

DIY 6:2009

professional development BY artists FOR artists
August and September 2009

SUMMARY REPORT

What I loved about the workshop was that its purpose, to awaken the political imagination, was not just a theme that was tackled but a process which was engaged in at every level of the workshop, and into which we as artists were encouraged to think and rethink our approaches to our own work.

Ben Phillips

Participant in *Exercises to Activate
the Political Imagination of the City Wanderer*

The closest experience I have had to an artistic blind date.

Miguel Pinheiro

Participant in *Know Thyselfes*

DIY 6 was a Live Art Development Agency initiative developed in collaboration with Artsadmin, New Work Network, Colchester Arts Centre, Nuffield Theatre & LANWest, PLATFORM, and Basement Arts Production.

DIY 6:2009

professional development BY artists FOR artists

...a highly engaging and informative experience; challenging my perceptions of art and beauty, permitting myself to participate in previously unexplored tasks, learning not to take ownership or be covetous of material but instead allowing it to remain malleable and transformative.

Pip Hicks

Participant in *Camp Live Art*

I feel I have refined my entire practice and honed it down into being far more workable, productive and efficient. My understanding of the areas I am influenced by is now clearer and I am able to articulate my concerns that will help me when applying for courses, funding or when submitting proposals.

Poppy Jackson

Participant in *Practice-based Research for Emerging Artists*

CONTENTS:

- **Project Summaries:** short descriptions of the nine DIY 6:2009 projects.
- **DIY 6:2009 Review**, written by the Live Art Development Agency.
- **Artists' and Participants' Reports:** information and feedback about, and creative responses to, the DIY 6:2009 projects.
- The original **Call for Proposals**, outlining the aims of the initiative, the application and selection procedure, and the management structure.

The **Announcement of Projects** is available online at www.thisisliveart.co.uk/prof_dev/diy/diy6_allprojects.html

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

DIY 6:2009

professional development BY artists FOR artists

Project Summaries

Kayle Brandon, Heath Bunting, James Kennard and Vahida Ramujkic: BUSINESS AS USUAL
Avon Gorge, Bristol

A series of workshops encouraging participants to spend time in the wilds of Bristol as indigenous beings: an opportunity to get scratched, burnt, dirty, afraid and enlightened.

Helena Hunter: Practice-based Research for Emerging Artists.
London

Sharing, facilitating, and practically discovering new and innovative ways to approach research in artistic practice.

Tim Jeeves: Know Thyselfes
Brighton

24 consecutive hours of skill share, storytelling and unconventional networking.

Steven Levon Ounanian: Ritualride - A 30 day 1,000 mile ecological pilgrimage by bicycle
Nationwide

A ridiculous journey into the outer limits of Great Britain, visiting farms, solar panelled mosques, micro-climates, motorways, and McDonalds.

Brian Lobel: Camp Live Art
Colchester

Generating interactive performance material by exploring group activities, camp games and the idea of audience as community.

LOW PROFILE, Rachel Dobbs and Hannah Jones: What do you do with the leftovers?
Plymouth

Examining, re-tracing, taking stock of, and realising the potential of the 'stuff' that is leftover from the artistic process of making.

Caitlin Newton-Broad & Howard Matthew: Live Art for Children
London

A weekend workshop for live/visual/performance artists and their children.

**Lorena Rivero De Beer: Exercises to Activate the Political
Imagination of the City Wanderer
Liverpool**

A collaborative workshop for artists interested in cultural politics and critical thinking, researching and responding creatively to the city's public sculptures.

**Rajni Shah: Not Knowing
London**

A workshop about the act of not knowing, and about the value in not having the answers. A choreographed series of encounters and spaces for reflection in the city of London.

DIY 6:2009 Review

by The Live Development Agency

DIY 6:2009 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.

Aimed at both emergent and experienced practitioners, the projects took many forms, including a 24-hour immersive experience, a 1000 mile bike ride, as well as a series of workshops, discussions, and encounters. Between them they covered diverse subjects of investigation including artistic research, political activism, public intervention, and parenthood. Details of the projects are included in this report.

For the third time, DIY took place across England with the support of a range of national partners. Nine projects were held during August and September 2009.

DIY 6 benefited the artistic and professional development of the participating artists and contributed to the skills and experiences of the artists who lead the projects.

Ninety artists took part in the 9 unique projects. The responses from the project leaders and the participants was that DIY 6'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 6 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 6 was therefore to facilitate and advise rather than to control or lead.

Each DIY 6 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 was intended to cover their fee and all direct project costs including venue hire, travel, materials and hospitality. Some artists also requested a small fee from participants, which further contributed to their project costs – however, the bulk of the DIY projects were free to participants.

The Live Art Development Agency and its partners financed and secured additional funding for the initiative, distributed a Call for Proposals via email/web listings, selected the lead artists through an open submission process, advised lead artists about the logistical and conceptual focus of their project, publicised the projects under the DIY 6 umbrella through a Call for Participants, organised a final networking event — the ‘DIY indoor picnic’ — for all participants, and collated this summary report.

DIY future

Like previous DIY programmes, DIY 6 proved to be a very successful and cost effective initiative that demands to be continued. DIY 6 was the third 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 6 focused on professional development for artists within the Live Art sector. It is clear that the principles and form would successfully translate to other artform practices.

Date: Sun, 20 Sep 2009 21:40:03 +0100 (BST)
From: heath bunting <heath@irational.org>
To: Michele.Schiocchet@cassd.ac.uk, jane@platformlondon.org, helen@wurmpa.com,
kate rich <kate@irational.org>, automanko@yahoo.co.uk, ratomir@gmail.com,
carbonweb@googlemail.com
Cc: Vahida Ramujkic <wah@rotorrr.org>, James Kennard <jamesias@btinternet.com>,
Kayle Brandon <kayle@irational.org>
Subject: RE: Business as usual

hi there

THE STRATEGY FOR RUNNING THIS
WORKSHOP WAS TO GET PAID FOR

thanks everyone for taking part in business as usual

WHAT WE NORMALLY DO AND SHART
THIS WITH NEW FRIENDS.

please send any nice images you may have

SO AS USUAL, WE WENT OVER
THE WOODS, CLIMBED TREES, COOKED

there is a DIY review meeting in london on 23 october

FOOD, SMASH AND KILLED THINGS,
MADE THINGS, LOOKED AT NATURE

i will try to attend

AND LET NATURE LOOK AT US.

let us know if you are in bristol soon

MY MAIN AMBITION IS FOR
THESE ACTIVITIES TO BE COME

hope to see you soon

RECOGNISED AND REWARDED
AS ART.

heath BUNTING



PROJECT LEADER

Helena Hunter

Practice-based Research for Emerging Artists

14th-17th & 21st-24th August 2009

6 Participants

Context

Practice-based research for Emerging Artists developed out of a concern for the lack of guidance, support and dialogue about practice-based research outside the academy. I was particularly concerned about the implications this may have on emerging artist's practice in terms of making work, articulating their practice, and writing proposals/applications. The Live Art Development Agency's DIY scheme 'projects conceived and run by artists for artists' provided a unique opportunity to address these concerns and offer guidance, support, and direction for emerging artists who wish to develop their understanding and awareness of practice based-research outside of the academy.

The Project

The methodology for the project was devised from my own practice which is process led and informed by rigorous research and development strategies. Furthermore the methodology is informed by the PhD research model, and Professor Stephen Scrivener's AHRC funded research project: Consolidating understanding and experience of practice-based research (2005-2007).

Methodology Table:

1	Evaluate and reflect on practice	Evaluation, reflection and documentation. Intuition
2	Analysis of process	
3	Identification of current issues, concerns, interests	
4	Questioning	
5	Identification of research areas	
6	Identification of resource domains for research	
7	Developing practical research activities	
8	Writing a research proposal	
9	Studio-based research	
10	Evaluation	
11	Identification of future aims and objectives	

The project included a series of workshops, tasks, and worksheets that were complemented by activities including:

- Research activity at Tate Britain Library and the Live Art Development Agency's Study Room
- A talk about research led by Dominic Johnson (Lecturer in Drama at Queen Mary, University of London)
- A 2-hour slot in a studio space for each participant to carry out a research activity.

Evaluation, reflection and documentation were encouraged via a shared project blog where each participant had their own blog site to document and reflect on their progress throughout the project.

Aims and Objectives	
<ul style="list-style-type: none"> • To address the lack of guidance, support and dialogue about practice-based research outside the academy and the implications this may have on emerging artists practice. • To offer guidance, support, and direction for emerging artists who wish to develop their understanding and awareness of practice based-research. • To create an environment where artists can share, facilitate, and develop new ways to approach and develop research. • For emerging artists to gain a clearer understanding of their artistic practice. • To discover resources and facilities to aid research. • To empower emerging artists to understand and articulate clearly their work. • To enable emerging artists to engage in self directed practice-based research outside of the academy by providing a working model to use and adapt as they see fit. 	

Outcomes

At the end of the project participants were asked to complete a written evaluation in addition to a feedback form. From this evaluation the following project outcomes have been identified:

Arts and creative learning	<p>Participants:</p> <ul style="list-style-type: none"> • Have increased their skills, knowledge, experience and understanding of practice-based research. • Have discovered research resources and facilities to aid their research that they will return to in the future. • Discovered strategies and methods to aid their research that they can draw upon in the future. • Developed a statement of intent for a new project, and began bringing this project to life through practical exploration. • Recognised the importance of reflection, evaluation, documentation, and intuition in the process of making work.
Personal and Social Development	<p>Participants:</p> <ul style="list-style-type: none"> • Developed a clearer understanding of their practice • Developed confidence and the ability to be articulate about their practice that will help them when applying for courses, funding or submitting proposals in the future. • Found the supportive, open, and encouraging nature of the group integral to their development. • Recognised the importance of organisation and time management when working on a project
Other	<ul style="list-style-type: none"> • Participants wanted the project and the contact with the group to continue and suggested regular monthly meetings • Participants found the blog a useful tool for reflection, evaluation, and documentation and will use a blog on future projects. • Participants produced a number of outputs during the project including: Statement of intent that detailed the background and rationale for a new research project, research questions, methodology, practical research activities, timescales, details of how they will evaluate their project and a bibliography.

This project has enabled me to consolidate my own practice and I have developed a model of best practice that I can draw upon in future. Given the positive feedback from the group, and the benefit they have experienced from taking part, it is my intention to continue to run the project in the future.

Day 1: Intro to project

The group met to discuss the nature of practice-based research. I introduced the aims & objectives, methodology and expectations for the project. Participants were shown how to use the project blog and were given project notebooks. Participants were given their first task in which they were to map an evaluation of their previous work, the process they used for their last piece of work and what their current ideas were.



It was important to feel part of a group, with supportive and like-minded people and to talk to about work. I realised that I have felt very isolated and it was so good to have such a great group of people to work with.

Catherine Wharfe

Day 2: Show and tell / Research

Participants had 10 mins each to show and discuss their maps these were documented on film and uploaded to the project blog. I then led a workshop on the importance of questioning, defining research areas and research questions, participants were then asked to write a short statement about their research and upload this onto the blog.

The workshops and feedback were rigorous, with lots of questioning and ways of pushing ideas, activities, and questions further.

Amanda Couch



Day 3: Dominic Johnson Talk / Tate Britain Library

Participants visited Queen Mary, University of London, where Dominic Johnson (Lecturer in Drama) gave a talk about research. Following this, participants visited the Tate Britain Library; here they viewed material that they had selected from the catalogue that was relevant to their research questions and ideas.

Having been introduced to the Live Art Development Agency Study Room and the Tate Britain Library, I now feel very strongly about making use of research learning centres and libraries for my practice.

Yael Schmidt

The lecture we attended by Dominic Johnson was really beneficial; he spoke about the nature of practice and how it can swing between intuition and research.

Catherine Wharfe

Day 4: Live Art Development Agency Study Room

In pairs, participants visited the Live Art Development Agency Study Room; each participant had prepared a list material to view from the Live Art Development Agency catalogue. Time was spent watching and reading material and making notes. Participants were encouraged to select material that was particularly relevant to their research areas and questions.



Day 5: Research Activities

The group met to discuss ideas about what a research activity is and participants gave examples from their own practice. I then showed participants documentation of a research activity I carried out in a studio, and set participants the task of devising their own research activity.

I have learnt to push my research areas in terms of theory but also on a practical level in lots of different directions.

Ingrid Berthon-Moine

The project has been an invaluable experience and has made me interrogate my practice and how I go about and consider research.

Lauren Williams

Day 6: Studio Space

Each participant had a 2-hour slot at Chisenhale Dance Space to carry out their research activity. The participants were asked to put together workshop plan, they were given a mini DV and camera to document their activities whilst in the space. Following this the participants met as a group to share and evaluate what they had done. Participants were set their final task, to write a statement of intent for their practice-based research project.



I feel I have refined my entire practice and honed it down into being far more workable, productive and efficient. My understanding of the areas I am influenced by is now clearer and I am able to articulate my concerns that will help me when applying for courses, funding or when submitting proposals.

Poppy Jackson

Know Thyselfes

led by Tim Jeeves

Saturday 22nd August 2009

From 10:00 am and throughout the following 24 hours

It was one of those days that, when it finally ends, the time when you woke up and the present don't seem properly connected. Certain lengths of time must be punctuated by a rift in consciousness, and if the divide is not actually present in the form of sleep, then this fissure is still felt at some level, even though our conscious mind tells us that it does not exist.

Ten o'clock on a Saturday morning in late summer, and ten artists have gathered in the underground cosiness of the Basement in Brighton. Aside from the knowledge that they have come together to spend 24 hours networking in unconventional ways, they know little about the time ahead but that time and space will be provided to share issues, problems and advice arising from within their practises.

And thus it came to be.

Over the 24 hours of *Know Thyselfes*, the participants placed themselves into each others' work, gaining new perspectives on their own practise by seeing it performed by someone else. Sometimes they would lead short workshops designed by another, at other points they would field questions about another's practise (making up the answers as best they could when their knowledge was less than complete) and in the early hours of the morning they devised work from the springboard of another's ideas.

And then there was the time when blindfolded and tied to someone else, they explored the space.

Before then, they had each been given five pounds and asked to spend as much as they wanted on gifts for each other.

We cooked, ate and washed up together.

QUESTION

QUESTION

☐ ☐☐☐ ☐☒☐ ☐☐ ☐☐☐



Project Leader: Steven Ounanian

July 25- August 23rd

Ritual Ride:

An Ecological Pilgrimage

Participants: 7 (formally)

The project consisted of a 1,000 mile bicycle pilgrimage broke up into a series of segments. Participants were encouraged to join on any or all of the legs of the journey to destinations including Faslane Peace camp (next to the nuclear base in Scotland), a Monastery/Farm in Essex, the defunct Doncaster Earth Centre, and Findhorn Eco Village, to name a few.

The project's aim was to have participants develop a visceral relationship with the environment, though a journey, and to think about, and act on ideas which come from this relationship.

Finn Magee travelled the last three days with me on the tandem bicycle from Oban to Inverness, and finally to the Findhorn Eco village and spiritual community. He gives a good account of the high and low points of the trip...

"I liked riding the tandem. It was a mix of fear and also a kind of blind following. Sometimes I just closed my eyes and looked down...It was like being a farm animal which was kind of liberating. The fear was that you would fall off, which we did and it was OK, quite fun actually. But falling off under a car was the main concern, so I couldn't keep my eyes closed for long as it messed up my sense of balance and I could immediately feel the whole bike became unstable, so then you had to open your eyes and get involved in the bike again, become a kind of stabilizing giro. So riding on the back of the tandem was like being some kind of semi-conscious farm animal.

The bike didn't fit me properly and so I couldn't apply enough pressure on the pedals. I felt guilty because I was worried that I was not contributing enough power for the extra weight I added to the bike. But that was just because of the setup, not some kind of evil idleness on my part (I was raised as a roman catholic). I consoled myself that the power bars and occasional quips I provided in some way motivated or at least may have amused Mr Ounanian.



*Finn Magee
Stretches next to
Loch Ness*

There were two high points for me. Free wheeling on a empty winding downhill with a prim-evil looking jurassic forest on my left and a deep windy massive lough on my right. At that time I was aware that the imagery was almost streaming straight into my consciousness. I had no filters for this much nice new stuff. It was so vivid, I experienced a strange kind of adrenaline filled euphoric sense impression of it. Like I was already remembering it as I an experienced it. It was so intense. I think sleep deprivation, energy

tube, fixing something that I had failed to do previously was very satisfying.

The overall trip reminded me of the importance of just going out and acting on ideas for projects. Even if it means you end up soaking wet in a flooded tent at 4 o'clock in the morning stuck between the rising tide and the end of an aircraft landing strip. The experience and result is generally worth the hassle and a lot better than just contemplating doing it.



chemicals, and the abnormally high levels of exercise created endorphins and testosterone in my bloodstream really boosted my experience of the landscape.

But the most enjoyable point of the trip was fixing a puncture on the first day. We had a double blowout and I had tried (and failed) to patch a tube. This really pissed me off. We were soaking wet and it really dissatisfied me to have to use a spare tube already when we had barely made any distance at all. So when there was a free moment in the day I sat down and re-patched the dis-senting tube. This time I took care to let the glue dry by holding it inside my jacket so the omnipresent rain couldn't get it. Sealing that

Travelling by bike and camping made me super aware of the environment I was passing though. Was it going to rain? when? For how long? Where was the wind coming from, was this going to help us? Were there many hills on this road? How far was the next town? Would this ground flood? Details that to a car owning, house dwelling human are insignificant become very important. In this sense I

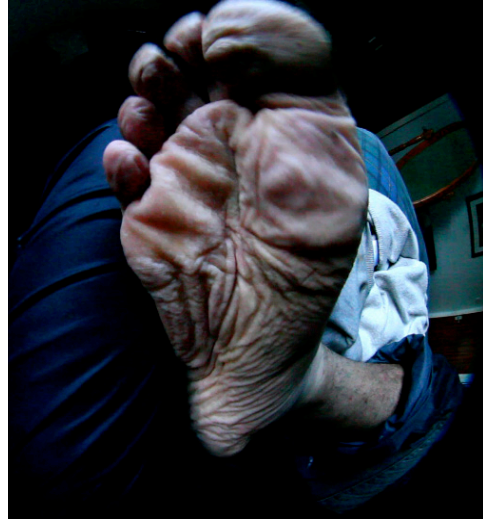
would view it as an experience of being connected to a landscape, and so in a sense a spiritual companionship with the place you travel through.

As for spiritual communities from what I experienced those who claimed to lead eco-conscious lives didn't seem to have a partially broad or open outlook on life while local Scots people that we met were generally a lot more welcoming and accommodating.

A part of the whole experience that was very hard was coming back to London and life in this city. To which end I say Steve, lets take the tandem out this weekend. Where will we go? Milton Keynes? Failed utopia beckons."

This project taught me how important it is to know how to push borders responsibly - there is always a tension between the integrity of an idea and research and personal safety. The DIY platform allowed me to create a workshop without any boundaries, and therefore the artists who participated had to collaborate on setting the rules for the experience. How far can we go? Where will we go? What does it mean? I learned how to be responsible for the elements of the journey I could control, and to trust the other artists (and the elements) with the rest.

One of the monks at the Monastery in Essex told me that the prefix 'Eco' derives from the Greek (oikos) which refers to a "house" or "household". Seeing the inside of people's houses as they offered me a place to stay... sleeping in their garden, I got a sense of what that might mean to see the landscape as one extension of a garden (maybe my garden) rather than the space in between destinations. From the Porn Shops and Westfield malls in places like Bolton, to the bucolic Lake District and everything in between, I make the decision to claim it as home... it was my hope that the participants would too.



Setting off on a tandem with one seat empty, hoping to pick up punters around Britain is overly ambitious. Many times I retreated to the role of the performance artist nutter. One of my favorite activities was inventing apocalyptic stories about the landscape, like some kind of freaked out cult leader. Other times I just struggled to keep my feet dry.





Tim Olden, Steven Ounanian, John Ardern, Nina Pope, arrived at an at Eastern Orthodox Monastery in Essex after cycling sixty miles from London



A meal consisting of chinese takaway and Iron-Brew on arriving at Faslane peace camp in Scotland.





Findhorn Eco-Village

Author of *Soul and Soil*
Alastair MacIntosh





Finn Magee

One of the first settlers in the
Findhorn Eco-Village





email:
diy@ritualride.com

*Videos of the trip in progress
were posted to ritualride.com*

A special thanks to all of the participants who either wittingly and unwittingly participated in Ritual Ride, especially, John Arden, Nina Pope, Tim Olden, Pim, Finn Magee, Alastair MacIntosh, Ed Murfitt, Chris Hand, Rowena Reekie of Green Room in Manchester, Live Art Development Agency, and Grizedale Arts.

Somewhere in England



DIY Report — Brian Lobel

Camp Live Art

21 — 22 September 2009

@ St. Martin's Church, Colchester Arts Centre

Participants

Season Butler, Edi Rogers, Ulrike Schilling, Avis Cockbill, Phillipa Hicks, Che Kevlin

Aim of Camp Live Art

Camp Live Art aimed to create a community of artists who are interested in interactive performance work. Using the model of American Summer Camps, the seven artists attempted to create games with and for each other in hopes of reflecting on what it means to create an interactive performance, what it means to participate in an interactive performance, and how to cater to the needs, interests and emotions of different audiences who will want to participate in different ways.

A Summary of Camp Live Art

Colchester Arts Centre provided us the beautiful St. Martin's Church, where the Campers and I set up our camp site on Monday morning. We slept, ate (with food prepared by Camper Season Butler) and worked in and around the space. Upon arrival at St. Martin's Church at 11:30am, I led the group in 3 hours worth of different games — from basic name games ("Where the Wind Blows" and "Geomancy") to small group games ("Egg Drop Competition") and individual challenges ("Scavenger Hunt"). After Campers returned from their Scavenger Hunt (finding items such as "Something religious" "Something touristy" "Something dangerous" etc) I had them break into groups and find new homes for their objects. This 'reverse' scavenger hunt was an example of taking a game and altering it with new specifications.

Upon return from the Reverse Scavenger Hunt, groups were split again with the task of creating an alternate version of one of the games we played on the first day. An hour's prep and then we played the two games — one of which was an Egg Race Quiz Show, the other a Craft Circle where each group member created an idol of themselves to which all group members added.

Following dinner, Campers were treated to a folk music show at Colchester Arts Centre, with tickets provided by Anthony Roberts. It was lovely and perfectly appropriate.

In the morning session, I instructed the six Campers to create a game together — about anything and in any style, with a budget of £30. After a lengthy discussion, the group created a beautiful quiz game which tested the audience members five senses — or, rather, their ability to reflect on their five senses. An audience of 6 people — between the ages of 15 and 18 — played the game and it was definitely considered a success both from the artist and audience perspective.

After reflecting on the process of working together, artists were each given £20 and two hours to prepare their individual game. The remit of the games was quite open, but all games had to last around 10 minute and needed to exist in the immediate vicinity of the Church. Five games were played (one Camper was poorly on Day 2 so just documented the process) and after feedback, reflection, a delicious Season-made dinner and cleaning the space, all Campers departed. Just like at summer camp, Campers all left tired and promised to stay in touch.

From Project Leader Brian Lobel

CAMP LIVE ART has allowed me to take the skills I developed as a Camp Counsellor (which I was from 16-24 years old) and apply them directly to my work as an artist working in interactive performance. For me, when I'm asked to participate in an interactive performance, I always think "why am I doing this?" "Do I want to do this?" "What if I wanted to mess this up?" "Why should I

be a *good* audience member?" Camp Live Art allowed me to address these questions, talk through them with other artists who work in similar mediums, and strategize for the future. I also got the opportunity to learn about, and be inspired by, other artists' practice and see how they answer these questions for themselves. I now feel more enthusiastic about interactive work and feel more prepared to explain work more clearly and to allow for multiple perspectives and commitment levels. Finally, from a very practical standpoint, I gained some of the skills needed to run an artist retreat, which I had not done previously. Although technically 'in charge' of the project, I believe I was able to find ways of making the process democratic and open for all participants. I would like to do more work like this and think this was an excellent starting point.

From Camp Live Art Participants

As a student of Drama and Theatre studies with a background in classical dance the majority of my devised work has thus been in accordance with physical theatre. 'Live Art' was a term I often heard mentioned in contemporary performance seminars but had never fully grasped the diversity of the practise. I consequently found 'Camp Live Art' to be a highly engaging and informative experience; challenging my perceptions of art and beauty, permitting myself to participate in previously unexplored tasks, learning not to take ownership or be covetous of material but instead allowing it to remain malleable and transformative. Brian Lobel successfully created a comfortable working environment with the utmost respect for each individual artist; exploring both our weaknesses and strengths, drawing inspiration and learning from one another and creating the richest environment possible for exploration. I particularly enjoyed working with the outside participants and found their attentive responses highly inspiring. The communal aspect of the camp was reminiscent of practitioner Ariane Mnouchkine's Theatre du Soleil and consequently I feel that friendships were really cemented.

— Pip Hicks

I feel overly privileged in that I got the opportunity to spend such an amazing two days with such amazing people. It is always my fear when on these kinds of workshops that you may find yourself in a position that has become uncomfortable due to one or two of the participants not working along with the rest of the group. This workshop however, was the complete opposite my thanks goes to Brian's excellent choice in participants this was probably the best one I've ever taken part in. I would have brave many more cold nights in that church to be surrounded by such interesting and creative people and I would love it if it is possible, for all of us to see each other soon. Not only were the people fantastic but Brian's arrangement of the programme was relaxed but interestingly motivating in ways that were perfectly matching how I wanting the workshop to be run. Accompanied with incredible food supplied by Season Butler, the whole environment felt enlightening and safely encouraging so inspiration for games and subjects for dialogue continued throughout the two days.

— Edi Rogers

I really enjoyed Camp Live Art. The immersive format allowed the participants to get to know each other and explore ideas in that in-depth way that only seems to happen after midnight and after a couple of beers.

Over the course of the workshop, two kinds of games began to emerge: those whose nature are cooperative and participatory, and those which are competitive and have a clear winner. This seemed to relate to our own lives as artists, how we are simultaneously colleagues, friends, mentors, rivals, and competitors.

— Season Butler

Having Brian facilitating the workshop and starting off with some simple games, it became easy to create playful activities as group as well as individually. Through playful and fun based explorations I reflected on my practise and different approaches towards interactive work, focusing rather on the integration of an audience than on performative aspects. Not having to 'perform' and present in

conventional way, allowed a diversity of exploration and experiments, which fed our research and discussion.

— Ulrike Schilling

Great day on DIY. Brian was very slick, helpful and professional and an absolute joy to work with. Good group of mixed artists, a very productive and progressive time. Great groups of people and we were able to work well as collective in achieving everyone's ideas from brief to execution. Found the process and end pieces, strong, fun and the overall all experience very beneficial in working in new ways.

— Che Kevlin

Loved the venue and it was nice sleeping over as it meant that we were able to continue conversations, ideas, networking etc in an informal way and not within a set time limit. Loved thinking up new games and trying other peoples. It was good to see different approaches being used towards the same goal. [Camp Live Art] helped me look at audience interaction as a game and ways of approaching it as such and this is something I will be taking further in my own artistic practice

— Avis Cockbill



Dear Mom,

CAMP LIVE ART is great! Colechester is beautiful and the people here are sooooo nice and creative and inspiring. The food is DELICIOUS and the chapel we're sleeping in is cozy and warm. It was a bit sucky that two people got sick-but no swine flu deaths or lice infestations or at least not that we know of, yet.

We've been playing lots of games, like Scavenger Hunts and Egg drops. I've included some pictures of us playing. I'll teach you. It's been really an awesome time in Colechester and we've been talking non-stopped about art, games, comp, interactive performance, endurance, enthusiasm, competition, community and cooperation. PHEW- that's a lot!

Oh, and Pip Hicks took these pictures of the time when we all invented a game TOGETHER. It was about the 5 senses and the teenagers who played it said it was "interesting" & "NICE". WOOHOO!!!

Anyway, I'm gonna go back to the fun. If you want to send something, we could all use a shower! ~~TTYL~~!

Love,
Bison



Season Butler leading a game! Edi Rogers after a game!
Ulrike Schilling



SQUINTY THE EGG at The Town Hall! BRIAN, sort of...
(HE SURVIVED!)
Che Hewlin! Pip Hicks & Auro Cockbill kill eggs!



Project Summary for DIY6 report

LOW PROFILE (Hannah Jones & Rachel Dobbs)

What do you do with the leftovers?

Saturday 5th September, Sunday 6th September & Saturday 19th September 2009

7 participants

Project aims:

This workshop aimed to provide participants with the opportunity to take the time to examine, re-trace, take stock of, and realise the potential of the 'stuff' that is leftover from the artistic process of making. Participants were encouraged to think about the by-products of their practice - the tangents, the unrealised ideas and the leftovers - questioning how to turn the things that have been forgotten about, shelved, or disregarded, into the starting point of new artistic projects/artworks/artefacts/artists' ephemera.

What happened:

During the first 2 days of the workshop, participants met each other in a relaxed manner, introducing their individual practices to the group and exposing the challenges they face as practitioners. Participants were introduced to the notions of 'leftovers' in a semi-formal presentation by LOW PROFILE and investigated these ideas and their own 'leftovers' through a series of guided writing, discussion, listening and presenting exercises. LOW PROFILE also presented an illustrated discussion of artists' approaches to making ephemera, and set a 'homework' task, where participants were asked to utilise some of the leftovers they had identified to produce a small piece of ephemera for the next session (two weeks later). This work was then presented and discussed by participants on the 3rd day of the workshop.

What the project leaders got from running the project:

We have thoroughly enjoyed devising and delivering the *What do you do with the leftovers?* workshop. It has offered us an important space to formalise, test out and make public some of the ideas we have been developing around re-considering the 'leftovers' produced as part of an artistic practice. Through discussion (and practical experimentation) with the participants, the workshop has also confirmed how 'solid' the notion of working with leftovers can be, and how relevant these ideas are for a wide range of practitioners.

The process of selecting participants for the workshop also proved beneficial as this allowed us to form a group of practitioners who were identifying a common concern with 'what was being lost' in their practice

– a group of peers who enter the situation on a equal footing with shared goals of focusing on reflective activity in the pursuit of new work. We feel that over the course of the workshop, the group has developed a strong link to the experience we have all shared (through intimate exposure to others working methods/processes/ideas/challenges) and that this will be a really useful foundation for sharing work, ideas and other stuff together in the future, in an open, supportive and critically aware context.

Being selected as part of the DIY6 scheme has been important for us (as LOW PROFILE) in widening our professional network (and raising awareness of our practice). Developing a working relationship with LADA helps us to feel that our practice is validated on a national level, rather than feeling isolated (or 'out on a limb') in the South West. The process has also given us an increased confidence to devise and host further events like this – realising that developing workshops rooted in our personal experiences and practice can be incredibly useful as a 'lens' for others to use.

Having discussed how useful taking part in our own workshop would be, we have also realised that we should now invest a lot more time on working with our own leftovers – it has left us feeling excited and motivated to carry on making work!!

What the participants got from the project:

Participants valued the space and time offered by the workshop, taking focussed time to reflect and 'take stock' of their individual practices in a relaxed, supportive, methodical and productive environment. Participants identified that this environment (and the facilitated exercises that formed part of the workshop) allowed for a "re-evaluating" and "disentangling" of projects that is often lacking in a practice where practitioners find themselves hopping from project-to-project, chasing funding and working in a variety of related and unrelated jobs.

Participants also identified the workshop as a rare opportunity to introduce their individual practices to others in a non-pressured, informal situation where they could share and discuss concerns, challenges etc. The workshop also operated as a space to forming new professional friendships, new ideas for how to present and disseminate artwork, and to develop starting points for explorations into economies of exchange in a performative practice. A number of participants also expressed their excitement in developing new work as a direct result of the workshop.

See also: Illustrative pages

[illegible]

??	??	??	??	??	??	??
----	----	----	----	----	----	----

[illegible]

2 22 77 22277722277222227722227722 222222277222277 22277222277277 222
222772222222 77 2222222H

y222222 2277222222 2u2

277 227777 22222

y22277222 2 27727722277 277 2222 222 277227722222222u2

277222277 222

y222222 2277222 227 77222222222222227 t2
22222227722 7722222277 222222 2 772777777777 2u

277 222277 277222

y222722222222222222277222222222222222 27222222 22 22222 2222222222
2 2222772772222277 27722 22222 2722222772222277 277277
2 2 277 22w22222222277277w22222 277222277u2

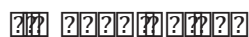
27722277 2222222

y22222222 27722222 2 277 222222 277222 222277222 2772772222222772772222
2 222222222 222222 2222227222 22222222222 2772222 2222222 2277222 2277 22
2 2222 27727722222 2772 27722222222227722 2 2222222222 77 277277222277
277 2222277 222222

y2222277222222277 277222222227722 222772222 227722 227722 22u2

277 2 277222

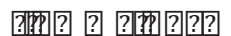




[illegible][illegible]

☐ ☒ ☐ ☐ ☐ ☐ ☐ ☐





DIY 06
2009 Report
Live Art for Children

Howard Matthew and Caitlin Newton-Broad
8th & 9th August 2009



still from playspace

8 participants (4 adult artists/4 children) took part in the project, hailing from London, Cornwall and Brussels.

What did we set up?

In September 2008, Howard and Caitlin had their first child, Olive. This prompted the proverbial ‘Big Change’ and amid the optimism and naivety of first parenting, they began to question how their own work could sit alongside/in harmony with/be fuelled by the exigencies of being a parent. We were not so interested in the sheer instrumental point of view (how the fuck do you keep going?) but how this new, vital, close, consuming relationship could feed, change and direct our next body of work.

We wanted to look at how relationships with our child/ren can affect and impact on our creative work. We wanted to look at everything – from parallel play to collaboration with a small person. We wondered, Can we enter the childhood realm again, by vicarious time travel through contact with our children? Or can we place our adult interests in the orbit of our children and see how they interpret, pull apart, remake our worlds? We invited other interested parent/artists to come along and explore over two days this nascent, broad enquiry with their children.

We found a local venue that was perfect. An old Victorian Library, with working rooms upstairs, a children’s centre downstairs with all manner of toys and materials, situated in an exquisite Victorian park, replete with pond, ducks, child’s playground and whirling trees. We also employed a Borough Childcare worker to run Children’s play times, taking some lead with the children, with one of us as companion, during planned adult/child working splits.

What happened?

On Saturday morning we met for the first time. Parent/child couples arrived in bursts (after long train journeys, car journeys, buses and walks etc) and children came with their different ages (4 nearly 5, 3 and a half, 8 months and 2 years). We quickly realised our neat, model plan might just not fit the wild differences of the couples who arrived and may not quite meet the complexity of who was in the room... One child needed to be hidden from scrutiny, one child needed to be outside, one child arrived late and hungry and one child was perfectly amenable (Maxim who was 9 months old and amenable in all things..)

The group of women (mothers) who had tuned into this project were experienced practitioners in their areas. Each artist had a passionate body of work and had been actively involved in research and making through the whole 'mothering' time. They had done hard yards already and perhaps were elevated (above the facilitators) in their understanding of how to push through the haphazard energies of small people, so we did.

We set up a series of small exercises with drawing and video, discussions /show and tell, eating points, play times but the culmination of that day was shaky from our perspective (Had we let it unravel when we lost confidence in our 'plan?'). We thought we hadn't 'got' anywhere by the end of the day. We thought perhaps it had been a chaos of relationships – the pull of the child who is shy, hungry, angry, jumpy, the tug of the mother who is tired, embarrassed, aspiring to be free to speak, searching for something to feed/clean/entertain their small companion.

Saturday however was a day to realise things that worked and areas that were too big to encompass in one weekend. What worked to run a parallel workshop was linking parents and children in child lead tasks, immediate feedback of things we made (of watching, hearing etc) and building on the strengths of anything we found to expand, to make more play space, to spin out. So we altered the plans for Sunday, took a deep breath and re-entered the fray.

On Sunday, we made a small collaborative landscape video, a treasure hunt, an indoor playspace with shadow play, stories, and object/installation and the 'adults' had a proper sharing of work and work history (whilst the older children completed the treasure hunt prep and younger ones slept). The day finished with the firing of an old canon with an alien coin shooting out into the grass, fired by a sparkly rag and anointed with a clue sung as opera.



Above: landscape created with found material, play dough on cardboard

As we finished, we agreed to feed back reflections from the people present on where the idea could grow. The whole area of parallel making and collaboration was incredibly rich and this weekend was a mere starting point with the enquiry needing to be honed in on, to build a structure in which parent/child couples could develop their strange and deep pull into performance, walks, films, sculpture, dance and sound.



Above: Rowan fires the canon

– DIY came towards the end of my first year as a father. In this time Caitlin and I had a conventional arrangement about roles to a certain degree; I was the ‘bread-winner’ and Caitlin was on maternity leave at home with Olive. Of course this division of labour had a bit more give and take than perhaps our parents generation (I’d like to think so anyway) but it was a set up we felt would work for our new family even if it did make us wince a bit. As a freelance artist I had spent this first year frantically working taking any opportunity that came my way and as a result I felt completely exhausted by the time DIY came round.

For me DIY was a chance to take stock of what I was doing and what I wanted to do in order to find a better work/family balance. Caitlin and I had been looking for a way forward with our work; a way to collaborate and be a family or least work in a way that acknowledged we were now a family and not solely dedicated to our work. It’s a difficult balance.

I think DIY exploded a lot of the romance I had about working with my family, it wasn't straightforward and I can now see that the tensions of work as a professional partnership can so easily spill over into the personal partnership I have with Caitlin. From experience of working with other married professionals I think this is very difficult to avoid and it becomes another aspect/tension of professional life to consider.

On a more positive, less cautious note becoming a father has been a profound life change for me and given all the work I do with children and young people it has added a whole new dimension to it.

Caitlin and I have been looking at taking this work forward and I think as a pilot we learnt a lot from it. I wouldn't say we know all the answers or how we could set up the perfect workshop but the generous time, input and feedback for the other artists/parents and their children has certainly helped us frame a tighter understanding of the complexities of a creative parent-child relationship.

Caitlin – 'Through undertaking the planning and hosting of the workshop, I got the first chance to put my brain into gear after 10 months of almost exclusive baby-centred life. It was like hauling my brain and body out of the cosy, bleary eyed, demanding and awesome cocoon I had been in and trying to shock together two things that had up to that point only existed as 'ideals' in my head. Thankfully on a practical note, my mother was there to baby sit my daughter. So I did not put any pure notion of parenting/workshop leading to the acid test. I was immensely impressed by meeting the participants/artists and witnessing how they included their children in their work. Some participants were changing careers, finishing PHD's, forging a life in a new country, staking out space for their work alongside bringing in full time incomes, and being primary carers too, they were kind of like warriors to me. The weekend gave me insight into how women (through all those generations of mothers) have attempted to make creative room for themselves and their children in generous ways. It also helped to refine what elements would make a fertile line of enquiry and what kind of structure would be loose and wide enough to build over time and satisfy participants in the next incarnation of 'live art for children'.

What did the participants get out of it?



Caroline Daish and her son, Maxim

Here are some selected comments from participating artists' feedback:

"It was an exceptional weekend for me as it was an opportunity to attend an 'event' that not only included but welcomed my baby. I think that was the whole point of the weekend was unknown territory, a tryout, a discovery... it didn't matter - I found it very interesting, that ambiguity and how each person dealt with it. We each came with our agendas.

Mine was to meet, touch base with other artists with children to see how others do it and to take a pause with others during a solo time in an arts residency of research.

The bonus was in that short time I got to play a little. It was great to have the opportunity to incorporate Maxim in the 'work/experiment', the shadow play. I want to be involved in a meeting/workshop with some mothers/fathers and babies here in Brussels. ...

- Caroline Daish, Performance Maker, Performer

"(The Workshop) made me realise how dynamic the relationship of creating work together can be on a very simple level and to have time to think about questions about Frankie's development, creative needs and think about boundaries / respect in the collaborative process. Also thinking about what he brings to the work not just as an observer but how to integrate this more into what we do together and not always from a project that I am doing.

It was a unique experience to have a group of 4 artists and their children in one room to create the workshop together."

- Jenny Hayton, Performance Designer



Above: Jennie and Rowan under raining stones

"Apart from the first exercise, Caitlin and Howard's activities were wonderful for a three-year-old boy, they sensitively responded to his ideas and developed them, eg raining stones and his interest in the canons. This was very inspiring. It can be something you forget to

focus on in the day to day of life. 'They managed to balance all the factors make the time enjoyable and productive for the children and the adults.'

– **Jennie Pedley, puppeteer/director**



Above: Amira and Frankie in play space

“It feels too soon really to say what the impact is or might be for my work and the involvement of Amira in it, but I can say that right now I feel I've found a way of being that says 'yes' a bit more to her ways of making and that understands the languages she is using. I could also see through the weekend where her skills are at in her development and how sometimes what was being asked wasn't really where she wanted or could go. But I enjoyed picking up what she offered to contribute to that group task, like the making of the landscapes for the video, for example. When I asked Amira what she enjoyed most about the weekend on the train home, she said 'collecting'. I was really amazed a) that she understood the question, b) that she knew her answer right away and c) that it was the thing that I knew she liked to do most. Phew, I am listening.”

– **Misha Myers, Performance Maker and Lecturer in Performance**



Above: Frankie's rocket

Exercises to Activate the Political Imagination of the City Wanderer

Project leader Lorena Rivero de Beer

Dates 23rd - 27th September 2009

Participants Elyssa Livergant, Sally O'Down, Deirdre McPhillips, Nicola Smith, twoaddthree (Gary Anderson, Lena Simic, Neal, Gabriel and Sid) from The Institute for the Art and Practice of Dissent at Home and Ben Phillips

Invited artist Steve Higginson

The workshop aims

Exercises to Activate the Political Imagination of the City Wanderer intended to bring us through a creative process that would enabled us to think critically of public sculptures and to explore the means to gain the agency to intervene them (being open to the possibility of finding out that public sculptures were not the right object to intervene).

The premise for the workshop was that each public sculpture in the city brings with it a whole set of discursive narratives that have achieved some level of coherence in the place where they are positioned and have great political and social implications. Most sculptures are, by default, engrained in a capitalist or colonial frame and give partial visions of the stories, concepts or narratives they make reference to. One of the main aims was to explore ways to deconstruct their meanings and connect them with our personal histories, ideologies and identity. The expectation was to generate responses to them that would reveal what was not visible.

For that purpose the creative process aimed to function at both an intellectual and instinctual level. To help us sharp our conceptual knives and push the limits of our political thinking and at the same time to create a space that enabled our instincts to emerge, so that we could look into our desires, needs and vulnerability. The great challenge was to find the right way to shift from a mode of working to the other that enable the intellectual and instinctual level to feed each other.

What happened

The first day, 23rd September, we met at one of Liverpool's most charged sculptural sites, the George Hall Gardens. We introduced ourselves and the DIY. Then each participant, equipped with a map of the city and a list of the city sculptures created its own tour around the city to discover its sculptures. Each participant had to find a sculpture (what ever they thought a sculpture was) to work with the following days. It had to be an aesthetic decision (based in what is perceived through the senses). In the evening we met at the Egg Cafe, had dinner and exchange our experiences.

The next day we had as a base the Static Gallery. We spent the morning and afternoon researching (through book and the internet), discussing our personal theories about the city and sharing the information we found about our chosen sculpture. In the evening the cultural observer Steve Higginson came to discuss with us about Liverpool, its sculptures and anomaly.

We spent the following day, between an improvisation space at the Bluecoat and outdoors, in the sculptures site. We worked in a performance laboratory mode, creating a safe space of trust, using writing and physical exercises and discussions. On the evening we took the train and went with Steve Higginson to *Another Place* a sculpture installation by Antony Gormley at Crosby Beach. After spending the day exploring the city sculptures (and its most of the times oppressive meanings) we explored what it meant to leave the city behind and go to a different place at the seaside.

The next day was spent at the improvisation space at the Bluecoat. We develop further our ideas and improvised possible interventions. We had time for critical discussions to think of how to bring our responses to action and its political/cultural/aesthetic implications. We spend some time buying local props. On the evening we had a luxurious dinner at an Indian restaurant.

The last day, Sunday, we meet briefly at the improvisation space at the Bluecoat to warm up. Then we went individually to perform our responses/interventions at our sculptures' site. When we finished we met at the Exchange Square and did a collective improvisation at the site. To end we went to the pub to have dinner, debrief and say good bye.

Some of the participants (including the project leader) thoughts about the project

Not only did I wander the city looking at public sculptures but also how the city sculpts my social body, inviting and provoking me to make visible the invisible power relations both within the city and within myself. I'm still feeding off of this inspiring workshop, slowly digesting all of the incredible opportunities you prepared for us. You opened up a space for all the participants to shape a space for exploration and development. It has had a profound impact on my practice and understanding of direct action.

Elyssa Livergant

This contained an extremely welcome and deeply thoughtful approach combined with a wonderfully empowering methodology of transparency, financial, practical and ideological. My own practice, rather than being pushed somewhere by force of time constraints, was skillfully encouraged and generously debated amongst the group[...] so much so that I find myself at the relatively painless birth of a new chapter of work.

Gary Anderson

Most importantly for me this workshop was an opportunity to learn about the history of Liverpool through researching the monuments. This was a rare chance to be around other performance artists and intellectuals to learn from and inform my own work. In my intervention work I generally use more of an emotional response and participating in this workshop was a way of thinking more critically about a subject and combining the two into new work.[...] This workshop has given me the confidence to make more live art/ intervention work.

Nicola Smith

What I loved about the workshop was that its purpose, to awaken the political imagination, was not just a theme that was tackled but a process which was engaged in at every level of the workshop, and into which we as artists were encouraged to think and rethink our approaches to our own work. The forum for debate was very open and democratic and has caused me to begin rethinking much of my practice as actor/creator within a more political (in the broadest sense of the word) framework. The use of the medium of the sculptures also offered me as a Liverpool resident an opportunity to reassess the city in which I live and to discover new parts of it.

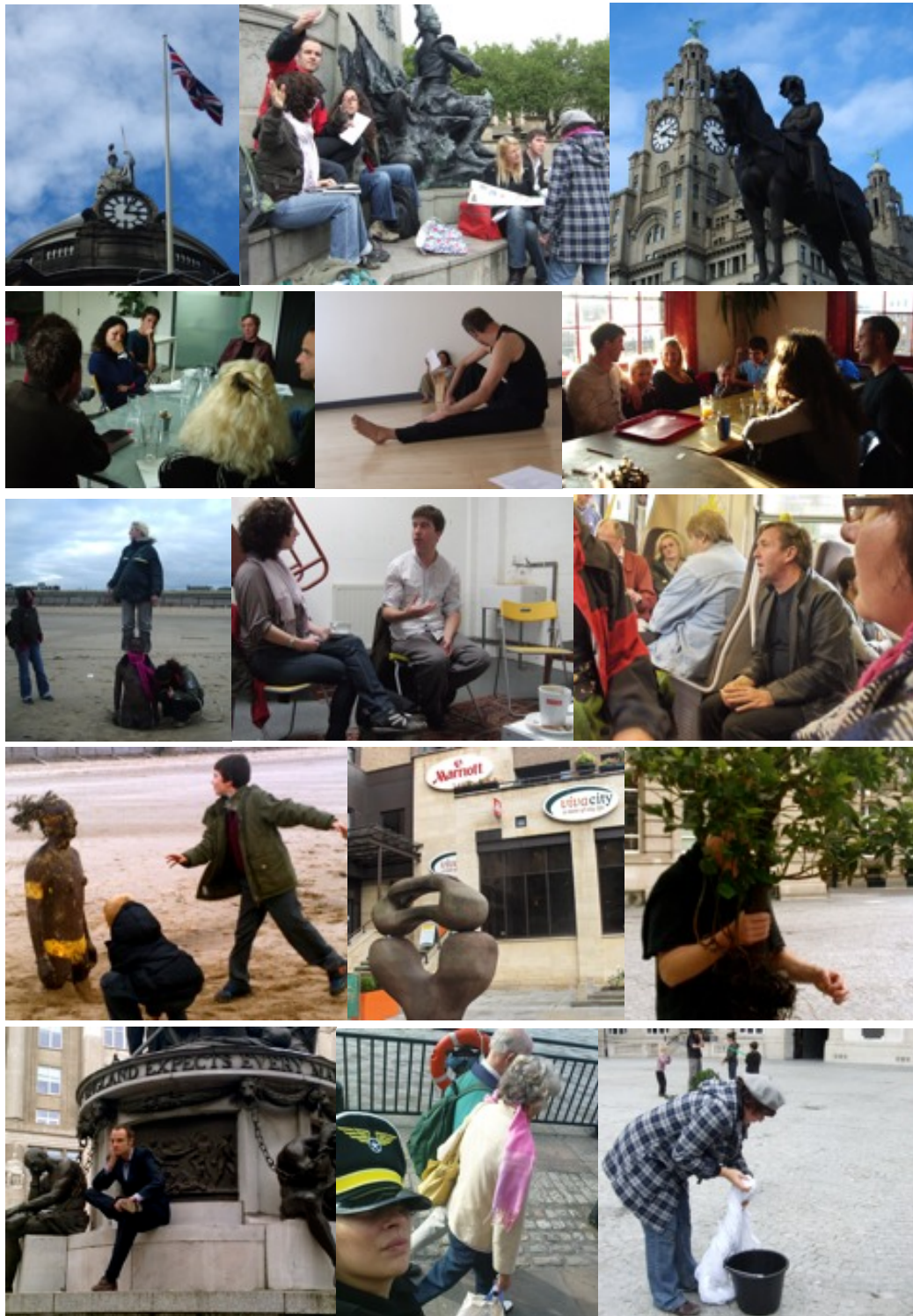
Ben Phillips

While I had seen my work as politically engaged before the workshop, these exercises brought it/me to the streets. It challenged what 'being political' meant[...] Sunday afternoon was a process in itself.[...] I found myself returning to points of conversations and direct actions of those previous days, re-evaluating and reinventing them for the general public[...] By the end of the afternoon, the physicality of the sculptures and man-print on Liverpool's surrounding ground were the reins for and force behind my actions[...]. Without being pinpointed in topical politics, of which I am no expert, my actions could challenge the public to stop and think, politically.

Sally O'Down

It was very fulfilling and challenging to bring an idea for a collective research process to life, and great to see that it works! Being at the same time a workshop leader and a participant was a good learning process, shifting constantly from one mode to the other. I loved to observe the differences between the participants, their starting point and where they ended, they were fantastic. There was a great level of openness and trust as well as desire to develop political thinking. I did also learn massively about the city and its function, it became a properly living organism!

Lorena Rivero de Beer



Collective photographs made throughout the workshop; in time order

Political Imagination of the City Wanderer (writing and spoken group impro, day 3)

Shout and fight; battle, rage, conquest, tension, empire, anger, pride
Memorial
Buried Frozen abandoned
Seat/benches CCTV control
Alien creature
Prison lockdown chains delusion cobwebs
Movement
Weight
Soldiers of capitalism – prison lockdown in the coffee dock
Muted Movements – L1 city centre
No return to purposeless past the world is round waste ground?
Lighthouse of wounds – insignificance of place
Truth buried – standstill – aspire to be great
A city for people who will stay over night, disgusting about the phallic shops
The man on the roof feels like a dram, no fancy sculpture
Not being able to get back, slavery
Victory but I don't believe that I want to
Control unknown landscape
Strange Spanish tapas bar so muted
Deserted and lonely aspire to be great
I can see you structure around pillar
He's the model for all of them
Claustrophobia – building an empire – so united – I feel very small
I want to shout and fight – delusion – purposeless
I feel out of place – I feel there is unity in suffering
NO space to grow – structure around pillar with crystals on top
The platform needs a stature under construction – slaves
Insignificance of place
Deserted and lonely
I feel out of place
Manufactured space
Its funny you can't see the water from here
Sad – 13seconds
Authentic anger – ancient anger
Frozen – frozen – victory
Model
Buried, no flowers
Fight – gladiatorial ring
It makes me want to be feminine – so muted
Has anyone tried to kill themselves here – sad – lonely – isolation.
Pisses me off – anger – rage – battle
Right /righteousness – late 70's punk
Cctv – control – survey
Delusion – nonfigurative – nofiguration
Love happened here
Does the water have an edge? Does the city have an edge? Does McDonalds have an edge?

Not Knowing led by Rajni Shah

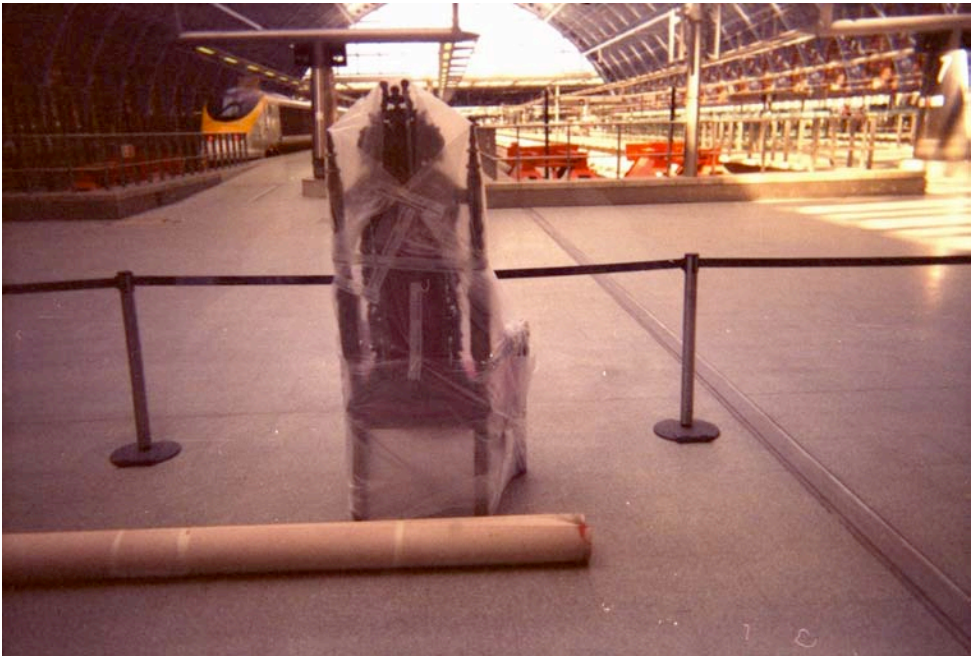
Participants: Paula van Beek, Emma Benson, Andrew Broadley, Karen Christopher, Alex Eisenberg, Alister Lownie, Elspeth Owen, Katherina Radeva, D Rosier, Natasha Vicars

description

A 3-day workshop about the act of not knowing, and about the value in not having the answers; a choreographed series of encounters and spaces for reflection in the city of London.

For two days participants will wander collectively, undertaking a series of gentle and surprising activities as a group; on the third and final day, each participant will undertake a randomly selected solo activity or encounter in a public space, followed by a shared meal prepared by Rajni. Participants will come in knowing nothing about the journey they are about to undertake except that it will throw them into a space of not knowing, of journeying, and finding a new way of looking at the world. All three days will be led by Rajni with interventions from other professionals.





the guests

Sarah Duggan - Inner Architecture yoga teacher

Helena Suarez - Technology and Communications Specialist for non-profits across the globe, sometime photographer

Ted Atkins - Institutional Equities & Equity Derivatives specialist

Savita Shah - Rajni's mum - specialist in living with visual impairment

Dr Madeleine Reeves - Centre for Research on Socio-Cultural Change

day three solo activities

inspired by tickets to:

St Pauls' Cathedral

Shoeburyness

Tanabata Star festival

guided walk in Richmond Park

Kew Gardens

Ice Worlds show at Planetarium

tea at Mayfair hotel

Roller disco at O2

Odeon cinema

In the Realm of the Senses at National Film Theatre

reflections

"I had truly forgotten what "a clean slate" felt like but somewhere along the three day journey I was reminded that all kinds of things are possible if you step aside from the "known" and wander down a different path."



"But the need to know sprang like cartoon springs from everyone and the writing of notes was so furious that some people may not have noticed the moment as empty but as panic. We were waiting but the waiting was without margins. Much different from the earlier periods of waiting. Expectation, prediction, and anxiety about outcomes instilled a nervousness in us. This was a very instructive moment for me. I came outside myself and saw again how difficult it is to manage the in between, the indeterminate, the slowly changing, the mid-flight stall, a lack of progress ... Eventually Rajni rose and walked toward the door of the building, nothing having "happened" in the lobby. No guest from the world of theatre to take us on a tour back stage or into some rabbit warren of costume storage. We were now leaving. Something else might happen and we were helpless to guess what it might be. Clues evaporated as if they were never there."



"There is a fearfulness in this new me (who I am continuing to practice in my home places): suppose thro' practice I become able to drift, to wait, to dance, what will happen to the making of new work? Without the stimulus of "trying to make an impact" or "wanting to be noticed", how will I feel pressed enough to make anything? I need to become like a musician, improvising, inventing within, and without a framework. The frame becomes part of the invention I will be practising every day."



"And now thinking about the power of giving I think of you, the great gift you have of giving. And I don't mean notebooks and pencils, tickets or dinner parties but I mean your energy, Rajni ... In my life I would like to know. I am so often impatient. When I want something I tend to want it right now,,,but with you, in your presence, I am so relaxed, I can wait. Not waiting, rather allowing space for other things."

images by Alister Lowrie
words by Andrew Broadley, Karen Christopher, Elspeth Owen, Kat Radeva

DIY 6

Professional development projects BY artists FOR artists across England

Deadline for proposals: 11 May 2009

These guidelines are available in large print on request.

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

DIY 6 builds on the strengths of previous **DIY** schemes which have proved to be invaluable experiences for project leaders, participants and organisers alike. Reports on previous **DIY** schemes can be found at www.thisisLiveArt.co.uk (or direct link: <http://tinyurl.com/2c5j8r>).

DIY 6 is a Live Art Development Agency initiative developed in collaboration with Artsadmin (national), New Work Network (national), The Basement (South East) Colchester Arts Centre (East England), Nuffield Theatre & LANWest (North West), and PLATFORM (South West and national).

We are planning to support **nine DIY 6** projects across England that will take place in August and September 2009.

Of these **nine** projects there will be one each specifically based in, and/or stimulating and benefiting artists from, the North West, South East, and East England, in collaboration with the DIY partner organisations in those regions.

In a special one off initiative for **DIY 6** we are also seeking proposals to lead two **DIY** projects in collaboration with PLATFORM which will address and revolve around the issue of climate change and climate justice. Both these projects will contribute to the development of PLATFORM's *The Next 25, A Carbon Occupation (working title)*, a season of events, actions and discussions at Arnolfini, Bristol, that will take place in October and November 2009. One project should take place in the environs of Bristol, the other can be located anywhere. Both of these projects must take place during August and September, but if it is appropriate each project will be able to share its processes, actions and findings through public events at Arnolfini during PLATFORM's season. The projects will take place in the context of COP 15 - the *International Conference of the Parties On Climate Change*, taking place in Copenhagen in December 2009, which forms the successor to Kyoto, and which will be the focus of massive global activism.

All other **DIY 6** projects can take place anywhere in England.

We want to hear from you if you have an idea for an exciting, innovative and idiosyncratic Live Art professional development project that offers something 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 **DIY 6** professional development project 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)

As a way of creatively engaging with others this was very different from anything I have experienced before. (Sarah Bell, **DIY 4** participant)

We were invigorated, perplexed, well fed, exhausted, annoyed, talkative, fit and sporty. We made some new friends and strengthened our relationships with the others we knew from before. We worked hard and had some fun. We wondered and wandered together. We considered resistance and hope and are left with more than enough food for thought. (**DIY 5** participants on First Retreat then Advance!!)

What sort of project can I propose for DIY 6?

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; unexpected train journeys; rural retreats about art and activism; workshops about gut feelings and autobiologies; new approaches to

networking, collaboration and documentation; experiments around the impact of time in art; treasure hunts; skills swap shops; live and wireless video; considerations of risk in performance; football leagues; dialogues around self and performance; personalising understandings of success; making the most of day jobs; unblocking and reinvigorating the creative spirit; camping trips; walking journeys; joke writing; and intimacy in performance.

In a special one off initiative for **DIY 6** we are also seeking proposals to lead two DIY projects in collaboration with PLATFORM which will address and revolve around the issue of climate change and climate justice. Both these projects will contribute to the development of PLATFORM's *The Next 25, A Carbon Occupation (working title)*, a season of events, actions and discussions at Arnolfini, Bristol, that will take place in October and November 2009. One project should take place in the environs of Bristol, the other can be located anywhere. Both of these projects must take place during August and September, but if it is appropriate each project will be able to share its processes, actions and findings through public events at Arnolfini during PLATFORM's season. The projects will take place in the context of COP 15 - the *International Conference of the Parties On Climate Change*, taking place in Copenhagen in December 2009, which forms the successor to Kyoto, and which will be the focus of massive global activism.

As part of all DIY proposals 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 6 project have to take place?

Your **DIY 6** project must take place between 1 August and 30 September 2009.

Where could my DIY 6 project take place?

Of the **nine** DIY 6 projects we are planning to support there will be one each specifically based in, and/or stimulating and benefiting artists from, the North West, South East, and East England, in collaboration with the DIY partner organisations in those regions.

Of the two **DIY 6** projects in collaboration with PLATFORM one must be specifically based in Bristol.

All other **DIY 6** projects can take place anywhere in England.

How much are DIY 6 awards and how many projects will be supported?

We expect to support nine projects with awards of £1,000 each.

Who can propose DIY 6 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).

We welcome applications from artists who have previously run and/or participated in **DIY** projects.

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 please email or call:

-
- • Lois Keidan or Andrew Mitchelson at the Live Art Development Agency (London and all regions). 020 7033 0275
info@thisisLiveArt.co.uk (please put DIY in subject line)
- • Manick Govinda at Artsadmin (London and all regions). 020 7247 5102 manick@artsadmin.co.uk
- • Anthony Roberts at Colchester Arts Centre (East England). 01206 500900. anthony@colchesterartscentre.com
- • Alice Booth at Nuffield Theatre (North West). 01524 592994. aliceb@nuffieldtheatre.com
- • Philippa Barr at New Work Network (London and all regions).. 0207 539 9373. philippa@newworknetwork.org.uk
- • Helen Medland at The Basement. 01273 699733. helen@thebasement.uk.com
- • Jane Trowell at PLATFORM (South West and all regions). 0207 403 3738. jane@platformlondon.org

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.

To make sure that we are offering the best possible projects around the country, we sometimes ask artists to run a DIY project in a region other than the one they have conceived their project for. Please indicate if you are happy for your project to take place in a region other than the one you have nominated.

Ideally **DIY 6** 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. Details of web sites are also welcomed as supporting material. Supporting material should, ideally, be sent electronically (as per below) but can also be posted to Live Art Development Agency, Rochelle School, Arnold Circus, London E2 7ES. 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. A monitoring form is available to download at www.thisisLiveArt.co.uk.

Applications, clearly marked **DIY 6** in the subject line, should be emailed to **diy@thisisLiveArt.co.uk** as a word attachment, a 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?

Selections will be made by representatives of the Live Art Development Agency, Artsadmin and New Work Network for London and national projects; and by the Live Art Development Agency and representatives from Colchester Arts Centre (East England), Nuffield Theatre & LANWest (North West), The Basement (South East) and PLATFORM (South West and national).

- 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 6** 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 selectors 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 discuss their projects and plans with the Live Art Development Agency and/or relevant regional **DIY 6** partner to 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 discussions a payment schedule and conditions of the award will be agreed.

DIY 6 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 6

DIY 6 is a Live Art Development Agency initiative developed in collaboration with Artsadmin, New Work Network, Colchester Arts Centre (East England), Nuffield Theatre & LANWest (North West), PLATFORM (South West) and Basement Arts Production (South East)

For more information about the organisations involved visit the websites:

www.thisisLiveArt.co.uk

The Live Art Development Agency offers resources, professional development schemes and curatorial and publishing initiatives to support Live Art practices

www.artsadmin.co.uk

Artsadmin is a national resource offering advice and professional development for artists within in the areas of live and performance art, based in Toynbee Studios, London.

www.colchesterartscentre.com,

Colchester Arts Centre: Never knowingly understood

www.nuffieldtheatre.com

The Nuffield Theatre Lancaster is a key UK venue for nurturing, presenting and commissioning artists working in experimental theatre, contemporary dance and live art.

www.thebasement.uk.com

The Basement is a dedicated innovative and experimental live art venue with a regular programme for presenting national and international performance.

www.platformlondon.org

PLATFORM combines art, research, campaigning and activism towards social and ecological justice.

www.newworknetwork.org.uk

New Work Network supports the development of new performance, live and interdisciplinary arts practices by nurturing arts practitioners through the creation of innovative professional development activities that focus on networking, exchange and collaboration across the UK and internationally.

Monitoring

The **DIY 6** 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 6** initiative. You should choose the answers which best describe you.

A version of this form can be downloaded from www.thisisLiveArt.co.uk and returned as with your submission as an attachment.

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
40 – 49

20 – 29
50 – 59

30 – 39
Above 60

Gender

How do you describe your gender?
