



Live Art
Development
Agency



**DIRECTOR – LIVE ART
DEVELOPMENT AGENCY
INFORMATION PACK
FOR APPLICANTS**

WELCOME

LADA is seeking new leadership to build on its 25-year history and powerful legacy. We are looking for a new Director of the organisation 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. All the information on this opportunity, including how to apply, is provided in this pack.

LADA supports 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.

We are seeking proposals from those with a clear artistic vision to drive the future of Live Art alongside executive experience and organisational skills to give LADA stability and generate growth. We would like to hear from applicants who have the commitment, energy, expertise, and resourcefulness to lead LADA into its next phase. We want to hear from those who can galvanise and convene across the live arts sector and community considering the full breadth of those within, with a deep understanding of Live Art in the UK and an understanding of the challenges the sector faces.

We would welcome job shares, from those who are able to demonstrate existing working relationships and impact in line with the focus of this role, evidenced through a strong track record of previous collaborative work. We are open to exploring new leadership models and structures that candidates wish to propose. Examples could include a co-directorship split across artistic and executive duties, or a sole executive directorship that utilises external artistic and curatorial expertise on a project by project basis.

Overall, a key selection criterion for this role is a love and knowledge of the Live Art sector. We welcome applications from as wide a range of voices as possible, and are especially encouraging proposals for leadership from applicants with unique perspectives and/or lived experiences related to race, class, disability, sex, gender, and health status.

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 how you work to implement this. More detail on these requirements (including how to submit a video application) is available in the '**HOW TO APPLY**' section of this job pack.

Deadline for applications: 12pm (midday) Tuesday 30 April 2024

Interviews: It is expected that interviews will be held in London in mid May 2024

Proposed start date: July 2024

If you would like to arrange a preliminary conversation with a member of our Board, please contact Robin Deacon, Chair of the LADA Board in the first instance. Robin can be contacted at robin@spillfestival.com.



Front cover images, top to bottom:

Joshua Sofaer, *Mouse Palace*, 2019. *Animals of Manchester (including Humanz)*, Manchester International Festival and Whitworth Art Gallery. Image Joshua Sofaer

Hamish Mcpherson, *We Robot*. DIY, 2018. Image courtesy of the artist

Lois Weaver, Amy Lamé, Bird La Bird and Carmelita Tropicana, *FeMUSEum*, 2011. *Trashing Performance as part of Performance Matters*. Image Christa Holka

Chanje Kunda in Nando Messias's *Art & The Self: What Did Narcissus See?*. DIY, 2018. Image Holly Revell

The Disabled Avant-Garde (Katherine Araniello and Aaron Williamson), *Robots Destroy the Tower of Babbler!*, 2003. *Access All Areas* as part of *Restock, Rethink, Reflect Two: on Live Art and disability*. Image Manuel Vason

This page, top: Nando Messias, *Art & The Self: What Did Narcissus See?*. DIY, 2018. Image Holly Revell

Bottom: George Chakravarthi and David Hoyle, *LADA's 15th Anniversary Live Art Gala*, 2014. Image Holly Revell



ABOUT THE ORGANISATION

History

Lois Keidan and Catherine Ugwu founded LADA in 1999 with a 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. This iteration of LADA generated a significant and seminal body of work, selections of which are detailed here:

Publishing, Resources and Archive:

- *LADA Publishing* (from 2007) established 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) is LADA's Live Art bookshop, selling publications on Live Art and related topics, platforming editions from artists across the world.
- The LADA Study Room contains over 8,000 items, including out-of-print books and rare performance documentation. A unique resource for artists, curators and those studying at BA, MA and postgraduate levels, the Study Room is the world's largest collection of research materials on Live Art.

Projects and Opportunities:

- LADA's *One to One Individual Artists Bursaries* (1999–2006) was an influential programme enabling artists to undertake self-determined artistic and professional development.
- *DIY* (from 2002) is LADA's flagship programme of collaborative workshop projects, run by artists, for artists.
- Since 2011, LADA has been crucial in providing leadership and funding to Live Art UK, a network of 30 venues, promoters and facilitators who collectively represent a range of practices and are concerned with all aspects of the development and promotion of the Live Art sector. The network aims to be a representative voice for Live Art practices and initiatives in the UK.
- *Diverse Actions Leadership Bursaries* (2017–2019) supported a new generation of innovative leaders from culturally diverse backgrounds.
- *Restock, Rethink, Reflect* (2006–2021) was a series of initiatives for, and about, artists who are engaging with issues of identity politics and cultural diversity in innovative and radical ways.

Events:

- *Performing Rights Vienna* (2007) was a programme of performances, presentations, debates, workshops, screenings and interventions that set out to reflect the relationships between performance and human rights and between art and activism.
- *Live Culture* (2003) was a four day programme of events and performances at Tate Modern, London, celebrating the place of performance within the visual arts.
- *LADA Screens* (from 2015) is a series of free screenings of seminal performance documentation, works to camera, short films/video and archival footage.

Research and Education:

- *MA Live Art* (from 2018, currently on hiatus) is the only postgraduate course of its kind, co-convened with our partners at Queen Mary, University of London.
- *Performance Matters* (2009–2012) was a ground-breaking research project undertaken with Goldsmiths and the University of Roehampton investigating the challenges that contemporary performance presents to ideas of cultural value.
- *PSI#12 Performing Rights London* (2006) was a festival of dialogues between artists, academics, activists, and audiences investigating relationships between human rights and performance in collaboration with Queen Mary, University of London.



Top: Season Butler in *performingborders* | LIVE |
Curating Borderless Spaces, 2019.
Image Studio Maba

Bottom: LADA Screens: *Liberate Tate*, 2016. Image:
Liberate Tate, *Human Cost*, 2011.
Photo by Amy Scaife

NEW DIRECTIONS, NEW LEADERSHIP

In 2019, LADA celebrated its twentieth anniversary, and as part of our ongoing *Restock, Rethink, Reflect* research project we began a new process of organisational review to consider LADA's role and responsibilities for the next twenty years. In 2021, following the decision for LADA to seek new leadership, specifically to address the lack of racial diversity within leadership in the sector, Barak adé Soleil and Chinasa Vivian Ezugha were appointed as joint Directors. Here began a reframing of LADA's practice that aimed to centre practices of care, with activities such as *Intersect*. This series of gatherings made space for creative communities to share insights into embodied practices that reflect intersectional ways of being. As part of this approach, artist Rubiane Maia's *200 Questions about Care* developed out of her research as part of *Reimagining Care*, a six-month residency at LADA.

The departure of Barak adé Soleil and Chinasa Vivian Ezugha in 2023 coincided with a period of instability and upheaval for LADA, and the future of the organisation became part of a public conversation from which LADA has learned a great deal. In response, a significant period of focused work was undertaken on the part of LADA Patrons, Interim Director, artist Ria Righteous, and a completely new Board of Trustees to stabilise LADA and lay the foundations for new leadership. Over the past twelve months, Ria has continued to explore a culture of care in her programming, whilst working with the LADA Board to put in place a stable underpinning this role will build upon. These developments include:

- Realignment with LADA's primary funder Arts Council England (ACE) confirming re-entry as a supported National Portfolio Organisation (NPO) 2023 – 2026. Note ACE has recently extended all NPO funding by one year to 2027.
- Confirmation of LADA's new Board of Trustees and ongoing expansion of the Board.
- Building an interim team of staff based at the Garrett Centre.
- Maintaining the delivery of LADA activities and operations, including setting key organisational milestones and mitigating immediate challenges.
- Conducting a review and revisioning of LADA's systems, policies and procedures, including new policies on safeguarding, conflicts of interest and whistleblowing, an updated risk register, staffing plan and resilience action plan.

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

When we have been able to host the public, prior and post Covid-19 related lockdowns, 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 and hybrid events, streamed live to attendees around the world.

Our Garrett Centre home also houses our Study Room, where we host research gatherings, residencies, workshops, and group visits from Higher Education Institutions providing students with an introduction into Live Art practices.



Top: Manuel Vason, *Becoming an Image*. DIY, 2013. Image courtesy of the artist

Middle: La Ribot, *Panoramix*, 2003. *Live Culture* at Tate Modern. Image Hugo Glendinning

Bottom: Lois Weaver, *Long Table on Live Art and Feminism*, 2014. *Restock Rethink Reflect Three: on Live Art and Feminism*. Image Alex Eisenberg

CURRENT INTERIM ORGANISATIONAL STRUCTURE

LADA's current organisational structure is as follows:

- Trustees
- Interim Director
- Operations Manager
- Interim Artist Development Manager
- Press and Communications Manager
- Unbound Manager
- External Support and Administration Services, including Blackdot Limited Accounts Management

Following appointment, the initial focus of LADA's new leadership will be confirming LADA's permanent team and structure, to support the delivery of their vision for the future of the organisation. Through this strategy, we aim to enable autonomy whilst safeguarding the momentum of LADA through the implementation of organisational systems, processes, policies and procedures.

Our current Board of Trustees, comprises of:

- Robin Deacon – Chair
- Gill Lloyd
- Angela Bartram
- Ansuman Biswas
- Aaron Wright
- Katy Baird
- Andy Wansell

LADA's current Board of Trustees was formed 2023-2024 and is committed to support the embedding of LADA's new leadership. We expect LADA's new leadership to work with our current Trustees to develop the board with additional members in 2024.

In 2010 LADA established its Patrons, an invited group of inspirational artists who maintain an active relationship with LADA, lend their expertise and advice, and champion LADA's work. Our current Patrons are:

- Marina Abramović
- Ron Athey
- Neil Bartlett
- Anne Bean
- Sonia Boyce
- Tim Etchells
- Guillermo Gómez-Peña
- Tehching Hsieh
- Isaac Julien
- La Ribot
- Lois Weaver

Top: Stacy Makishi at the launch of *Joshua Sofaer: Performance | Objects | Participation*, February 2020. Foyles Charing Cross.
Image Rosaleigh Harvey-Otway

Bottom: Rocio Boliver, *Between Menopause and Old Age, Alternative Beauty*, 2015. *Old Dears* at Chelsea Theatre.
Image Alex Eisenberg



HOW WE ARE FUNDED

Data from 2022-23 statutory accounts, publicly available via Companies House:

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

At the start of 2023 LADA's future was uncertain with our working to secure our re-entry to Arts Council England's National Portfolio, which at the time represented the majority of LADA's annual income. Several key projects and partnerships were also under review with the future of the organisation in question. Working with ACE to develop a resilience plan, LADA has since stabilised, with the organisation securing re-entry as a National Portfolio Organisation 2023-26, recently extended to 2027.

It is with this picture that we now look to the future, with the appointment of LADA's new leadership taking responsibility for developing new avenues to diversify our supporters. This may include support via trust and foundations, sponsorship, partnerships working and commissions, working towards our ambitions of reducing our reliance on Arts Council England and operating with a 50% core cost recovery target on fundraising.



Miranda Whall, *Soil Voices*, August 2023. Ffridd, Cambrian Mountains. As part of Live Art in Rural UK. Image Ashley Calvert

WHAT WE ARE LOOKING FOR

The conditions of Live Art now are markedly different from those of 1999 when LADA was founded – culturally, politically and socially. The continuing impacts of Covid-19, global instability, an ongoing cost-of-living crisis, calls for anti-racist practice and a precarious funding landscape all signal the need to develop new models and new ways of working appropriate for the times we are in and for the times to come. We recognise that the Live Art community is critical to supporting this and are therefore excited to attract a leader who can draw on their power to instigate change through a community focused approach.

Addressing the need for representation across Live Art has, and continues to be, a central priority for LADA's ongoing leadership, as is ongoing support and advocacy for marginalised artists working in multiple different ways. It is therefore essential that applicants for this role consider how they and their proposed artistic vision and approach to leadership are working towards these important objectives.

Support

Leadership can be challenging, and we want this role to be as connected to support as possible with the following mechanisms currently in place or within our plans:

- Strategic appointments to support artistic vision and/or executive leadership.
- An expanded Board of Trustees, joining 2023-24 on 3 year tenures, committed to providing stability at a time of leadership change.
- Access to support via LADA Patrons and past leadership.
- Support in brokering relevant mentoring.

We are also offering bespoke development support (with allocated budget) to embed the new leadership and ensure their work has the best possible chance of success.

Flexible Working Structures

LADA offers the opportunity to structure this role to reflect individual needs. Whilst we emphasise the importance of the Directors in person presence at the Garrett Centre, we recognise that a proportion of remote working may be necessary for some. We are also open to exploring working patterns that fall outside of the standard 5 day structure. For example, a 4-day working week may give candidates the ability to pursue outside interests or fulfil other non-work commitments. Overall, LADA is open to applicants who offer innovative working arrangements to support this ambition of making this role as sustainable and fulfilling to the successful candidate as possible.

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

Essential

- Offers a compelling vision for the future of LADA, Live Art UK and the wider Live Art sector.
- Demonstrates a strategic approach to addressing any issues of underrepresentation, including an understanding of the personal and political nuances of identity in the UK and internationally.
- 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.

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, within or outside of educational settings.
- Demonstrates a good understanding of currently-practising, Live Art-focused writers and thinkers, and currently-available publications in the field.
- Demonstrates a good understanding of the application processes of ACE National Portfolio Organisations, and the 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.

Top: Oleg Kulik, *Armadillo for Your Show*, 2003.

Live Culture at Tate Modern.

Image Hugo Glendinning

Bottom: Noemi Lakmaier, *You Are Welcome*, 2015.

Awkward Bastards: Rethinking Ideas

Around Diversity at MAC Birmingham.

Image Joy Stanley & Thomas Williams



JOB DESCRIPTION

Reporting to: Board of Trustees

Responsible for: LADA Staff

LADA's Leadership has a responsibility not just to the organisation, but to the Live Art sector across the UK, including the Live Art UK network. They will design LADA's vision and implement activities that realise this vision, with input of staff, the Board of Trustees and Board Committees. Ensuring their approach remains inclusive, they have a responsibility to meaningfully involve artists in organisational and artistic decision-making, making the post-holder's ability to convene and manage complex sets of relationships key.

Their advocacy must extend to all artists, curators, writers, producers, students, educators, researchers, audiences and activists working within and alongside Live Art, representing LADA and its work to external organisations, stakeholders, public bodies and the general public.

This work requires the post holder(s) to collaborate on the effective financial planning for LADA. All LADA staff have responsibilities for income generation, but the new leadership are expected to lead on the cultivation and generation of LADA's income from all sources.

Key responsibilities are detailed below. We recognise that elements of this job description will be collaborative processes, and dependent on the leadership structure proposed, may require additional appointments to support artistic vision and/or executive leadership, or be divided between candidates in the context of a job share:

Artistic

- Conceive and communicate a dynamic and ambitious vision for LADA, and our sector, to affirm the organisation's position both nationally and internationally.
- Lead the design and delivery of LADA's activities, including artistic and professional development programmes.
- Plan and deliver LADA's education and research partnerships.
- Develop and maintain a thriving network of relationships across the creative and stakeholder communities aligned with LADA's work.
- Develop cross-sector partnerships that support skills enhancement, employment opportunities and (co)production and commissioning models to support the development of the Live Art Sector and Live Artists.
- Oversee the programmes and initiatives of the Live Art UK network.

JOB DESCRIPTION continued

Executive

- Oversee the effective and efficient day-to-day operation of LADA, maintaining an overview of systems and processes, including those related to Unbound and bookkeeping functions.
- Lead financial planning and oversee external financial management consultants Blackdot Accounts Management in monitoring, and reporting for LADA, preparing for Board approval, annual budgets; project budgets; management accounts; Business Plans.
- Be accountable for the planning, production, and regular review of a risk register for the organisation.
- Oversee LADA's contracting with external parties including consultants, artists, representatives, partners, and service agencies including auditors, insurances, leases, rights/royalty agreements.
- 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.
- Ensure LADA conforms to all relevant Laws, including Charity and GDPR.
- Oversee the preparation of annual audited accounts and submission of annual returns to Companies House and the Charity Commission.
- Oversee the maintenance and development of LADA's premises at The Garrett Centre, ensuring leases are maintained, conditions met, and adequate insurance cover is in place.

Development

- Set the strategic direction of the organisation, developing LADA's business model towards increased sustainability.
- Develop and manage the delivery of LADA's fundraising strategy, leading the charge for support, working to secure both long-term and project-specific funding.
- Support the diversification of income strands and entrepreneurialism around new sources of earned income.
- Research, identify, negotiate, and broker partnerships with public and private sector organisations, and public bodies 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.
- Oversee the delivery, monitoring and reporting of funding agreements and milestones, including liaison with Arts Council England, ensuring all financial and annual reports are accurate and submitted on schedule.

JOB DESCRIPTION continued

People

- Set a strong example of a positive organisational culture based on mutual respect, a spirit of collegiality, co-operation, and openness to many perspectives.
- Manage, motivate, and mentor personnel to support the effective and efficient day-to-day operation of LADA.
- Lead on the recruitment of all line-managed staff.
- Implement and uphold LADA's HR policies including appraisals and employment practices.

Communications:

- Be the visible 'face' of, and public spokesperson for LADA, representing its work to artists, organisations, stakeholders, public bodies, and the general public, at relevant and appropriate events and opportunities.
- Initiate and oversee the delivery of marketing and PR strategies for LADA's work in general and specific projects.
- Maintain an overview of all aspects of LADA's communications, branding and design, working closely with the staff team to manage the organisation's public identity.

Governance:

- Work closely with the Chair and Trustees on the development of policies and strategies, and the implementation and monitoring of all creative programmes and projects.
- Advise on and assist in the selection and evaluation of Board members, and Board Leadership.
- Author papers and documents for Board meetings as necessary.
- Oversee the coordination of LADA's Board of Trustees and Board Committees, including Board agendas, minuting, reporting, and other support and communication.

This job description is a guide to the nature of the work. It is not wholly comprehensive or restrictive and may be reviewed as required; other responsibilities may be added depending on future need.

PAY, BENEFITS, AND TERMS OF EMPLOYMENT

Salary: Equivalent of £60,000 per annum

Annual Leave: 4 weeks, plus public holidays and 2 weeks over Christmas and New Year.

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.

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.



Nando Messias, *LADA's 20th Anniversary Live Art Gala*, 2019. Image Manuel Vason

HOW TO APPLY

Applications should include answers to the following 3 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 does the Live Art sector need to change to address future needs?*

2. How do you meet the requirements of the job description?

With direct reference to your skills, expertise and experience (in and out of workplaces), where have you already demonstrated leadership and organisational capability? How do your experiences to date equip you for the responsibilities of this role? How do the structures and processes you propose support those under-represented in the Live Art sector and artform?

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

If you are applying as an individual, what might be the balance between your undertaking of artistic and executive duties? If you are applying as a partnership or job share, how are the leadership responsibilities divided between applicants? Through what mechanisms will artists be involved in programme selection and critical organisational decisions?

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 text (of no more than 3 pages) or as short video, (no more than 10 minutes in length). Contact details for 3 recent references will be requested of those reaching the final 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 info@thisisliveart.co.uk with the subject line: 'LADA Director Application' by the deadline of **12pm (midday) Tuesday 30 April 2024**.

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 save your application as a PDF, including your surname(s) in the name of the document. Send this, along with CVs, to info@thisisliveart.co.uk with the subject line: 'LADA Director Application' by the deadline of **12pm (midday) Tuesday 30 April 2024**.

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/>

We hope to notify shortlisted applicants in early May.

All shortlisting, interview and selection panels for this opportunity will include artists and arts workers from 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.



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Left: *The Girls, Just Like a Woman*, 2015. As part of *Restock, Rethink, Reflect Three: on Live Art and Feminism*. Image Anthony Hopwood

Martin O'Brien and Sheree Rose, 2003. *Access All Areas* as part of *Restock, Rethink, Reflect Two: on Live Art and disability*. Image Manuel Vason

Right: Franko B, *I Miss You*, 2003. *Live Culture* at Tate Modern. Image Hugo Glendinning

Brochure design: David Caines