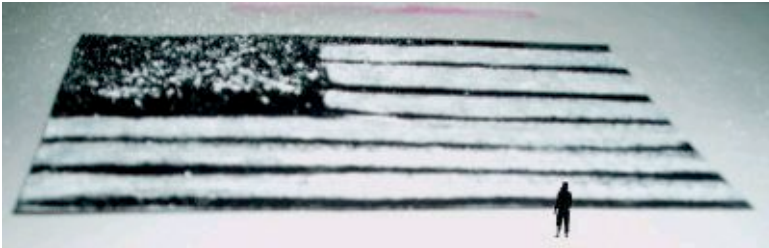
Well, I just got back from visiting my parents, and I asked my dad if he still had the fencing swords and the mask, and he said he'd got rid of them... I even went and looked in the cupboard to double-check (as my dad's quite absent-minded) - but it was just full of lever arch files and paper... I then went around the house checking for stuff, I remembered was once there but didn't know if it still was... It was weird, a lot of it had shifted, and some of it was lost. But some of it was still there, so I told mum to never throw it away. She kept saying ok and smiling, and then laughed and said, "one day you're going to have to come and take this stuff away you know - I can't keep it for you forever". Looking in the cupboard whilst she said it at an old gilt edged tea set she's been saving for me since my great gran died (when i was a teenager), it gave me a bit of a start.



I wish the mask and swords had been there for you. I too am forever wanting a home to put a gilt edged tea set into, or in my case, a Chinese tea set brought back from China by my Naval officer grandfather way back some time.

Personally, just now, I feel sick. Aching with anxiety...

I have another question for response: I suppose the question is something like, "what obsesses you right now?" For me, it's an image- I'll show you. Sometimes I find it really helpful, when I'm muddled and creative but unclear, to say, well, if I had to latch onto something, a phrase, an image, a figure, what would it be right now?



Obsessions?
What are they?
Who are they?

Many and variegated.

who are you to keep going,
to keep making, responding, questioning?
how?
how come?

This reads like a teenage pean written in a bedroom to
some fabulous dirgy track . . .

I am obsessed with the notion of translation. Take
something you are close to, so close you cannot see it,
fold it, or chew it, or give it away and take it back
someday, these gestures will increase what it can be,
will open it out to give it a multitude of voices, and will
take you on paths you never constructed plainly.



I do not entirely understand why I make or what my motivations are. Many and multiple I would imagine. Because I can, because I do not know what else to do, because it makes the most sense and the least sense, because a bunch of other people respond and make it reciprocal - it's a love thing, because it's romantic, because it's sexy, because I'm single, because it's nomadic, because it's ecstatic, because its forms are so many and I get to learn and develop new skills whilst moving into new vistas, because there are long lineages of makers I'm the bastard daughter and the maverick son of - some mutant genetic recombination of chromosomal cultural memes, because I get to use my body, because I get inspired...



For my question I was reflecting on the blog's name "What's missing?" and it made me think of a quote that talks about mixed heritageness literally being 'missing from plain sight' ... and it made me wonder what you would all say if I asked you what, for you, was 'just out of sight, in the middle distance, blinking?'

***From Life-Change to Dream-Space:
encouraging the outlandish, nurturing the fanciful,
discarding the limiting.***

***A project with a focus on play and escape from everyday concerns for
artists with practices and lives affected by health issues.***

Led by Lucille Power

Five meetings in London June-August 2007

Five participants UK-wide

The Project

From Life-Change to Dream-Space is concerned with creating a space in which to dream: dream about creative potential, practice and possibilities; entertain seemingly impossible, impractical and ambitious; discard the everyday and dump the concerns of 'reality'; and blow a raspberry towards the limiting.

Life throws the most unsettling things at us. What happens when everything we have taken for granted changes, is upended, is no longer relevant? It can cause us to totter unsteadily, as all that is familiar becomes defunct. We may find ourselves alienated from ourselves, occupying unknown and hostile territory, estranged from all we had formerly held as precious.

Five participants met five times over three months, with the option of communicating via a blog between meetings.

Taking part in DIY4 has been magical!

Michelle Greenwood (participant)

Unfolding

What became immediately clear on meeting up for the first time was that reaching a place of escape was going to be the significant part of this project. Getting to a point of play would not happen in a linear or pre-planned way. When a group of artists with issues affecting the time/ focus/ energy meets for the first time, there is a process of orientation and acknowledgement that must happen, in order to establish a shared space from which we begin to explore.

What struck me was the wealth of experience we had as a group with regards making adjustments around nonnegotiable stuff i.e. health issues/full time caring. I was keen for the group to look at using this as a

resource, and explore seeing this stuff as potentially offering an opportunity (albeit not one we might choose were we presented with a choice) and use our creativity to find strategies around this.

I think one thing that I have gained from this project is the confidence to call myself an artist. It has been a relief in a way to see that there are artists who struggle with their health and still create meaningful and interesting work.

Vickie Wood (participant)

Escape

Over the course of our meetings, one thing emerged as a constant: tea and cake. Sitting in the sun in Hyde Park, strong sun on water. At rest, attempting to digest art and the medicalisation of illness at the Wellcome Collection. Giving our pins a rest after attending the Camden Centre's monthly Tea Dance. Exploring creative play in a studio space. I've been impressed by participants' commitment to finding ways to navigate a challenging landscape in order to make work, and develop a strong practice.

Crucially, it has become clear that these meetings act as a starting point. The discussions we have embarked upon have opened up the possibility of new perspectives. Another viewpoint on each of our lives. Input into the possibilities of our practices. A space in which it is possible to be acknowledge difference and difficulty. In which to reflect with feedback from others. In which to step outside day-to-day concerns and restrictions. To break with routine.

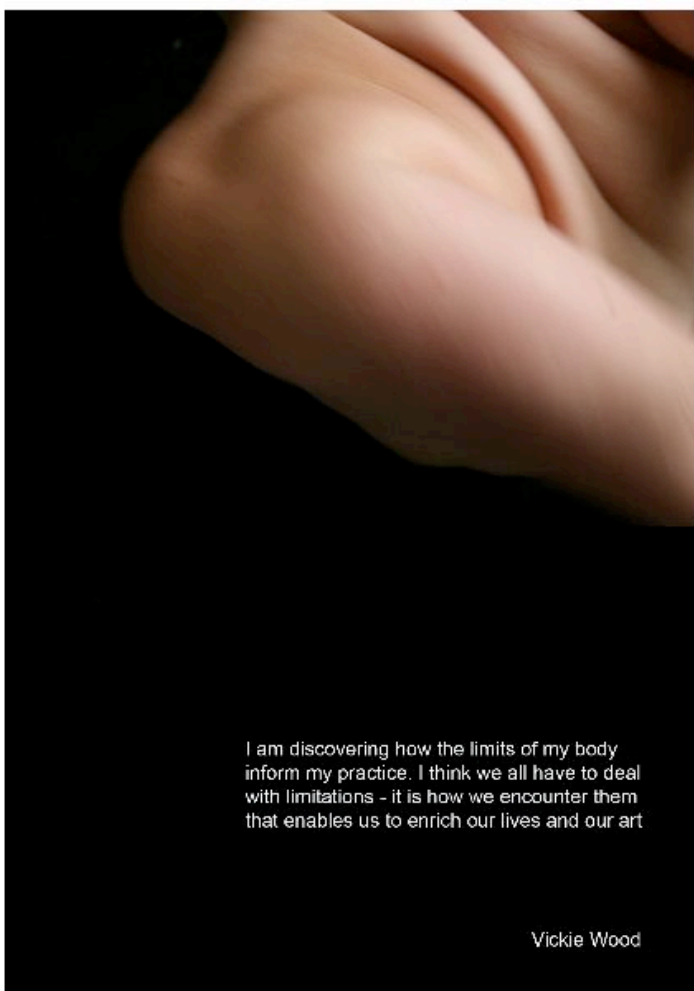
I feel it will be one of those experiences that stays a long time, that doesn't actually reach fruition until much later, that it is very much somatic, even the thoughts & emotions; something that stays with me, not necessarily fully expressed.

It has been important, very.

Maura Hazelden (participant)

Project Leader

I have been moved and inspired by the commitment each artist has shown to this project. The respect, openness, generosity and excitement each person has brought to each session has been astonishing. The positives I have gained as project leader, but moreover as an artist, are going to resonate throughout my practice and professional development far into the future.



I am discovering how the limits of my body
inform my practice. I think we all have to deal
with limitations - it is how we encounter them
that enables us to enrich our lives and our art

Vickie Wood

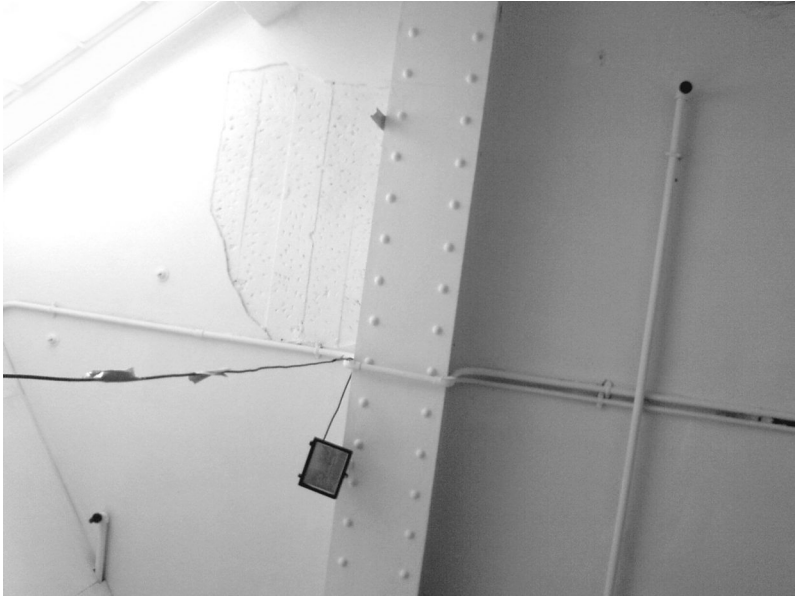


Photo credit: ceiling score – Melanie Clifford

I knew that I needed some goals this summer, and seeing the mentoring offered with Lucille Power I jumped at it and applied, despite the fact that it was in London and I live in West Wales.

By the time the summer came I was truly in need of something to keep me going, something that would focus me and keep me conscious, functioning on more than automatic, if I could function that much.

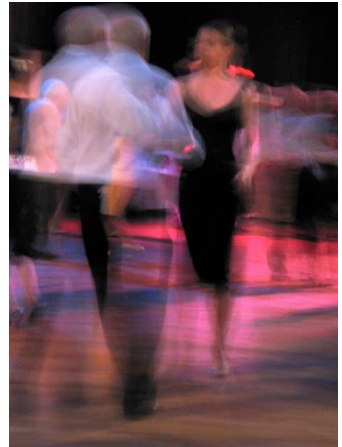
I haven't verbalised everything that has gone through my head onto the blog or at our meetings, but it has been a lot!

Basically it has proved to be a lifeline.

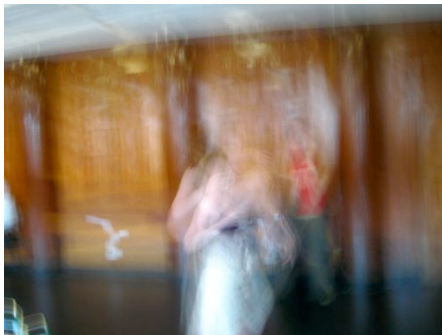
The shared time and space the visits to the welcome, the tea dancing and the playtime have indeed been dreamspace. Also the sharing in of experience, thoughts and dreams of the others.

I feel it will be one of those experiences that stays a long time, that doesn't actually reach fruition until much later, that it is very much somatic, even the thoughts & emotions; something that stays with me, not necessarily fully expressed.

It has been important, very.



I feel that I may be able to find a way to create physical work and I know I



would like to sometimes be working with others. My output recently has mainly been 2 blogs; a way of having evidence of my creative life. They have become something that hangs between sketch/note book and finished work. During two of the meetings I have experimented with my new small camera, becoming able to create the sort of images that I choose (less happy accidents).

The meetings have helped me confirm to myself that I am and can be creative, that I can value myself and my skills.

Maura Hazelden: maura@gallopingcat.co.uk <http://maurahazelden.blogspot.com>
<http://coneynoir.blogspot.com> <http://flofflach.blogspot.com>

suspension of disbelief

Taking part in DIY 4 has been magical!

I am an artist simply by the fact that I am attending and telling friends and family where I am going.

I have become very excited about meeting the other artists. I have found our conversations inspiring and have begun to think in a way that turns the negatives of my situation upside down. I have started to make work in a small way since becoming involved. My confidence has grown. Slightly...

But it has also forced me to revisit my limitations. It is a paradox: I am only an artist when I am at the dreamspace sessions. Other times I am: BAD MOTHER, SLOPPY HOUSEWIFE, LOW INCOME, NOT QUITE GOOD ENOUGH, WOULD-BE GRAPHIC DESIGNER, STRUGGLING TO COPE

Today is a bad day.

I will keep dreaming.

Michelle Greenwood

Survival

A wilderness ritual - an invitation to step outside of one's social and artistic comfort zone and move with the flow of the city itself.

Led by Orion Maxted and Al Paldrok.

The Sussex Downs to central London.
June 2007

Survival was a six-day nomadic workshop moving from the Sussex Downs to the London streets, whilst penny-less and sleeping outdoors. The first two days were workshops in the rural environment exploring primitivism, whilst foraging for food. On moving into London, the workshops formed street actions responding to the context of the city. The focus was on the activity, development and survival of the group, not the production of performances for passers by. This artistic activity was a way to focus reflection on the activities in general, and mainly as a constituent part of the proposed fundamental needs: 1) Full stomach 2) Community 3) Art.

Together the six participants moved with the flow of the city itself, nourishing themselves and making art from its spare but healthy resources which normally go to waste or are otherwise left inactivated. *Survival* was as much about finding a contemporary evocation of an ancient 'wilderness ritual' as it was a workshop for exploring ideas about society and performance to help develop the professional practice of its participants. Consistent amongst these rites, is the action of being separated from one's society and going to survive in the wilderness in order to find out about oneself, and hence about society.

Survival was a challenging yet life-affirming experience. Through it new understandings, new approaches, increased confidence and renewed creative vigour were gained.

About the Artists

Orion Maxted is an artist and member of the transdisciplinary collective protoPLAY, www.protoplay.net.
Al Paldrok is an artist and member of the Estonian performance group Non Grata, www.nongrata.ee and lecturer at the Independent Art School Academia Non Grata. The two of them have been collaborating and performing alongside each other since 2004.

Yara El-Sherbini

Are you havin' a laugh? Is 'e 'avin' a laugh?

22-24th June, Birmingham (4 participants)

9 -11th July 2007, London (5 participants)

The project explored the use and development of humour within artists' socially engaged practice. Over 3 days we focused on jokes as points of social critique and exchange and creatively experimented with making our own jokes, while considering the implications of using humour within art. A joke writing tutor/comedian ran a two-hour session on the creation and delivery of jokes.

The 3 days were successful periods of development, debate, experiments, exploration, exchange, and support. After brief introductions on humour and comedy we began to playfully write our own jokes. The environment allowed for individual development of ones own distinct style, using the idea of the 'joke' loosely; from radio monologues, to titles of work, from developing a stand-up set to video pieces of exchanging jokes, to a puppet show, all with a pattering of one or two liners throughout. The very useful and informative joke writing session led onto more discussions on issues that arise from using humour; when do you become merely a joker? What happens when we tell jokes and they enter the economy of re-production, do we loose authorship? At all times content, site, context and audience were discussed in relation to ones own practise and the use of humour, alongside aspects of performance and delivery.

The experience allowed me, the project leader to experiment with running a session, which I found hugely rewarding and informative. The discussions allowed me to develop my understanding of humour and see other ways of working and

making. I wasn't able to develop my own jokes, as I had hoped, as facilitating and giving one to one focused support to each participant left me with no spare time. I loved running the DIY project and had loads of fun.

What participants gained from the project varied, but they all had positive and rewarding experiences.

Rowan O'Neill felt it was *"an opportunity to really think about what I want to convey through the use of humour in my work and my attitude to humour generally in the context of presenting myself as a serious artist. Are these modes necessarily compatible and if not why not?"*

Sam Mogelonsky: *"The DIY workshop allowed me the freedom to write and realize this (puppet show) work, as well as the confidence to present it in such a free and encouraging space. I was able to refine my humour writing skills and work on the delivery of my performance."*

Sarah Drummond: *"The 3 day workshop was useful in allowing me to think outside my previous 'box'."*

Amanda Bolt: *"A very inspiring three days. The experience has been invaluable for helping me to think about how to inform my practice with humour and I may even have a go at stand-up in the near future. The explorations that arose in the group about humour and art and performance practice were thought-provoking."*

Fiona Meadley: *"I benefited from just getting into the mind set of using a lighter voice to engage an audience...more conversational and human."*

A live artist walks into a bar and orders 2 pints of lager, 3 pints of blood, 4 packets of razor blades, 5 packets of plasters and a pickled egg.

Rowan O'Neill

My uncle gave me fifty quid that he had wiped his bottom with. He told me it was not to be sniffed at.

Amanda Bolt

There was a fire in Central Manchester when 60 passengers alighted at Piccadilly Station

Tom Woolsgrove

3 artists are stranded on a desert Island, and escape in an empty tea chest. 2 climb in while the 3rd swims alongside. "Come in, there's plenty of room" they say, the 3rd says "I'm a conceptual artist, I'm working outside the box"

Tom Woolsgrove



Critiques of Reason

Sammy the Giraffe goes to Art school and has to jump through hoops to please his tutors.

Samantha Mogelonsky

SCRIPT FOR AUDIO MONOLOGUE/VIDEO SHORT

I'm an artist. My practice is what they call "issue based" – serious stuff. They told me to lighten up, but I like the colour I am, so instead I went to a comedy workshop for artists.

I was reading about this guy Bisher Al Rawi. He and 3 mates went to the Gambia to start a peanut oil processing business. The Gambians thought "hello, hello – four Muslim men behaving strangely..." and handed them over to the CIA. Two of the guys had British passports, so they were released. But Bisher and his friend were British residents only – they didn't have British passports. They found themselves in Afghanistan, and a few weeks later in Guantanamo Bay.

So the list of terrorists doesn't just include suicide bombers and bomb makers – it now includes peanut oil processors.

Alan Sugar had better not send his trainee apprentices abroad.

Bisher has just been released, four years later. Of course there's no charge, no evidence and no apology. And his friend is still in Guantanamo Bay.

What worries me about this story is that I, like Bashir, am a British resident. I've hung on to my Malaysian passport.

I'm kind of attached to it. Malaysia's a great country. We grow rubber and palm oil, its nice & green. Talking of green, they're really worried about climate change. If the tropical rain dries up there, the trees will die. I'm going to suggest an action plan. "Introduce Bank Holidays."

Back to my story. Not long ago, I was invited to Nigeia by a businessman who processes palm oil. Probably sounds like a dodgy personal ad, "Nigerian would like to meet partner to explore some rubber and oil action..." The Nigerian

government thought so, and refused to give me a visa. Just as well really, who knows where I might have ended up?

In case it ever happens, I'm working on a back up plan. Have you ever seen a Malaysian passport? It looks just like a British one, if you turn it over. I could wave it in front of the CIA and say in my best British accent, "I demand to see the British Ambassador." And if they find me out, I'll explain that was performance art with ironic intent.

Somehow I don't think the CIA will get that. I bet they've added "artist" to their list of terrorists.

I know this Muslim artist who makes bombs out of carpet – you know "carpet bomb". She'd better not do any installations in the Gambia.

FIONA KAM MEADLEY

Holly Darton

Not letting my mood (and mood) get
Reworking the day job.
the way of being present

17th June new, introductions, food, Holly's Flat, train journey, Art today, day job skills, justified day jobs, balance, history.

5th July - Writing.
Collecting, sharing of journals, micro teaching, how to control a classroom of 16 year olds, gestures, briefing waiters before and event, meditation, the suit, responses.

15th July - Negotiate
action, improvisation, response, job skills into performance, job roles into creative concepts, proposal writing, rules.

19th Aug - Time Keeping
Collaborative development, food, drink, lists, simultaneous action, repetitive action, interactive conversation, site specific filming, questions and answers.

2nd Sept - Problem solving / rule breaking
Collaborative performances, response, discuss, plan, summarise.

5. See the world without
5 participants down to 4 (work commitments got in the way!)

- re-working the day job staying
- motivated at work, finding
- inspiration, using the
- day job creatively,
- balancing commitments, finding time,
- feeding professional practice



... "Running a DIY workshop has allowed me to work directly with other artists struggling to justify and balance a day job."

I have enjoyed organising an event in which professional practice issues are tackled head on but with no pressure of solution. The experience of shared conversation amongst like minded people and time set aside for creative thinking and idea development has been the highlight. It has brought to light new issues and concepts within my own practice" ..

Jenny, Ben and Chloe sharing 'logging journals'.

I have found 'Re-Working the Dayjob' a really good way to source of creativity from my dayjob. The point where the dayjob informs artistic practise and artistic practise the dayjob is a really interesting area. It is also incredibly relevant to todays artists, existing in a climate where it is almost vital to have another job to support their practise.

Within my two jobs, one as Greengrocer, one as mentor to a young man with disabilities, there are many roles, skills and situations that when put in a different context are humorous and absurd and full of potential to be developed as artwork. Holly has been very successful in drawing these from us as a group and pooling them together. I have enjoyed meeting new people and working with them in a fun, interesting and rigorous manner.

The workshop was structured in an organic way which was really good for allowing ideas to emerge and for us to understand one another's backgrounds and views. There have been some inspiring moments, some energetic performances, some thoughtful discussions - not to mention controversial e-mails!

Ben Connors

Suite.
Jen - Wine
Ben - Melon
Chloe - Suit
Kelly -

ART IS NOT AN EASY OPTION -
HOW TO MOTIVATE THE PERSPECTIVELESS
OR WHAT HOLLY MIGHT FEEL LIKE

SAYING

Jenny Hunt responding to
Holly's Micro teaching

DIY: Reworking your day job

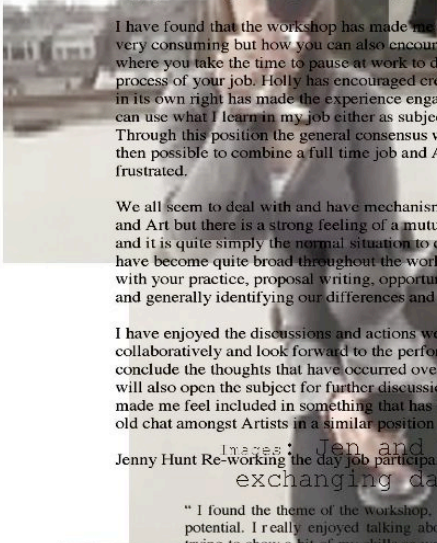
Participants feedback

I went to this DIY workshop because of the reality of having to work in a full time job whilst trying to maintain my practice. I wanted to address this and hear others views on what could be considered a compromise. Holly has guided us through each meeting in a casual but leading manner that created a relaxed open atmosphere. This encouraged participation from all and we have had extensive discussion surrounding the ability to do work and make Art. We have looked at a different notion of The Artist compared for instance with old ideals of The Artist (namely without a job) that we perhaps worry we should be holding onto. We have carried out several performances created during and in between sessions starting with a micro-teaching on an aspect of our day job to which we then all responded to with a further performances. We have also been logging our general day by collecting, writing and recording.

I have found that the workshop has made me address my use of time, how your day job is very consuming but how you can also encourage creativity, whether that is a moment where you take the time to pause at work to do something different or actually in the process of your job. Holly has encouraged creative response whenever possible and this in its own right has made the experience engaging but it has also made me address how I can use what I learn in my job either as subject matter or as part of my Artistic practice. Through this position the general consensus was that although time is limited it is more then possible to combine a full time job and Artistic practice without getting too frustrated.

We all seem to deal with and have mechanisms to deal with commitment to both a job and Art but there is a strong feeling of a mutual ground that we are all keen to continue and it is quite simply the normal situation to continue alongside a job. Conversations have become quite broad throughout the workshop covering ways in which to progress with your practice, proposal writing, opportunities, dialogues about our works intentions and generally identifying our differences and similarities in both our jobs and practice.

I have enjoyed the discussions and actions we have carried out individually and collaboratively and look forward to the performance we are hoping to make together to conclude the thoughts that have occurred over the last few months but which we hope will also open the subject for further discussions. Overall the workshop with Holly has made me feel included in something that has encouraged honesty and mainly just a good old chat amongst Artists in a similar position that ultimately has made me feel supported.

A photograph showing two people, Jenny Hunt and Ben, sitting at a table and looking at a laptop screen. They appear to be in a workshop or meeting setting.
Jenny Hunt Re-working the day job participant
exchanging day job tasks and skills

"I found the theme of the workshop, the "day job" very interesting and full of creative potential. I really enjoyed talking about my teaching job, sharing my experience and trying to show a bit of my skills as well as discovering the ones from the others as they were much different (except with Holly with who I did share the same kind of activity, which was motivating for me in some ways). I think that the dichotomy that can exist between a day job and an artistic activity is a great topic to look at and that we are not done yet.

I also enjoyed the fact that we were a small group and that we were working in a close atmosphere, getting to know each other rather quickly and therefore, working quite deeply. I think the format of "meetings" is quite efficient, both informal and straightforward; they led very evidently to some creative sessions.

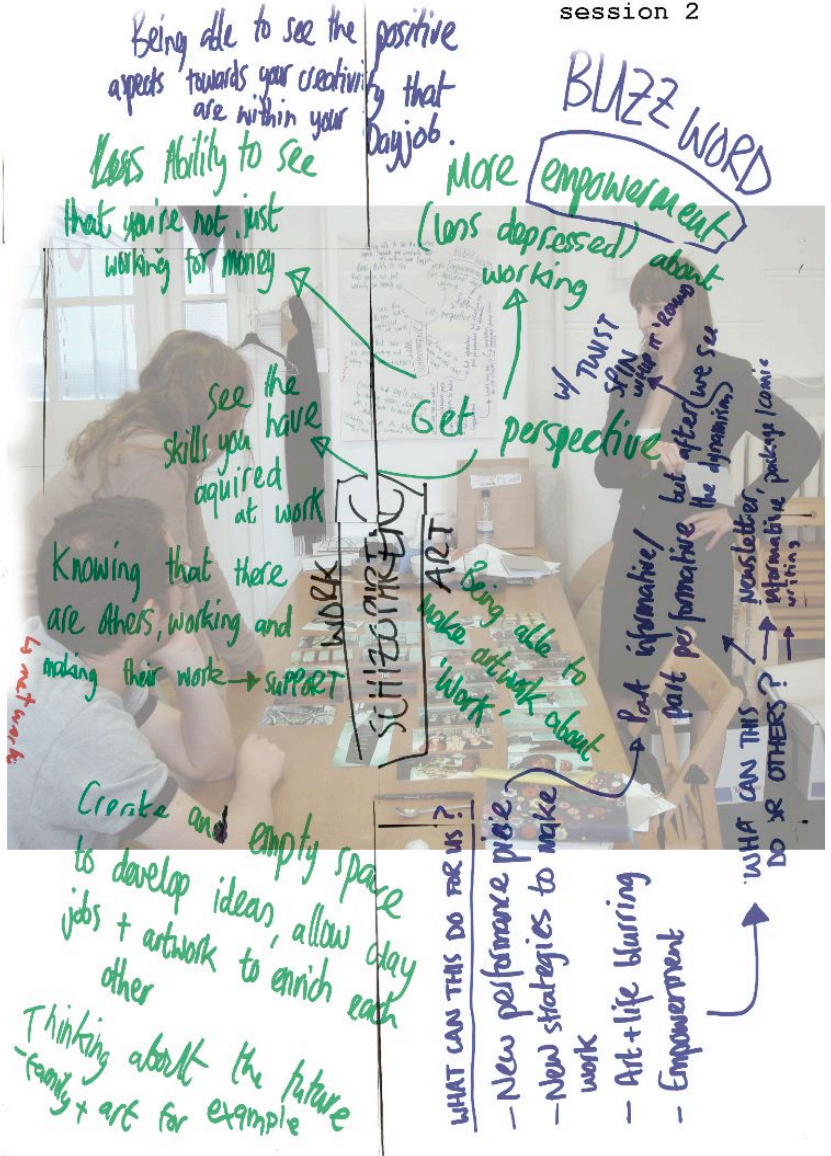
So, I really liked the first part of the workshop, found it original and rich with a lot to explore (especially through the documentation tasks, which I really took pleasure in).

I have to say that we came with so many material, so many ideas at the end of the three first sessions that I have the feeling we kind of get a bit lost at some point. I wish we had tried to gather everything (documents, performance material, videos, discussion's topics, questionnaire) and tried to "essentialize" it, to get the very best out of it, as to experience a kind of achievement feeling. I am really looking forward to taking part in the next (and last) session to see how we will be able to gather, to collect what we've been exploring so far and to see how we can frame it, summarise it and give it a full coherence. I am also quite curious about the outcomes of the workshop: will there be any kind of following, of pursuing the work (as I feel we haven't completed our investigation yet)?

I also want to add that Holly is a fantastic workshop leader, thoughtful, patient and enthusiastic, she always manages to compromise and doing so, to please everyone without letting drop her high artistic standards"

Chloe Dechery Re-working the day job participant

Re-working the day job group mind map, session 2

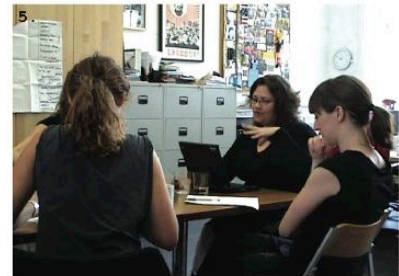


Re-working the Day Job creative development



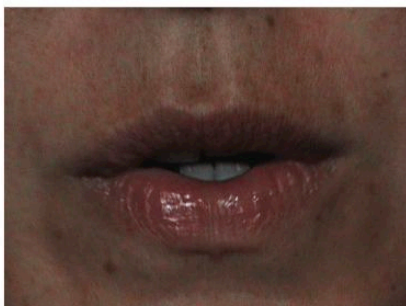
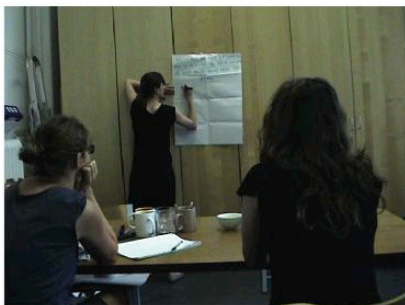
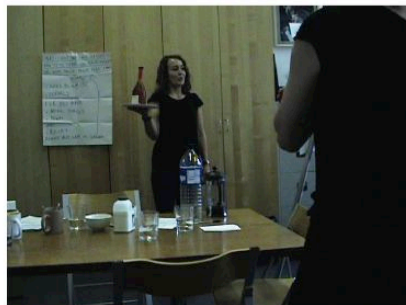
Genny Hunt, Chloe Dechery, Anna Howitt, combining actions in response to day job descriptions and experiences

Re- working the day Job: Micro teaching job roles



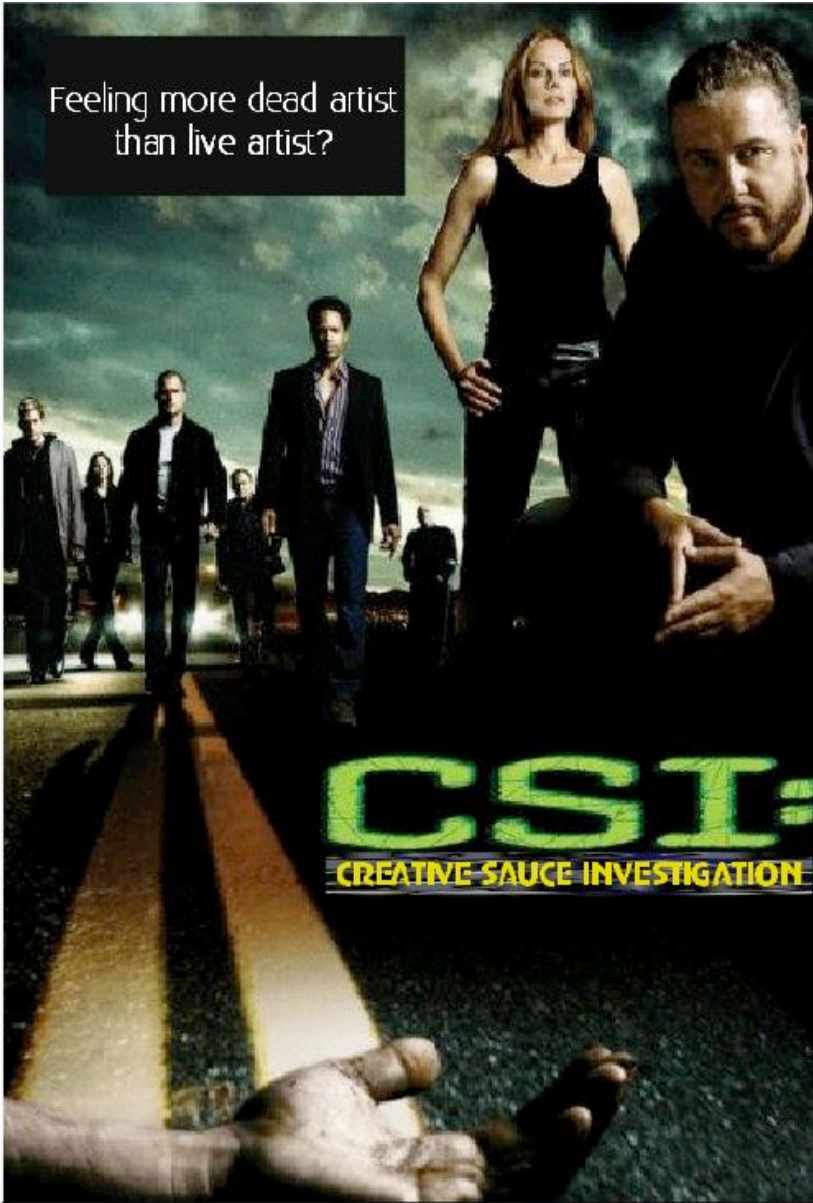
1. C.Dechery- French gestures
2. H.Darton- motivating 16 year olds
3. J.Hunt- Event management
4. B.Connors- positive affirmations
5. A.Homitt- Corporate proposal writing

Re-working the day Job responding to each others day Jobs



Holly → Jenny
Ben ← Chloe

Chloe ← Ben
Jenny → Holly
Holly → Anna

A promotional poster for the TV show CSI: Crime Scene Investigation. The image features the main cast members walking away from the viewer down a road with a double yellow line. In the foreground, a hand and foot are visible, suggesting a crime scene. The title 'CSI: CREATIVE SAUCE INVESTIGATION' is at the bottom. A text box in the top left contains the text 'Feeling more dead artist than live artist?'.

Feeling more dead artist
than live artist?

CSI:

CREATIVE SAUCE INVESTIGATION

Killer workshops coming to a venue near you.

CSI - POST MORTEM REPORT
Coroner: Stacy Makishi
South East and Yorkshire

July 2-6 Brighton and July 23-27 Leeds

Body count: Brighton - 8 Leeds - 6

Some psychologist call this state ‘flow’; musicians call it ‘groove; martial artists call it ‘chi or ki’, athletes call it ‘the zone’. I call it sauce. Whichever way you define it, it’s not always easy for artists to dip into. In 1920 the Surrealists Soupault and Breton absconded with the term automatic writing from the spirit medium types. They took Freud’s theorized entity, ‘the unconscious mind’ and conjured up a method where that ‘salsa entity’ was invited to speak directly to the page, bypassing the ego’s logical filters and the super-ego’s preciousness. Could this unconscious mind be where the great creative sauce flows?

DIY 4 gave me a unique opportunity to explore the ins and outs of this creative state that I refer to as Sauce. Creative Sauce Investigation (CSI) helped me to unlock the mysteries of ‘sauce’ by experimenting with a series of exercises, tricks and rituals. I wanted to help artists identify when they were ‘in their sauce’ and to test-drive new methods to sustain the flow. Are there ways of ‘capturing its essence’? Is sauce available to anyone? What impedes its flow?

In my quest to find ‘sauce’, my research took me to a range of subjects that include: physics, metaphysics, neuroscience, Zen Buddhism and surfing. I also looked back upon the many workshops and retreats that I’ve experienced including those led by Lois Weaver, Goat Island and David Mayan, to name a few. Eventually I put together an arsenal of material in order to get this CSI investigation on the go. As an artist, I know the pitfalls, excuses and mind games we play on ourselves. We will do anything we can to sabotage the pursuit of doing what we love doing most: Making Art. I also know that art making comes naturally when an artist is in one’s sauce. When the mind is energized and experimental, it can take risks and can follow the unexpected. This is why the DIY scheme is so important. Artists know artists.

‘Stop thinking and talking about it and there is nothing you will not be able to know.’ (Zen Paradigm)

On the first day of the workshop, it was important for artists not to bring their resumes into the playground. Egos and expectations were left outside, giving lots of space for experimentation and risk taking. As a group, we adapted a philosophy based on a Japanese aesthetic called Wabi-Sabi: an appreciation of imperfection. Wabi-Sabi began to resonate through each and every wobbly encounter.

As a facilitator, I needed to stay one step in front of the artists. I asked artists not to think, or to know, but rather to react. I wanted to push them into what is known in Zen as ‘beginner’s mind’, or the state of ‘I don’t know’. I was curious to see what would happen if artists were constantly prodded to keep moving, even before they ‘knew what to do’ and to begin ‘making’ even before they were ready to act. What would happen if we followed this creative impulse? Is this ‘creative state’ the very place where ‘sauce’ flows?

I found that when artists were given a short amount of time, clearly defined structure and a limited palette of creative choices, they were able to access a deep concentrated flow. They crave structure, boundaries and a clear destination, even if only to deviate from these points of reference.

I tried to scramble up the assignments, to keep them away from ‘guessing’, ‘knowing’ and ‘thinking’. This produced a destabilizing effect that helped artists to let go of old habits and to enjoy the freefall into ‘the sauce’ of new possibilities.

The artists also found the creative process most fulfilling when they were given a specific task. Tasks acts as an organizing agency for their attention, filtering their experience down from a world of infinite possibilities to a selective collection of experiences that allowed them to focus, feel in control, take risks, and to respond deliberately.

Feedback /Responses

I learned an extraordinary way of exploring feedback from Goat Island and have incorporated it into my workshop. Feedback was always given in the form of a ‘creative response’ whereby participants would focus on what they found most compelling about someone else’s piece of work. Based on the premise that ‘what one focuses on increases’, we watched the proliferation of ‘performance miracles’ multiply before our very eyes.

This kind of feedback worked on many different levels. Creative responses:

- Took the ownership away from material
- Removed the preciousness from the work
- Opened up opportunities to create lots of work
- Snuffed out ego from the creative process
- Unbridled a spirit of collaboration to overshadow self-criticism and self-consciousness.

It took a lot of trust in this process but I think we all experience the state of sauce throughout both weeks. The participants often said that they found it impossible to talk to others about their experience. It was as though they had entered a different plane of reality, a time zone, a sauce-induced-state.

What I learned?

‘Learning is movement from moment to moment.’

J. Krishnamurti

The two workshops were completely different to each other. I had to adjust to the different variables that each location offered me. As a facilitator, I tried to be prepared and to anticipate every possible situation, but I learned that the best way to facilitate ‘sauce’ was for me to also be in ‘sauce’. The ‘essence’ of ‘flow’ or ‘sauce’ is its fluidity.

I learned that the strength in any artistic pursuit is to remain flexible, to move with ‘sauce’ and to be open to all kinds of possibilities. I had to let go and to ride the moment like a surfer on a wave. In every situation where I felt a loss of control, I found that if I chose to ‘ride with it’ long enough, the obstacle often turned into the very ‘sauce’ that we were seeking.

The workshop has also helped me as a performer and as an artist. I am already applying the methods that worked best in the workshop to try and create new work. Many of the exercises were designed to break my own habits and to help me identify ‘sauce’ in the creative process. I am also currently interested in directing some kind of ensemble piece. I will definitely employ some of these methods to create the work. I have learned so much from these past two weeks. I will continue to investigate ‘sauce’ in all that I do.

‘All arts we practice are apprenticeships. The big art is our life.’
M.C. Richards

Feedback

“A workshop that dazzled, energised, rocked me, changed me, made me a better artist and a better person.

A fantastic, friendly atmosphere that allowed each of us to be trusting, generous, original and sharing.”

Chloe Dechery, CSI Brighton

“I feel galvanized and confident, keen to use all my new creative tools and insights to duel and dance with the universe. I've discovered a new wellspring for communication, not just for making art, but for being creative with life and people.”

Adam Whitehall, CSI Brighton

“I went on a journey, exploring foreign performance languages to return to my native language with renewed confidence and rigour.”

Rod Harris, CSI Brighton

"Stacy Makishi creates a uniquely vibrant, open and accepting environment where even the most frozen iceberg melts into a raging torrent of unbridled creativity.”

“It was certainly an amazing experience that took me to places I would not have dared to inhabit before stumbling down into that stony, dusty, cavernous basement, ringing to the cries of never before seen creatures that emerged from each of us. "

Tim Russell, CSI Brighton

“Eye opening, unlike anything I have ever done before! I learned more in one week with Stacy than from two years of university!”

Holly Lorna Selly, CSI Brighton

“A fantastic mixture of fun and playfulness, challenging exercises and nuggets from the Hawaiian wisdom bag!”

Eva Hausladen, CSI Brighton

“Sauce flows deep in our veins and washes over our bodies! Salsa brought us together for a reason and for that I am very happy.”

Rachel Parry, CSI Leeds

Rachel Mars: "Hell, I'm not even an artist, Stacy. Am I allowed to come?"
Stacy: "Yes, come. You'll see Jesus. It'll be good for you."

"CSI has been the most organic process and learning I have ever encountered! The pace of the work, the brilliance of the construction of the week meant that we just wrote and made ferociously, without judgement by others. I cannot thank you enough. I think this has been a turning point for the next years of my life. I am about to take the most exhilarating, frightening, important journey to being some kind of artist. CSI Leeds has made me feel twelve feet tall and I did see Jesus!"

Rachel Mars, CSI Leeds

"The week with Stacy Makishi was phenomenal. She investigated the fingerprints of our creativity, and found substantial evidence of play and flow. By the end of the week bodies were found to be showing signs that the work had developed serious confidences, and tapping into personal sauce, full of new juice and zest. The final performances created the will to live again. Case closed!"

Gerry Turvey, CSI Leeds

"It's a killer workshop! It left me feeling dead alive!"

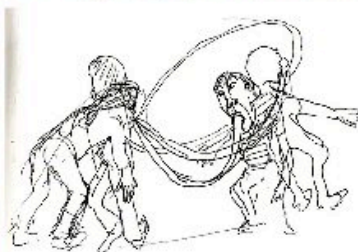
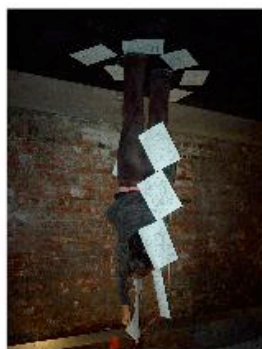
Nat Tarrab, CSI Leeds

"I came to CSI with a few ideas and little confidence. The workshop enabled me to forget my inhibitions and to think (and not think) about my work and its processes. I left with some new friends, new enthusiasm, and a sense of my own unique salsa."

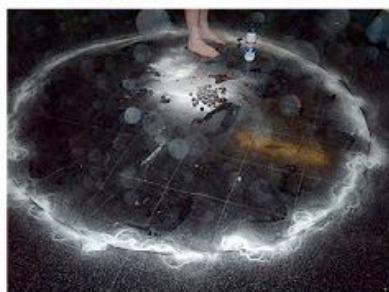
Emma Jenkinson, CSI Leeds

This workshop is dead brilliant wabi sabi sauce-tastic!! CSI created a supportive and challenging environment for honest, intuitive art-making, free of self-doubt and fear of criticism. My week at CSI was undoubtedly the most inspiring experience. It's has already had a profound impact on my art-making practice and my life. Wabi sabi forever xxx

Kari Stewart, CSI Leeds



CSI
csi
BRIGHTON
brighton



CSI
_csi.
LEEDS
leeds

U N K N O W N T E R R A - T O R I E S

Unknown Terra-tories took place from the 13th - 15th July 2007, facilitated by Neil Callaghan and Simone Kenyon it was a chance for 10 artists to come together and reflect upon their practice.

We were interested in creating a temporary collective community. We did not just want to give people time to talk, but also time to work physically each morning on the awareness of our bodies and the surrounding landscape. Trying to gain a heightened sensitivity of our bodies in themselves, in relation to that particular location and each other. It was a time to listen to ourselves, rather than feel a pressure to contribute or create, and yet we also spent time seeking and offering advice, talking and discussing with fellow artists. It was a chance to just 'be' in order to see what comes.

At first we sheltered from the rain, and hoped it wouldn't last all weekend, we took a short walk, we gathered some objects and we talked into the night. We stopped talking and stared at the stars for 5 mins before bed. We woke up and fuelled our bellies with porridge before heading for the hills. We walked, we talked, we took photos, we screamed, for 30 mins we walked slow motion, we watched farmers carry ill sheep and fell runners with muddy legs. We arrived home, we

had bbq and a ceilidh (courtesy of Eilidh) and for 30mins we drew a map of our journey, then we talked some more. Sunday came and in pairs, we walked in silence. We came back and worked to make a response to the weekend, to what had bubbled up for us. We shared our tree fairies and running rocks, our grass weaving and tension dancing, our portraits and stone carrying, our words, so many words...we became black sheep.

As facilitators it allowed us to construct experiences in relation to location. It also allowed us to experiment with what the idea of being a facilitator/leader consists of, what is needed of us. How much to give. How much space to leave. It



photo: Neil Callaghan

was useful for us to hone our organizational skills, noticing the small details that make a big difference. Enabling us to develop new strategies for future projects.

"Well organised and well executed weekend, a great balance between direction and freedom, excellent dialogues surrounding contemporary practice, in a well-chosen location. Proud to have been a part of it."

"More workshops like this for artists especially non-London-centric"

“well organised, nice to be on a workshop where it is not about having to do anything in particular except be. Great to be with S + N + like minded artists. Much supportive exchange had. Very rejuvenating and worthwhile. Brilliant.”

"Great that you are offering this outside of London! Enjoyed the time and space to be with other artists. Great too it was subsidised."

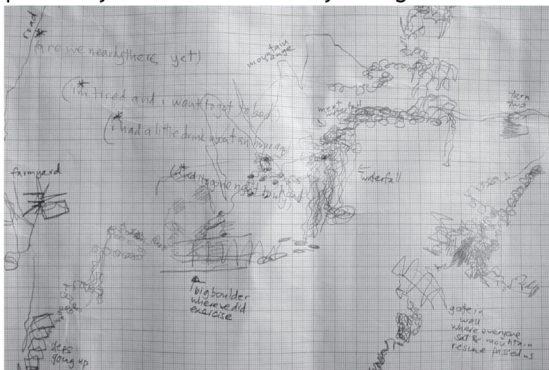
"The unknown territory is the expanding and contracting space of the lungs (the displaced space) of a body;

The space between us;

The ongoing search for community, friendship, that we renew constantly”

"What is a hill? We climb. Together. We are together and committed to the route today. Two choices. Simone and Neil lead but we do not notice their leading...

We walk down through streams drowning paths. My left knee aches. I try falling. I am



too scared. I am too scared to fall and let the hill catch me. I forget those who are lost. I focus all the way down. One step at a time. It is a return to myself. The world becomes a step."



(WE remain)

in a ragged line
by the stream,

walking slow /

watching foot-
steps of the
person in front,
willing each to
safety /

held-in-your-
hand /

visible in the
middledistance
/

sky that begins
and never ends

And:

(In the car on
the way back
home)

a sustained note
on the mouth
organ recalls
your voices /
you are come
back

The song she
sang stuck /

(...)

< photo: Simone Kenyon
> text: Simon Bowes [excerpt from
'wish lament' a response to the
workshop]

"This has been a luxury, yet a necessary one. To spend time not necessarily making but making contact and connections with other makers outside of a studio and in the great outdoors. A rare opportunity to speak aloud your thoughts and dreams around the dinner table or up a hill and hear a resounding chorus of "Yeah, I know exactly what you mean" or "That's interesting because I always thought of it more like that"

These are encounters that must be fostered for artists and non-artists alike, but it's certainly fortifying to be part of a gang of cognoscenti just for this short time."

ANONYMOUS
RESPONSE

photo: Simone Kenyon



FrenchMottershead Live Art Campers!

20-22 July 2007
Darsham, Suffolk
Eastern region

27-29 July 2007
Roeburndale, Lancashire
Northwest region

Live Art Campers was a weekend away for artists - country walks, sitting around the campfire, drinking and chatting til late - interspersed with professional development sessions.

We held two weekends in two different parts of the UK. Each weekend had eight artists participating, from varying disciplines including live art, visual art and theatre.

In Suffolk, we stayed in the Darsham Country Centre, a converted railway station (not exactly camping but safe from rain!) in the Suffolk heathlands, four miles from the coast. In Lancashire, we stayed in Roeburndale Camping Barn, in a secluded meadow on the banks of the River Roeburn and surrounded by native woodlands and moorland.

The weekends were loosely structured to balance work and play. On arrival (after settling in and having a nice cup of tea), we went on a socially-engineered walk, finding common ground and sharing creative experiences. We were keen that everyone got to know everyone else on an equal footing and that we created a warm, supportive environment, where no-one would be excluded. Other extra-curricular activities throughout the weekends included cycling to the sea for a chilly swim before sneaking into a pub for a swift half and climbing up to a waterfall or to see for miles across heathered moorlands. Each evening was spent warming our toes around a campfire, with everyone sharing stories of professional successes and professional set-backs.

In amongst the social, we introduced several professional development sessions. These drew on our own experiences, but also encouraged the

group to share ideas and methodologies. The topics covered were:

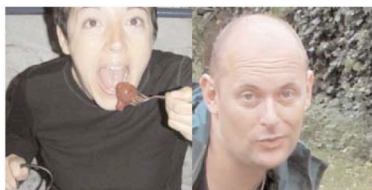
- being strategic and creative with marketing to audiences, programmers and funders
- keeping in touch with your practice
- setting up support networks i.e. artists' groups, mentoring
- easing the load through collaborations (creative & administrative)
- funding sources and proposal-writing
- documentation
- tips on running your own business i.e. ideas for being organised, time management, book-keeping, tax & self-employment

Over the weekends, Campers were paired up and responsible for one meal - bringing the ingredients and supervising the cooking - and the food was amazing! From waking up to Canadian pancakes with freshly made plum jam to a barbeque with homemade onion relish ... everyone appreciated the efforts made. Yum!

Both weekends went really well. The participants were all a pleasure to get to know through living and working together. Their feedback was extremely positive and we are proud of creating something that provided 'food for thought' and was genuinely useful to the people taking part. It was also fascinating for us to hear other artists' approaches and we learnt things that will help us in our own development.

For this DIY4 report, we have included two illustrative pages for each weekend away, compiled from participants' feedback, photos and memories of our time together.

Rebecca French & Andrew Mottershead
www.frenchmottershead.com



FrenchMottershead
Live Art Campers - East
20-22 July 2007



Tim Jeeves

www.timjeeves.com

"The balance between work and play was fantastic ... I have had something of an attitude that selling a work / schmoozing the programmers verges on fraudulent, for surely the work should speak for itself ... But hearing you talk, it became clear that it was belief in your work that was sold, and nothing fraudulent or icky was involved. It was an inspiring couple of days, truly, and I am really looking forward to putting the things I learnt into practice."



Ayiah Jahan

"Personal - intimate - transparent - nurturing ... sharing actual experiences ... made me feel that there is a way forward to sustaining my art practice."



Lottie Leedham

"A sense of belonging to something, being part of something - given me the confidence and excitement to now move quickly and forcefully to continue making work and getting things achieved."



Ellie Harrison

www.ellieharrison.com

"Through the discussions with the group I learnt new things about how to present my practice in public and I now have a lot to think about in terms of how to develop my own work over the coming months."



Tom Marshman

"There is a fine line between being a cocktail badger and having a strategic marketing approach. After this weekend, I will keep hold of my cocktail and remember to bring my diary."



Dominique Rivoal

"... inspired me to seek artistic support/feedback groups and have given me a renewed enthusiasm to create new work."



Annette Fry

"To share all this with others in warmth, honesty, with no pretension, 'in the sea', is inspirational."



Hannah Durell

"Amongst the thousands of things I've learnt that Art is a 'proper job' and very real."

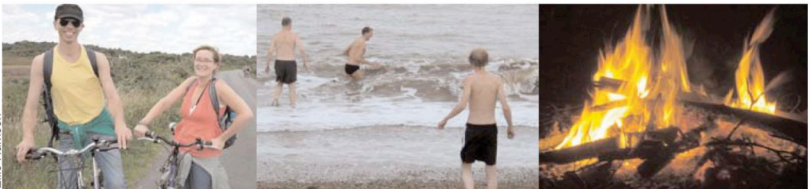
Campers' memories!

Live Art Campers - East
20-22 July 2007



Ellie Harrison

Arriving and feeling like it was the (low budget) Big Brother house — losing my signal and not knowing where everyone was — the nettle bushes — Dominique spotting, Tom picking and us all eating the sweet, wild, yellow plums — the sacred burning of the twigs — finding that Ellie possibly went to the same New Kids On The Block concert as Lottie — disappearing into the pub — missing the pub battle of the DJs — commuters coming off the train and seeing us around our campfire



Ellie Harrison

Hannah's home-made onion relish — art is a proper job — good showers — how professional practice can motivate you to make more work — huge parasol mushrooms — notices everywhere telling you what you do — learning to schmooze — the nice man at the tyre place who Tim conned into mending the first puncture — Andrew's puncture — girls in the sea then boys in the sea — water that was so brown you couldn't see 2 inches in front of you — hot chocolate on the beach — the shame and embarrassment of almost putting on Andrew's pants — artists are normal — sore bums (from bike saddles!) — hitching home from the beach — Tim's best meal he's had in ages — the fire — the wood-carrying stretcher — the warmth and kindness — the problem of living in the shadow of Kylie Minogue — looking up at the stars — spotting UFOs — Tom's UV face — sage tea — the flaming ferns — Ayiah drinking coffee at midnight to get herself off to sleep — Rebecca sucking the last drops from the wine box bag



Tim Jeeves

Annette getting us £10 off the hire of the bikes — Lottie's mum's fella's homemade honey — Ellie eating 4 potato waffles — no mosquitoes — gentleness and openness (of us all!) — very accepting — the discounted cheese buns from the National Trust cafe — a local asking who we were. We replied "artists". He said "when are you getting your paints out?" — impressed with the generosity of it — admitted to being scared of things — when strangers become friends — the stoat running across the road — the hare and the little deer and the hawk and the heron

All photos: FrenchMottershead except where shown

"...talking about your real experiences and being able to ask questions ... you have made what you told us seem more easily achievable"

"This weekend has given me loads of information ... I can see different bits being useful throughout the next few years"



Carole did a performance dressed as a headteacher sat at a desk wearing a wig



Martin did a performance dressed in a suit and facing the corner like a truant, over lunchtime



Michael did a performance with his back to the audience, wearing headphones, blindfolded and naked



Pollyanna stood naked in the stream having a bird bath each morning

FrenchMottershead
Live Art Campers - Northwest
27-29 July 2007

Simon Bowes
www.virb.com/simonbowes

Michael Burkitt
www.myspace.com/artmeyoubastard

Pollyanna Clayton-Stamm

Peter Goode

Martin Hamblen

Carole Luby
www.nurseluby.blogspot.com

Michal Tkachenko
www.michal.ca

Kate Woodfield



Michal being most vulnerable in her life when naked on an x-ray bed in a Haitian public hospital alongside people and animals, after a car accident



Peter's quest for a sewing machine to make his fibre-based artworks

"I reckon this weekend has replaced 'how' with 'when'"

"I am left feeling very excited - it was EXACTLY what I wanted!"



Kate's pant-making business went bottoms-up!

"enouraging and inspiring"



Simon sometimes closes his eyes when he's doing a vocal performance so he doesn't have to look at the audience

"The structure of the weekend was well-paced, with a great balance between work and play"

"I came as a non-believer. A leave totally (well, almost!) converted to a way of developing myself and my practice. Generous, fun, playful and challenging."

"Very concise, clear and advanced level instruction, information and anecdotes on marketing your art at a professional and uncompromising level"

Happy memories!

Live Art Campers - Northwest
27-29 July 2007



Whittling away time and wood > Stirrings of a different sort (ideas!) > Chocolate and marshmallows around the campfire > Simon debating the merits of Yorkshire Tea > Tablespoon of sawdust sprinkled on each poo at the willow tree bog > Organising your Inbox > Buying a camping pillow > Michael's Gin, drank neat > Boiling the spring water > Socks and sandals > Lancashire cheese > Bubbling river > Mosquitoes and flies at dusk > The knife-edge seating > Canadian pancakes > Peter's double-panning custard-heating > The wasp bugging the ladybird > The dying tree crashing to the ground > Fireworks > Deliverance > The rude farmer who accused Carole of telling porkies > Getting Things Done > Filing > Dead rats > Stampeding stallions by Nurse Luby > Strategy > Formula > Reading the story of Biffy and The Headless Ghost > Are we in Lancashire or Yorkshire > The man who had to be airlifted out last Christmas > Very laid back > This is not just DIY food, this is illegal, stolen DIY food > Being 'appropriate' > Roadshows > Rebecca being scared of the dark > The weekend masterpiece that was Martin's wooden dildo > Missing sausages > Peter's sketch book fanning the fire > the precarious bridge across the stream > Michal kneeling down to make the stream look deeper!



Photos: FrenchMottershead and Carole Luby

Leader: Barbara Campbell

Title: Writing for 1001 nights cast workshop

Dates: July 20-22, 2007

Participants: Robin Bale, Mark Greenwood, Helen Idle, Claudia Jefferies, Mary Paterson, Simon Porter, Derville Quigley, Theron Schmidt.

Workshop Description:

Over three days participants wrote their way into an ongoing performance project with a readymade global audience.

In **1001 nights cast**, I perform a short text-based work each night for 1001 consecutive nights. The performance is relayed as a live webcast to anyone, anywhere, who is logged on to the website at sunset according to my location that night. On the three days of the workshop, stories for nights 760, 761 and 762 were written by the participants.

This workshop provided the participants with three opportunities: firstly to write material in a group situation with the performer; secondly, to work within a three day narrative framework and thirdly, to see and hear their work performed live on the internet each night.

Writing as a Group:

Live writing exercises were given every day. These produced a number of exciting outcomes. The most immediate was that it simply got everyone writing without too much preciousness. The externally imposed restraints liberated participants from the solitary writer's approach where the rules are self-imposed. They bonded the group as everyone was asked to perform the same task and it allowed everyone to hear and respond to different voices working around them. The results were always unexpected. What was really surprising and exciting for everyone was that by Day 2 we were using the material generated by these exercises in the actual stories for Days 2 and 3.

The exercises were very productive, brought the group together to work towards the final texts. —Helen Idle

I learnt that writing doesn't have to be a solitary practice and that combined perspectives can enhance a piece of work infinitely. — Claudia Jefferies

Writing a Three-part Narrative:

The group spent a lot of time on the first day discussing how the story that is generated over the three days of the workshop might effect the overall narrative centered around the Scheherazade character (the “she” referred to in the introduction on the website). This stimulated a lot of discussion as it’s rare for any single project writer to be able to influence or even reflect on the meta-narrative of the project. In the end, the narrative arc was a very abstract one with only loose threads connecting one night to the next across the three days. But for me, as the performer/protagonist largely working in isolation, this was the most thought-provoking aspect of the workshop.

*Thinking and brainstorming around the layers of **1001 nights cast** was not just an interesting way to think about the project, but also gave us, as writers, a sense of ownership and agency within the project. —Mary Paterson*

For me, the most stretching thing was thinking about telling a story. About character and plan and so on. —Theron Schmidt

Writing Material for Immediate Performance:

All the participants were absolutely committed to this aspect of the workshop. The fact that I HAD to have material to perform that night and ONLY they could produce it, galvanised everyone from the outset. The first day was the hardest – trying to mesh everyone’s very individual writing styles into a coherent (and short) single story but when I performed it back to the group, all were excited to hear their words reworked and presented for broadcast. Feedback from the participants indicated that this was the most exciting part of the process for them.

The mediation of the text was impressive—from individual writing on the page, feedback from the group, treatment by Barbara and ultimately the performance of text on the website. —Mark Greenwood

Having an imposed deadline of one story per day was an exciting challenge. —Derville Quigley

It was great to be part of a workshop in which the end goal was so immediate, and became part of an already established piece/project. —Simon Porter

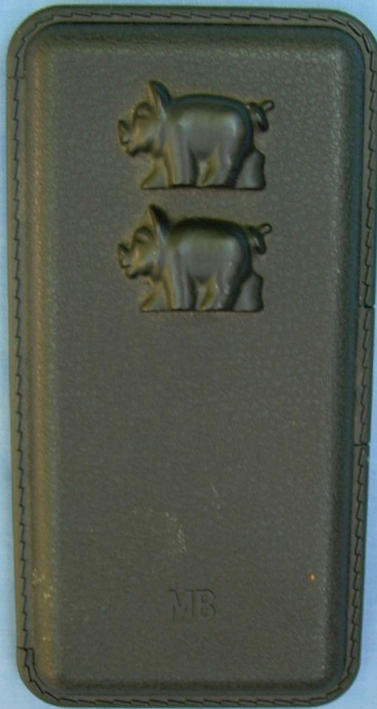
You will never change.
That heavy familiarity.



The
intimacy of a close enemy.

Theron Schmidt
Writing for 1001 nights cast workshop

It's not a tiger and an elephant



living inside you. They're pigs.
Grubby little pigs. Two of them.

I take the lobe of your ear,



twisting firmly, slowly and with
my other hand, press your
eyeball more firmly into its
socket...



Shred
by shred I
can slowly
remove
your layers.
Tear bits off you.

The Performance of Intimacy

21 July- 11 August

Sam Rose
Participants: 8

The Performance of Intimacy project was a 4 day exploration of how intimacy manifests in one to one performance.

There were many questions to be asked, without necessarily seeking a definitive answer, but the aim was to interrogate the issues below from both an intuitive and personal context and a theoretical context:

- What Is Intimacy?
- In the one to one experience, who carries the intimacy? Where does it reside?
 - Who sustains it?
 - How does the content of the performance create intimacy?
 - What are the economies of the exchange?
 - What are and where are the boundaries of intimacy and exchange in one to one performance?
- How can we document intimacy in performance?

The project was devised so that a small group of artists interested in the performance of intimacy could embark upon a process of discovery about intimacy in performance, through discussion, tasks, and the devising of one to one performance encounters and interventions.

As a group we shared breakfast each morning in the studio, we generated hours of dialogue, discussion, and debate, I handed over essays and chapters of books, we brought in personal objects and used them in a series of tasks, participants spent time at my house eating dinner, sleeping in my spare room, reading in my bed, and we performed and exchanged intimate encounters and interventions for one another. I met people in blacked out toilets, bus stations, café bars, in a car, and received several text messages along the way.

Many outcomes of the project were unexpected.

Concerns with the documentation of intimate one to one performance were explored at length and we began to form some new and exciting possibilities for documenting one to one performance that included both the performer and audience members experience.

Personal perspectives on the concept of intimacy took on a major role from the outset, and the theoretical possibilities for discussing the questions that framed the project did not have much space to occur.

The subjectivity of intimacy became another strong concern in the project, with the questions 'What Is Intimacy or Is this intimate?' being the main focus of each and every thing that occurred in the project.

New and interesting questions began to arise, and some definitive statements about intimacy were made, some as a group and some from strong, passionate, and subjective points of view:

- If you find this to be intimate, should I also?
- How far can a dialogue be directed and not directed?
- Can intimacy exist when people are not involved in the encounter? Can we get a sense of intimacy through objects and space alone?
- Can you create intimacy with yourself?
- There is the assumption of intimacy with one to one performance
- The act of writing is a performance of intimacy
- Less Is More
- Improvisation allows you to get much closer- in a one to one situation neither person knows what will happen next
- **Intimacy with strangers= The performance of intimacy**

A blog has also been set up by participant Michael Pinchbeck for the group to continue ideas, exchanges and dialogue, entitled INTIMACY.

These outcomes opened up new dialogues for my research and I began to look at new ways to approach the Performance Of Intimacy, both practically and theoretically.

The project enabled me to develop the beginning stages of a new work, and to establish a strong basis for the further development of my practice, including the beginning of my career as a blogger!.

The project allowed me to establish a context that enabled an equal exchange of ideas from different perspectives, and develop new working relationships with artists across the country.

I received some beautiful words through the post, and had some intense, emotive and charged intimate encounters with participants that I shall never forget.

Importantly, the project made me realise that the concept of intimacy is very subjective and fluid.

Each and every participant had very different approaches to the concept of intimacy in one to one performance, and responded positively to the outcomes of the project. Below are some quotes from participants:

"Most importantly for my practice, those sessions revealed aspects in my work that I tended to shy away from: exchange, autobiographical materials, live moment. Once I was made aware of those, I then was able to address those areas, inspired by the other participants' works and experience." Chris Dugrenier

"I came away with lots of new ideas for one to one performance and more confidence in their viability." Kim Dexter

"I found last Saturday thought provoking and enervating - at the same time it was a kind of validation of and for my own artistic practices...everyone had something to add and show which was precious." Lisa Alexander

"Being able to position my work against other people's work and the ideas they approach their work with has helped clarify what I want for my own work.....and also brought up challenges..." Katherine Hymers

i am told to knock on the door
at 12pm. i wait, thinking
about how uncomfortable i
find the darkness, how
disorientating it is. 4 minutes
to go. i have a slightly nauseous
feeling that comes with nerves
and anticipation. a secret
immediacy, Value,
Transition.

Transaction, Currency,
Duration- what you discover
along the way, Experience-
Reciprocal, Mutual, How far
can a dialogue be directed
and not directed?, The Space

of the domestic, Exposure of
oneself, when revealing
personal objects, The
Visceral experience, The

senses, You give yourself up
to the performance-

surrender, The boundaries of
vulnerability

i shall keep this letter too, short and sweet, i unpeel the envelope
in anticipation, the writing is reminiscent of an old friends and
think it might be an invitation to a christening or a party, it is
i have been instructed to meet at Broadmarsh Bus Station and to await a
text message, to direct me exactly to our place of encounter
invitation, an invitation to meet, to sit, and to look over a
shoulder.

traces of intimate encounters

SHARING OF A FEELING
AN EXPERIENCE
BEING LET INTO THE
BOUNDARY
AN INVITATION

*in this instance in the conversation, in our commonalities
i felt so uncomfortable at first, so rigid with uncertainty.*

*We follow the instructions, wind up our windows, and as the brushes roll their
unknown, and it was punctured, broken, as if it was
as we left behind the past.*

*physical transition.....as to forget one's immediate
surroundings and lose a sense of time....*

INTENSIVE
TENSION
EYE CONTACT
SPACIAL
EMOTIONAL
EXTERNAL/ INTERNAL
INTRUSION
HOME- ENTERING INTO
SOMEONE ELSE'S SPACE
MUTUAL EXCHANGE

*overful and you
now that at first
use sex because
his & others try
but we all hurt
whether we try to*



Project Leader: Sohail Khan.

Project Title: Real and Unreal Presences.

Project Dates: 20th August-22nd August.

Number of project participants: 6 (One had to drop out a few days before the project start.)

THE AIM OF THE PROJECT

The project was a three-day intensive structured workshop project focusing on the generation of performance-based work which of a site specific, intercultural and collaborative nature. It took place in the town centre environment of Huddersfield Yorkshire.

Participants were invited to explore the selected locale and define how the landscape spoke to them and how they could create a performative relationship to it. The aim of the project was for participants to develop and share ideas in an environment of investigation and self-reflection, creating work with a personal resonance for themselves. Collaboration was at the projects heart. Participants were also invited to explore the performative possibilities of a site. In particular where geographical, historical, cultural aspects are defined in the marks they leave on the landscape and where these aspects bleed into each other.

The projects other objective was to support participants to investigate the relationship in space between the inner self as performer and themselves from an audience perspective. Participants were encouraged to explore their own perception of the notion of landscape and notions of the real/unreal in that landscape.

What the project leader got from running the project

I found that the project brought together and cohered several ideas around my current level of practice in this field.

Acting as a mentor and guide to the work allowed me to reflect actively on my practice and gave me a new insight into how my work would and could develop within the range of the site specific work and work in the public realm that I am engaged with. Though I have over 15 years experience working with diverse groups of people as a theatre arts facilitator I found the diverse nature of this groups make up very rewarding in terms of where the group participants got too over the course of the three days. I feel that I also found the right balance between showing models of work, exercises for them to do around performance issues and their own making process. This allowed them to collaborate actively with each other; myself throwing elements into the mix over the three days helped them find novel ways to problem solve.

I enjoyed the three days though for a single artist managing a series of needs and demands it was also very tiring.

What the Participants got from the project.

All the participants seemed to be very happy and engaged in the process of the project. For some their benefit was to be able to work intensely with other practitioners from different artistic fields. For others it was around getting to grips with making Live Art in the public realm and evolving their own methods. My responses from the group around their feeling for the work was very positive. Mostly it allowed them to go into areas that they and not explored before and take risks around their own practice.

ILLUSTRATIVE PAGES DIY4 HUDDERSFIELD



1st day mapping exercise

About the processes:

"The exercises encouraged the participants to open up individually and also created a sense of belonging together as a group I never thought so much could be achieved in two days and not a minute of that was wasted. There was also a satisfying contrast in the work that each of the other people in the project produced. I particularly liked your comment at the beginning of the project about how the feel of the ground underfoot could affect someone's character. It was something new to be made aware of...I have never had such a successful experience in collaboration"

Anne Dilley. Project Participant



Showing the Work.

Ways forward for the work: *"Glad I got the Officials on my side to make what I willed of the (work)...(I would like too) to revise the piece and work that box and re-site it ...Live art is to subvert and I have got aspirations.. this has been good I am on the way."*

Anton Harding. Project Participant



Finding an alternative geography.

How it felt: *" Exhausting but extremely exciting-being on that physical level for three days-thinking on your toes constantly and being on that dynamic-I've collaborated before but Paul and Anne were very interesting characters to work with...I felt it went really well... I learnt a lot."*

Bryony Pritchard. Project Participant



Getting pointers from the Landscape:

Outcomes for the future: *"It will help me to work in different spaces and locations."*

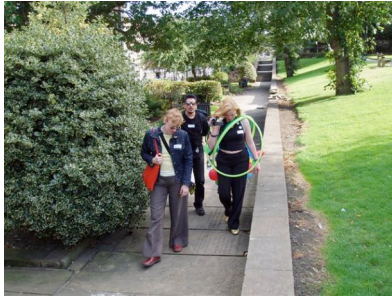
Alan Clay. Project Participant



Setting up and working it out

What has been gained from the work: *"Its been a fantastic opportunity to explore in depth a field that I am not familiar with and it has given me a tool-set to explore things that I haven't been able to do in my sculpting and digital work. Also it has been a start for me to really work as a team...people talk about team work people talk about compromise...bringing creativity together....It taught me a lot about how this processes*

worked and the guidance that we got from everyone.
Paul Dixon. Project Participant



Exploring the Spaces.

On the process: "I really enjoyed the(exercises) around the visual arts practice which was not my comfort zone of theatre. Asking you (Sohail) about those exercises...and keeping things rough around the edges...I enjoyed working with the group it was a small group and you got to know everyone...and everyone has got different expertises and qualities about them which was really nice."

Rio Ellis. Project Participant

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HUDDERSFIELD GROUP./ this report compiled
29/08/07

DIY 4:2007
professional development projects BY artists FOR artists
across the UK

CALL FOR PROPOSALS

Deadline for applications: 19 February 2007

These guidelines are available in large print on request.

DIY 4 is an opportunity for artists working in Live Art to conceive and run professional development projects for other artists.

DIY 4 builds on the strengths of three earlier **DIY** schemes which have proved to be invaluable and rewarding experiences for project leaders, participants and organisers alike (Reports on previous **DIY** schemes found on www.thisisLiveArt.co.uk)

For the first time **DIY 4** is taking place across the UK and we are planning to support at least *sixteen* projects in collaboration with partners in London, the South East, the North West, the West Midlands, Yorkshire, East England, and East Midlands.

We want to hear from you if have an idea for an exciting, innovative and idiosyncratic Live Art professional development project that offers something new and is geared to the eclectic and often unusual needs of artists whose practices are grounded in challenging and unconventional approaches, forms and concepts.

If you think you can initiate and run a professional development project that will stimulate and benefit artists in London, the South East, the North West, the West Midlands, Yorkshire, East England, or East Midlands then read the guidelines below.

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, **DIY 1** participant)

I've learnt more in these three days than in the past six months (Casper Below, **DIY 2** participant)

The workshops have refreshed my outlook and contexts for making and performing artwork (Jenny Edbrooke, **DIY 3** participant)

DIY 4 is a collaboration between the Live Art Development Agency, Artsadmin, and New Work Network, and is being developed with Nuffield Theatre/LANWest (North West), New Work Yorkshire (Yorkshire), Fierce Festival (West Midlands), Colchester Arts Centre (East England), Brighton Fringe Arts Production (The Basement) (South East), and Dance4 (East Midlands).

What sort of project can I propose for DIY 4?

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. Previous projects, for example, covered practical and conceptual issues and took in city centre adventures; rural retreats about art and activism; new approaches to networking, collaboration and documentation; considerations of costume in performance; process based experimentation on the impact of time in art; debates; skills swap shops; live and wireless video; considerations of risk in performance; dialogues around self and performance; personalising understandings of success; and unblocking and reinvigorating the creative spirit.

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.

When would my DIY 4 project have to take place?

Your **DIY 4** project must take place between May and August 2007.

Where could my DIY 4 project take place?

You do not have to live in London, the South East, the North West, the West Midlands, Yorkshire, East England, or East Midlands to propose a **DIY 4** project, but your project must take place in one of these regions and predominantly benefit artists from that region.

Please note that there is an opportunity to run residential projects in the North West, as Nuffield Theatre can help arrange cheap accommodation in Lancaster.

How much are DIY 4 grants and how many projects will be supported?

We expect to award at least sixteen grants of £1,000 each to support sixteen projects: five to benefit London based artists, at least two to benefit artists based in each of the South East, the North West, the West Midlands, Yorkshire or East England regions, and one to benefit artists in the East Midlands.

Who can propose DIY 4 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 to the lead/contact artist).

Artists who have previously run and/or participated in **DIY** projects are eligible to propose a **DIY 4** project.

How do I apply?

DIY encourages artists to self determine and run their own projects, however we are happy to briefly discuss your proposal with you by emails or over the phone as you develop your ideas. We are sorry that we cannot meet in person to discuss proposals. For advice email diy@thisisLiveArt.co.uk or call:

- Lois Keidan or Daniel Brine at the Live Art Development Agency on 020 7033 0275 (London and all regions)
- Frances Scott or Nikki Tomlinson at Artsadmin on 020 7247 5102 (London and all regions)
- Sarah Spanton at New Work Yorkshire on 0113 380 7466 (Yorkshire)
- Debbie Kermode at Fierce on 0121 244 8080 (West Midlands)
- Anthony Roberts at Colchester Arts Centre on 01206 500900 (East England)
- Helen Medland or Laura Chrostowski at Brighton Fringe Arts Production (The Basement) on 01273 699733 (South East)
- Alice Booth at Nuffield Theatre on 01524 592994 (North West)
- Jo Mardell at Dance4 on 0115 9410773 (East Midlands)

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

- details of which region your proposed project will take place in and why
- a description of your proposed project
- the project'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 and yourself
- 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.

Ideally **DIY 4** projects will be free to participants but the nature of some projects may necessitate small financial contributions from participants. If participants are being asked to contribute for taking part in the project, you should indicate how much this will be and show this earned income 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, space hire, 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. Supporting material might include full CV's, and copies of reports, press clipping, and documentation of previous performances/events. If you plan to submit a video or dvd as supporting material please ensure that 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. We will only return supporting material if you also send a stamped self addressed envelope.

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

Applications, clearly marked **DIY 4** in the subject line, should be emailed to diy@thisisLiveArt.oc.uk as a word attachment, an RTF document or a PDF. Please note we will only accept digital applications. We will not accept applications by post or fax. We will only consider applications received by the deadline.

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

A selection panel consisting of representatives of the Live Art Development Agency, Artsadmin, New Work Network, New Work Yorkshire, Fierce, Nuffield Theatre/LANWest, Brighton Fringe Arts Production (The Basement), Colchester Arts Centre, and Dance4 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 4** 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 and regions
- the viability of the proposal
- the ability of the applicant to achieve the stated aims of the proposal.

It is our intention to support a range of forms of projects through **DIY 4** which together form a coherent national 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 the Live Art Development Agency.

What happens if my proposal is selected?

After the selection process, successful applicants will be invited to meet relevant regional **DIY 4** partners and/or the Live Art Development Agency

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. From these initial meetings a payment schedule and conditions of the grant will be agreed.

DIY 4 projects will be publicised through the partners' extensive e-lists and websites and all partners will disseminate information including details of individual projects, dates, costs and application or registration procedures through their regional contacts.

Who is running DIY 4

DIY 4 is a collaboration between the Live Art Development Agency, Artsadmin, and New Work Network, and is being developed with Nuffield Theatre/LANWest (North West), New Work Yorkshire (Yorkshire), Fierce Festival (West Midlands), Colchester Arts Centre (East England), Brighton Fringe Arts Production (The Basement) (South East), and Dance4 (East Midlands).

DIY 4 is part of *Joining the Dots*, a Live Art Development Agency professional development initiative for artists across the UK. *Joining the Dots* is supported by the Esmée Fairbairn Foundation and the Calouste Gulbenkian Foundation.

For more information about the organisations involved visit the websites: www.thisisLiveArt.co.uk, www.artsadmin.co.uk, www.newworknetwork.org.uk (includes New Work Yorkshire website profile), www.fiercetv.co.uk, www.brightonfringe.net, www.colchesterartscentre.com, www.nuffieldtheatre.com, www.dance4.co.uk

Monitoring

The **DIY 4** partners and Arts Council England place a strong emphasis on equality of opportunity and access. In order to help us monitor this commitment, please complete the following 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 4** 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?

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?
