



Live Art
Development
Agency



**LADA'S NEW LEADERSHIP
INFORMATION PACK
FOR APPLICANTS**

At the Live Art Development Agency (LADA), we support contemporary culture's most radical and inventive artists, practices and ideas.

We champion new ways of working, legitimise unclassifiable artforms, record untold histories, and support the agency of underrepresented artists.

We believe in Live Art as a means to challenge the status quo and initiate meaningful social change.

Now, for the first time in our 21-year history, we are seeking new leadership for our organisation to build on the legacy of our outgoing Director and Co-Founder, Lois Keidan, and to create new, transformative visions for the future of Live Art. All the information on this opportunity, including how to apply, is provided in this pack.

Characteristically for Live Art, we are seeking proposals from those who wish to do things differently. We would like to hear from applicants – whether groups, partnerships, or individuals – who have the vision, the energy, the expertise and the resourcefulness to lead our organisation into the next phase in its history, following the upheaval of the Covid-19 pandemic and urgent calls for racial justice across the cultural industries.

We are looking for bold and inspiring leaders who can generate radical new ideas and ways of working; who can advocate for those artists and practices historically underrepresented within Live Art; who can advance Live Art's expanding frames of reference and parameters of practice; and who are committed to developing structures and processes to ensure that the agency of artists is central to LADA's operations and programmes. We welcome job shares and collectives, including collaborations between artists and arts workers.

In acknowledgement of the whiteness of Live Art organisations, and the imperative within the UK cultural sector to address issues of equity and representation, we are especially encouraging proposals for new leadership from applicants from ethnically diverse backgrounds.

Before applying for this role, please read the rest of this pack carefully. You will be asked to submit an application which includes a sense of your vision for LADA and Live Art, your proposed model of leadership, and how this both addresses issues of equity and puts artists at the centre of decision-making. More detail on these requirements (including how to submit a video application) is available on [page 17](#).

Deadline for applications: Monday 26th April, 12 noon

First round interviews: 11th & 12th May

Second round interviews: w/c 24th May

Proposed start date: Summer 2021

We imagine that LADA's new leadership will spend their first six months developing their vision and mission for our organisation, including rethinking and refreshing the Board, and leading our team and Board through a collective process of review and awareness in relation to organisational values, policies, and ethics. Alongside this, they will actively prepare for our next application to ACE's National Portfolio early in 2022.

If you would like to arrange a preliminary conversation with a member of our Board, please contact megan@thisisliveart.co.uk in the first instance.

Co-Chairs Ansuman Biswas and Gill Lloyd, with LADA's Board of Trustees
Spring 2021



Front cover images, top to bottom: Nando Messias,
LADA's 20th Anniversary Live Art Gala, October 2019.
 Image Manuel Vason

Harminder Singh Judge, Halo. Documenting Live
 2008. Image Charlie Levine

Oozing Gloop, LADA's 20th Anniversary Live Art Gala,
 October 2019. Image Manuel Vason

Season Butler in Tania El Khoury's and Abigail
 Conway's *FAF. DIY*, 2015. Image courtesy of the artists

Sibylle Peters, *KAPUTT, The Academy of Destruction*,
 2017. Tate Modern. Image Katherina Duve

Above: Daniel Oliver, *Max DYSPRAXE's Performance*
World Neurodivergent Revolution Funtime. DIY, 2017.
 Image courtesy of the artist

ABOUT OUR ORGANISATION

History

Lois Keidan and Catherine Ugwu founded LADA in 1999 with their distinct vision for the Live Art sector and a new organisational model conceived and developed in direct response to the conditions of Live Art in the late 1990s.

Highlights from LADA's first 20 years include:

- One to One Bursaries (1999-2006), our influential programme of bursaries awarded to artists to undertake self-determined artistic and professional development
- DIY (from 2002), our flagship programme of collaborative workshop projects, run *by* artists, *for* artists
- *Live Culture* (2003), four days of high-profile events and performances at Tate Modern, celebrating the place of performance within the visual arts
- *Restock, Rethink, Reflect* (from 2006), an ongoing series of initiatives for, and about, artists who are engaging with issues of identity politics and cultural diversity in innovative and radical ways
- LADA Publishing (from 2007), establishing LADA as the world's leading Live Art publisher, specialising in critical titles on influential ideas and practitioners, and artist-led publications and editions
- Unbound (opened 2006), our Live Art bookshop online and in Bethnal Green, selling books on Live Art and related topics, and platforming editions from artists across the world
- *Performance Matters* (2009-2012), a ground-breaking research project undertaken with Goldsmiths and the University of Roehampton, exploring Live Art and cultural value
- *Diverse Actions* Leadership Bursaries (2017-2019), supporting a new generation of innovative leaders from culturally diverse backgrounds
- MA Live Art (from 2018), the only postgraduate course of its kind, co-convened with our partners at Queen Mary, University of London

LADA's Annual Review of artistic programmes in 2019-20

<https://www.thisisliveart.co.uk/2020/06/26/annual-review-2019-20/>

Process of change

In 2019, LADA celebrated its 20th anniversary, and, as part of our ongoing *Restock, Rethink, Reflect Five: Managing the Radical* research project, began a new process of organisational review to consider LADA's role and responsibilities for the next 20 years.

The conditions of Live Art are markedly different from those of 1999 – culturally, politically and socially. We have been examining those conditions in order to develop new models and new ways of working appropriate for the times we are in and for the times to come.

We accelerated these plans for organisational change in June 2020, in response to renewed calls for anti-racist action and the urgent need to address how the whiteness of LADA's current team perpetuates racial inequalities and underrepresentation both in our organisation and in Live Art. Following Lois Keidan's decision to step aside to open up new possibilities for leadership within LADA and Live Art, we embarked on an ongoing process of organisational review in order to address racial inequity and redress underrepresentation at LADA; to decolonise LADA's workforce, operations and programmes; and to imagine new models of leadership and ways of working for LADA. This continuing process of review has directly informed this search for new leadership.



Top: Lois Weaver, *Long Table on Live Art and Feminism*, April 2014. Restock Rethink Reflect Three: on Live Art and Feminism. Image Alex Eisenberg
Bottom: Franko B, *I Miss You*, March 2003. Live Culture at Tate Modern. Image Manuel Vason

LIVE ART AS A RESEARCH ENGINE

Rather than a description of an artform or discipline, Live Art is a way of thinking about what art is, what it can do, and where and how it can be experienced.

At LADA, we think of Live Art as a research engine – one that is driven by artists.

To talk about Live Art is to talk about art that invests in ideas of process and presence as much as the production of objects or things; art that wants to test the limits of the possible and the permissible; and art that seeks to be alert and responsive to its contexts, sites and audiences.

It offers artists a space in which they can take formal and conceptual risks, look at different mediums of expression, explore endurance and ephemerality, and investigate intimacy.

The Garrett Centre and Study Room

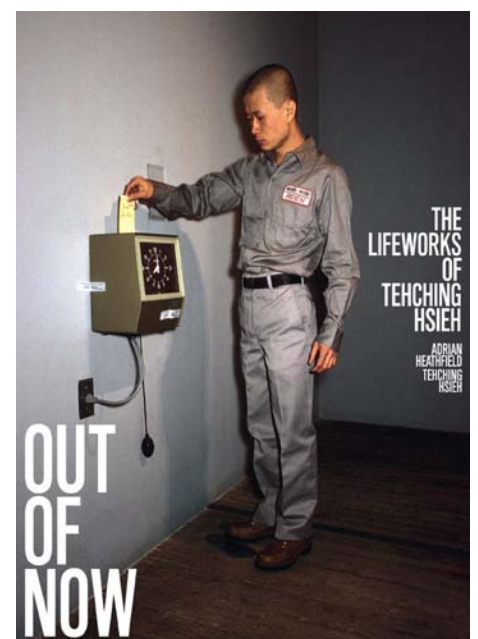
LADA has been based in the East End of London since we were founded in 1999. Since 2017, our home has been The Garrett Centre in Bethnal Green. This former Unitarian church is run by The Chalice Foundation, a social action organisation which shares many of our values and concerns.

We have a ten-year lease at The Garrett Centre, which expires in 2027. A Small Capital Grant from Arts Council England allowed us to purchase a six-year leasehold interest when we moved in, effectively pre-paying our rent until 2024. Rent waivers and reductions applied when we were forced to close during the Covid-19 pandemic have since extended this pre-paid period by several months.

When we are able to host the public, we present regular public talks, screenings, and events, all of which are free to attend. This programme has recently grown to encompass a number of digital events, streamed live to attendees around the world. We imagine these digital events will continue alongside our live programme, when that can safely restart.

Our Garrett Centre home also houses our Study Room, where we host research gatherings, residencies, workshops, and formal learning for the MA Live Art programme we co-convene with Queen Mary, University of London. Containing over 8,000 items, including out-of-print books and rare performance documentation, the Study Room is the world's largest collection of research materials on Live Art – a unique resource for artists, curators and those studying at BA, MA and postgraduate levels.

The Garrett Centre is wheelchair accessible and has gender inclusive bathrooms.



Top: LADA Screens: Kembra Pfahler, May 2019.
Image Alex Eisenberg

Middle: Performance Magazine composite covers.
Performance Magazine Online. 2017

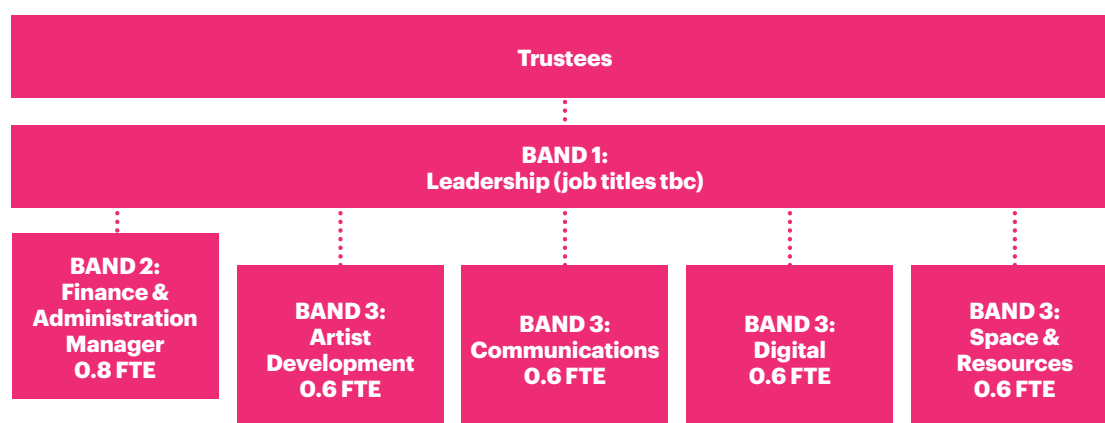
Bottom: Adrian Heathfield and Tehching Hsieh,
Out of Now, The Lifeworks of Tehching Hsieh.
Live Art Development Agency and The MIT Press,
2009. Image Tehching Hsieh

ORGANISATIONAL STRUCTURE AND CULTURE

Since Summer 2020, Lois Keidan, our outgoing Chair Cecilia Wee, and LADA's Board of Trustees have led LADA through a process of internal reflection, external consultation with artists and arts workers, and a comprehensive review of LADA's portfolio of activities.

The result is a shift in the focus of our activities: prioritising our artist development programmes (such as workshops, residencies, research initiatives, bursary opportunities, and partnership on MA Live Art) and our resources (including digital and physical research materials, online channels, and the development of our Study Room), while revising our approaches to publishing and curatorial projects. Acknowledging how cultural production needs to centre the care of artists and arts workers, we imagine the LADA of the future will do *less, better*.

This spring, our small team is restructuring to reflect these shifts in our activities, but also to better reflect our values – removing historical pay inequalities and ensuring parity across bands.



Although we are a small team where everyone's contribution is valued, we must acknowledge and reckon with the fact that LADA's current staff team is white, and does not adequately reflect the communities we serve.

All shortlisting, interview and selection panels for this opportunity will include artists and arts workers from ethnically diverse backgrounds. Applicants who reach the later stages of recruitment will be encouraged to meet LADA's entire staff team in an informal setting, to get a sense of our organisational culture.

We hope to be part of change in the UK arts sector and recognise how the burden of representation falls on leaders from ethnically diverse backgrounds; successful applicants from underrepresented groups will be offered access to external paid support (in addition to the professional development available to all members of staff).

Our Trustees

LADA has a Board of 10 Trustees, including our two interim Co-Chairs, in place until early 2022.

Co-Chairs: Ansuman Biswas and Gill Lloyd

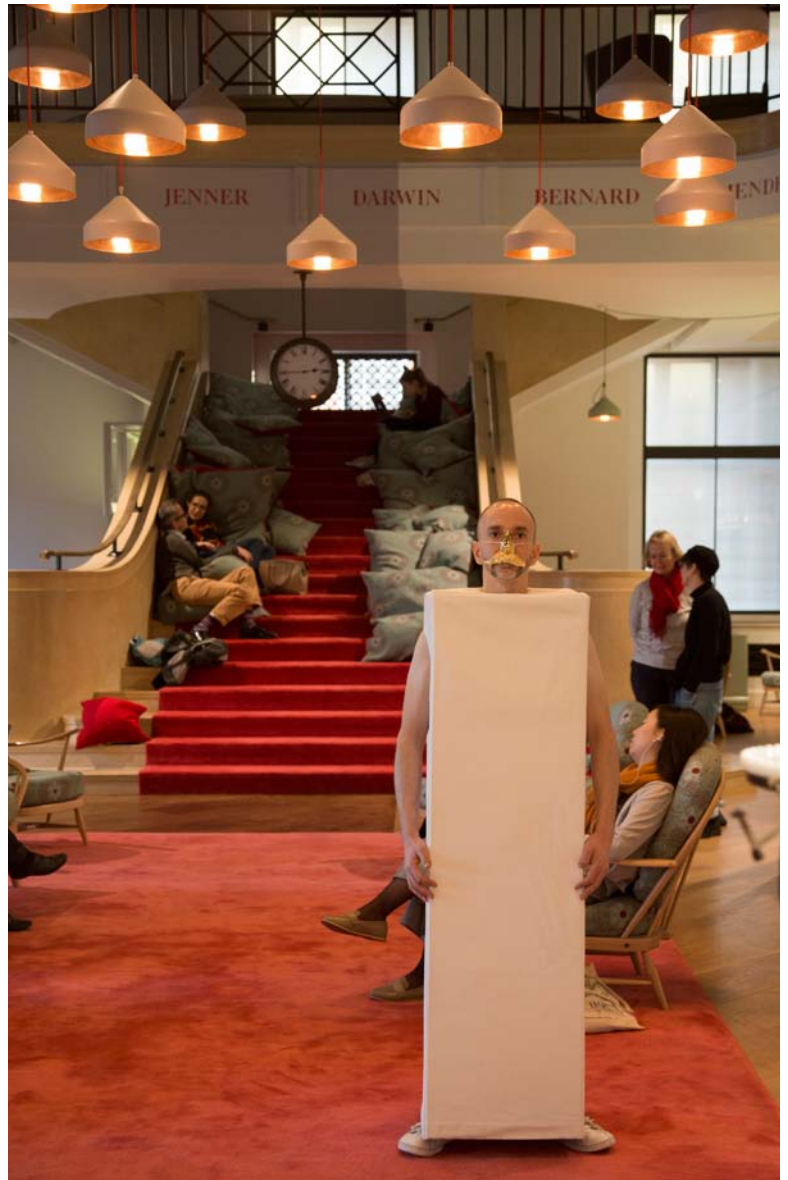
Trustees: Dominic Johnson, Peter Law, Claire MacDonald, Jonathan May, Shaheen Merali, Amit Rai, Susan Sheddan, and Gini Simpson

Members of LADA's Board of Trustees are active in our Finance, Research & Publishing, and Marketing & Development Subcommittees.

A governance review is planned for Autumn 2021, once LADA's new leadership is in place and can be a central part of this process. Following this review, we will seek new Trustees with new skills and experiences, and a permanent Chair.

Top: *The Residents*: Joshua Sofaer, December 2016. The Reading Room, Wellcome Collection. Image Christa Holka

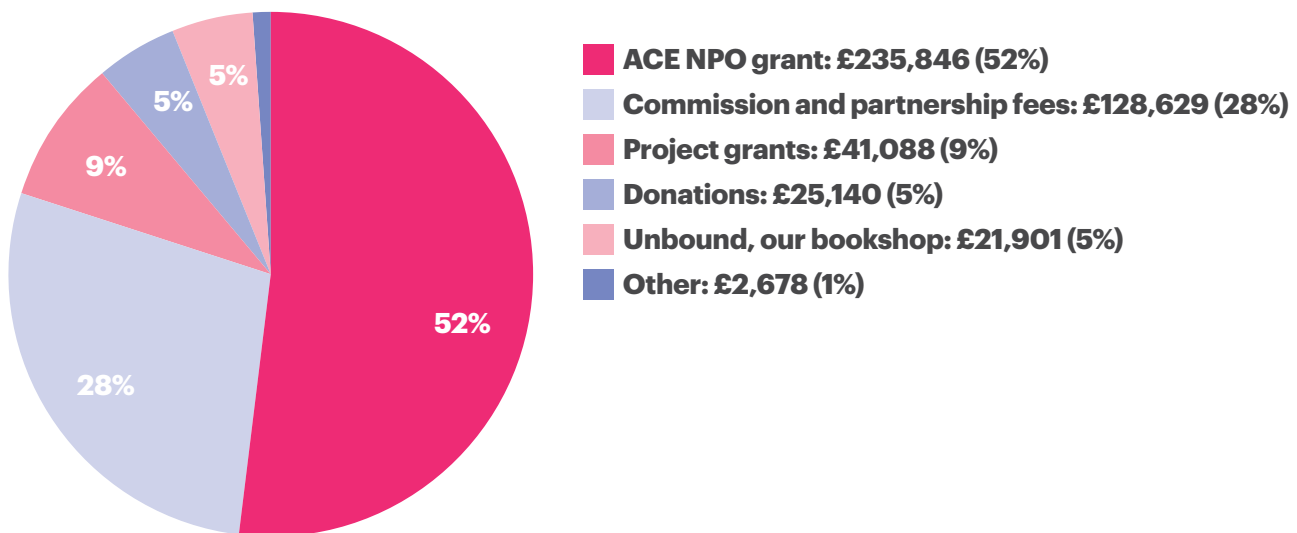
Bottom: Ansuman Biswas, *Animals of Manchester (including Humanz)*, 2019. Manchester International Festival and Whitworth Gallery. Image Chris Payne



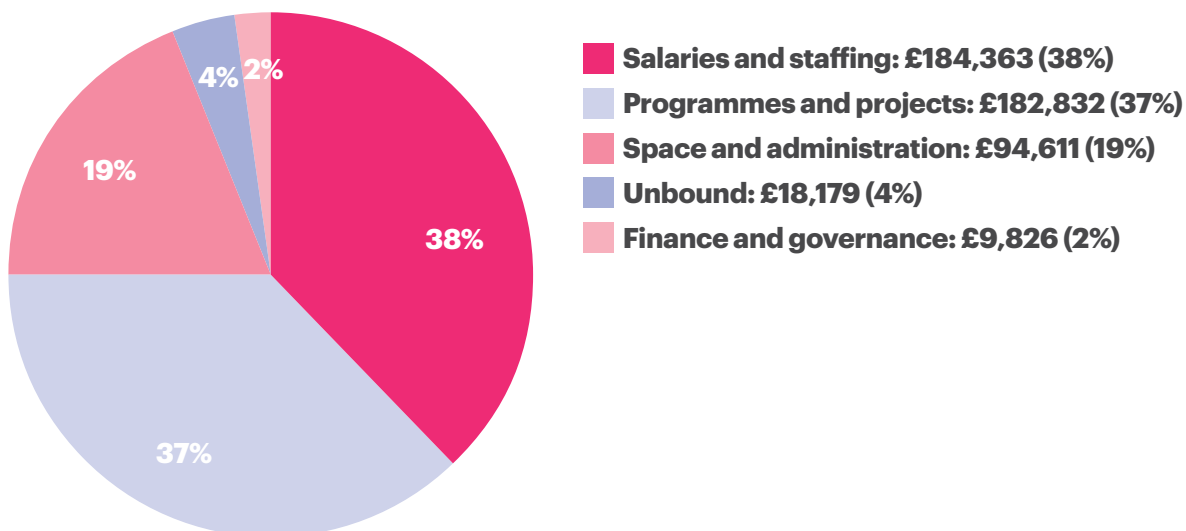
HOW WE ARE FUNDED...

Data from 2019-20 statutory accounts, publicly available via Companies House:

<https://find-and-update.company-information.service.gov.uk/company/03651554/filing-history>



AND WHAT WE SPEND IT ON...



At the start of the 2020-21 financial year, LADA had unrestricted reserves of £39,145, a prudent strategic reserve of £60,000, and no cashflow issues. Our ongoing policy to make all our Garrett Centre events and resources free at the point of access has shielded us from the worst economic impacts of the Covid-19 pandemic, and our financial forecasts remain healthy.

Recent management accounts will be available to candidates reaching the second round of interviews.

WHAT WE ARE LOOKING FOR

As we look to the future of LADA and to expanding definitions of Live Art, we are interested in receiving applications that bring knowledge and expertise from a broad range of artistic disciplines alongside a passion for Live Art.

Addressing the urgent need for racial equity and representation across Live Art will be a central priority for LADA's future leadership, as will the ongoing support of and advocacy for marginalised artists working in multiple different ways.

As such, it is essential that applicants for this role consider how they and their proposed model of leadership are working towards these important objectives.

As a reminder, we are interested to hear from groups and partnerships, as well as individuals. We welcome job shares and collectives, including collaborations between artists and arts workers.

Here, we offer some guidance on the essential and desirable elements we will be looking for in the proposals we receive.



Stacy Makishi, *ALAG (A Live Art Gala)*, 2014.
Image Holly Revell

Essential

- Offers an exciting and achievable vision for the future of LADA and the Live Art sector
- Demonstrates a rights and justice-based approach to addressing equity and underrepresentation, including an understanding of the personal and political nuances of race and representation in the UK, and a commitment to proactively addressing the whiteness of Live Art
- Understands the needs and experiences of artists, and includes clear and achievable mechanisms with which to ensure artist involvement is central to LADA's operations, programmes, and organisational and sector decision-making
- Demonstrates a clear interest in the development of Live Art in the UK – its histories, artists, organisations, opportunities, and networks – and understands its relationship with other disciplines
- Understands what it means to advocate for a broad range of people, practices and institutions differing in size and scale, and especially during times of political and economic hardship
- Demonstrates an unwavering commitment to artistic risk-taking and championing radical practices and ideas
- Demonstrates an excellent knowledge of – and proactive attitude to – securing partnerships and funding from a range of appropriate sources
- Demonstrates awareness of the importance of sound budget management
- Demonstrates an inclusive approach to leading a team
- Demonstrates awareness of Higher Education learning and research as it relates to artistic practice
- Offers a realistic, affordable, and efficient model of leadership, appropriate to our organisation and sector

Desirable

- Demonstrates awareness of international Live Art contexts and an interest in developing international partnerships
- Demonstrates a good understanding of hosting/producing events, talks and screenings (either within or outside of educational settings)
- Demonstrates a good understanding of currently-practicing, Live Art-focused writers and thinkers, and currently-available publications in the field
- Demonstrates a good understanding of the application processes and administrative requirements of our primary funder, Arts Council England
- Demonstrates awareness of the processes involved in organisational compliance, such as those implemented by Companies House and the Charity Commission



Katherine Araniello, *How Do I Look?*, 2018.
Image GraceGraceGrace and Manuel Vason

JOB DESCRIPTION

Leadership (job titles TBD)

Reporting to LADA's Board of Trustees

(Working pattern TBD)

LADA's Leadership will design LADA's vision and implement activities that realise this vision. They will advocate for our sector and artform, ensure our sustainable development, and represent LADA and its work to artists, organisations, stakeholders, public bodies and the general public.

LADA's Leadership has a responsibility to involve artists in the highest level of organisational and artistic decision-making.

All LADA staff have responsibilities for income generation, but the Leadership (supported by the Finance and Administration Manager) will lead on the cultivation and generation of LADA's income from all sources.

Responsibilities:

Artistic

The Leadership will lead on LADA's artistic programme and creative development, including:

- creating a dynamic and ambitious vision for our sector which is driven by the needs of marginalised artists and ideas
- the effective planning and production of specific projects including programmes, events, resources and publishing
- planning and delivery of LADA's core activities, including artistic and professional development programmes
- the effective development and delivery of LADA's core resources, including the Study Room and Unbound
- planning and delivery of LADA's Higher Education and research partnerships, including MA Live Art with Queen Mary, University of London
- overseeing the programmes and initiatives of the Live Art UK network

This work will be carried out with the support and input of the other staff, Board of Trustees, and Board Committees.

Financial

The Leadership will supervise the Finance & Administration Manager, who will take responsibility for LADA's day-to-day financial management. This work requires the postholders to collaborate on the effective financial planning for LADA, including the preparation and appropriate Board approval of:

- annual budgets
- project budgets
- business plans

This work necessitates that the Leadership maintains an up-to-date overview of the company finances including projected year-end outcomes and the financial position of all projects.

Fundraising

The Leadership will lead on fundraising for LADA:

- research, identify, negotiate and broker partnerships with public and private sector organisations, and public bodies – from all levels of government, through Higher Education institutions, to local community groups and arts partners – to contribute to the public positioning and increased profile of LADA and its fundraising capacity (including LADA’s work on Arts Council England funding applications, Funding Agreement conditions and reporting)
- research and maintain good relationships with national and international charitable trusts and foundations with the potential to support LADA’s work
- initiate and undertake fundraising strategies and applications for LADA’s work in general and for specific projects, to include a focus on individual donor fundraising schemes
- represent LADA and its work to artists, organisations, stakeholders, public bodies and the general public, at relevant and appropriate events and opportunities

Fundraising work will be carried out with the support and input of the other staff, the Board of Trustees and Fundraising Committee.

Company Management

The Leadership will supervise other staff, who will oversee the effective and efficient day-to-day operation of LADA:

- coordinate LADA’s Board of Trustees and Board Committees, including Board agendas, minuting, reporting, and other support and communication
- the maintenance and development of the premises
- negotiate and prepare contracts including (but not limited to) those relating to staff, artists and other contracted professionals, partnerships, funding, and suppliers
- ensure LADA’s policies and procedures including (but not restricted to) Equality Action Plan, Disciplinary & Grievance Procedures, Ethical Fundraising Policy and Environmental Policy are appropriate and up-to-date
- line manage other staff as appropriate and directed, in relation to the duties in each staff member’s contract of employment
- maintain an overview of all aspects of LADA’s communications, branding and design, and work closely with the staff team to manage the organisation’s public identity, including but not limited to company brochure, company stationery, project marketing material, and the company’s websites

Sector advocacy

LADA’s Leadership has a responsibility not just to the organisation, but to the Live Art sector across the UK. Their advocacy must therefore extend to all artists, curators, writers, producers, students, educators, researchers, audiences and activists working within and alongside Live Art.

The Leadership will also be expected to carry out any other duties as reasonably requested by the Board of Trustees.

Pay, benefits, and terms of employment

Salary budget: £50,000 per annum, to be allocated according to the design of the successful applicant(s) and with the approval of LADA's Board of Trustees.

(This represents an increase of 25% on the current Director's salary. We are expecting leadership proposals to include structures and mechanisms by which artists are directly involved in key artistic and organisational decisions.)

Holidays: 4 weeks per annum, plus 2 weeks over Christmas and New Year, plus bank holidays (or equivalent for part-time contracts)

Pension: LADA's employee pension scheme matches staff contributions up to 4% of their salary.

Location: The Garrett Centre, 117A Mansford Street, London E2 6LX.

Throughout the Covid-19 pandemic, roles have been home-based, and some home or remote working will continue to be possible after our space reopens.

Notice period: 3 months

LADA's Leadership can access a modest budget for tickets, travel and accommodation to attend festivals and events.

There will be a 6-month probationary period for successful applicants, reviewed by the Board of Trustees.



Rocío Boliver and collaborators, *Between Menopause and Old Age, Alternative Beauty*, November 2015. *Old Dears* at Chelsea Theatre. Image Alex Eisenberg

HOW TO APPLY

Applications should include answers to the following 4 questions, provided here with some prompts for consideration:

1. What is your vision for LADA and Live Art?

Some prompts you may find useful: What should our priorities be and why? What are the biggest problems artists in the Live Art sector face and how can LADA help overcome them? How should LADA's advocacy manifest? How does the Live Art sector need to change to address future needs?

2. What leadership model would you like to propose for LADA, and how are artists involved in it?

If you're applying as a partnership, job share, or collective, how are the leadership responsibilities divided between applicants? Through what mechanisms will artists be involved in programme selection and critical organisational decisions? How will you spend the £50,000 annual salary budget?

3. How does your proposed leadership model address issues of equity and representation in LADA and Live Art?

How will you create an organisational culture with equity at its centre? How will you advocate for best practice with our partners and sector colleagues? How do the structures and processes you propose support those under-represented in the Live Art sector and artform?

4. How do you, as applicants, meet the requirements of the leadership roles you are proposing?

With direct reference to your skills, expertise and experience (in and out of workplaces), where have you already demonstrated leadership? How do your experiences to date equip you for the type of role(s) you propose in your application?

Additionally, you will need to submit a CV for everyone involved in your application, and complete a short series of equalities monitoring questions, although these will not be attached to specific applications, nor used in assessment.

Applications are welcomed either as written documents (of no more than 5 pages) or as short videos.

Contact details for 2 recent references will be requested of those reaching the second round of interviews.

If you would like to send us a written application:

Please save your application as a PDF, including your surname(s) in the name of the document. Send this, along with CVs, to megan@thisisliveart.co.uk by the deadline of **12 noon, Monday 26th April**.

Additionally, please ensure everyone involved in your application has completed the equalities monitoring questions in the following online survey by the deadline: <https://thisisliveart.wufoo.com/forms/q190ti6r1matn8i/>

If you would like to send us a video application:

Please upload your application onto a video hosting platform such as YouTube or Vimeo, and send us the link (and any passwords required for access), along with your CV(s), to megan@thisisliveart.co.uk by the deadline of **12 noon, Monday 26th April**.

Shortlisted applicants will need to ensure their video application remains accessible throughout the interviewing and selection process.

Additionally, please ensure everyone involved in your application has completed the equalities monitoring questions in the following online survey by the deadline: <https://thisisliveart.wufoo.com/forms/q190ti6r1matn8i/>

Shortlisted applicants will be notified by Wednesday 5th May.



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Agency



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

www.thisisliveart.co.uk

Above: Anne Bean at The Garrett Centre's
opening event, 2017. Image Alex Eisenberg

Brochure design: David Caines