

# DIY 2

professional development BY artists FOR artists

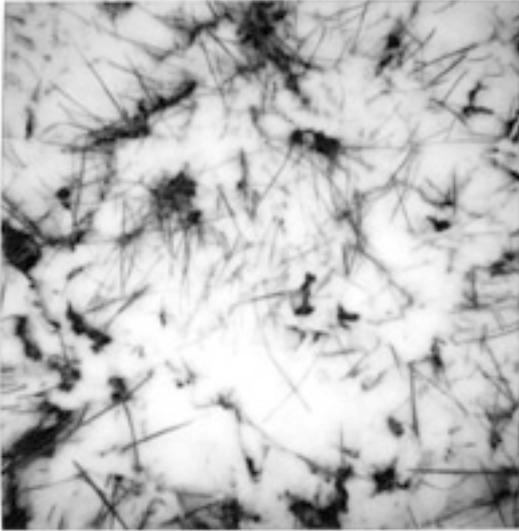
January to March 2004

## SUMMARY REPORT

I've learnt more in these three days than in the past six months

Caspar Below, MA student, participant with Richard Layzell

DIY 2 was initiated and hosted by the Live Art Advisory Network: Live Art Development Agency, Artsadmin, and New Work Network. DIY 2 was financially assisted by Arts Council London as part of CreativeCapital.



*The very openness of the form of DIY enabled us, in return, to open up creatively. It was a rare opportunity and one we all recognised. It allowed us to be inspired, to gather momentum and explore ideas.*

Lucy Baldwin, artist, participant with Anne Bean

*The training weekend was fantastic, loads of inspiring people and just the right balance between a useful structure and space for creativity and open thought and action. Can't wait for the next one.*

Paul Chatterton, activist, participant with John Jordan

*Now. Snow and Net Curtain by Lucille Power*

# **DIY 2**

## **professional development BY artists FOR artists**

### **SUMMARY REPORT**

#### **DIY 2 projects**

##### **NOW led by Anne Bean**

Five artists spent 90 days investigating time through process based experimentation.

##### **FREE EVALUATION SERVICE led by Lucy Kimbell**

Six artists were offered a free evaluation of their practice.

##### **COSTUME IN LIVE ART led by Amy Sharrocks**

14 artists considered approaches to costume in performance.

##### **RESPONSE-ABILITY led by John Jordan**

20 artists and activists shared ideas around new methodologies of creative resistance.

##### **THE NETWORK led by Richard Layzell**

18 artists explored networking, collaboration, process and documentation.

#### **DIY 2 report**

DIY 2 built on the success of last year's pilot initiative and offered London based artists working in Live Art the chance to conceive and run professional development projects for other artists.

The DIY 2 projects covered practical and conceptual issues and took in new approaches to networking, collaboration and documentation; artists' evaluation strategies; considerations of costume in performance; building bridges between art and activism; and the processes and impact of time in art.

DIY 2 projects took place between January and March 2004 at a range of locations in London and beyond.

DIY 2 benefited the artistic and professional development of the participating artists and contributed to the skills and experiences of the artists who lead the projects.

Sixty eight artists took part in the five unique projects. The responses from the project leaders and the participants was that DIY 2'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 2 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 (Live Art Development Agency, Artsadmin and New Work Network) in DIY 2 was therefore to facilitate and advise rather than to control.

Each DIY 2 lead artist conceived their project, submitted an application detailing their idea, contributed to a group meeting at which they met the other lead artists, prepared publicity copy, managed recruitment of participants, handled all relevant participation fees, booked all necessary venues, facilitated their training day(s), and wrote an appraisal report.

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

The Live Art Advisory Network secured the funding for the initiative, distributed a Call for Proposals via email, selected the lead artists through an open submission process, advised lead artists about the logistical and conceptual focus of their project, led a group meeting which enabled all lead artists to meet and share project information, publicised the five projects under the DIY 2 umbrella through a Call for Participants, organised a final networking buffet for all participants, and collated this summary report.

## **DIY future**

Like the first DIY programme, DIY 2 proved to be a very successful and cost effective initiative that almost demands to be continued. Future development and refinement could include:

- An expanded programme offering more artists opportunities to initiate and manage projects.
- A national initiative managed in collaboration with regional and local partners.
- Access to more tailored advice and guidance for the lead artists (if and when assistance is required)
- 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 2 focused on the professional development within the Live Art sector. It is clear that the principles and form would successfully translate to other artform practices.

## **DIY 2 credits**

DIY 2 was an initiative of the Live Art Advisory Network. The Live Art Development Agency, Artsadmin, and New Work Network have joined together to create the Live Art Advisory Network. Together we are partners in Creative Capital which is working to help artists to identify, prioritise and implement professional development activities.

For more information about our separate organisations visit our websites:

[www.artsadmin.co.uk](http://www.artsadmin.co.uk)

[www.thisisLiveArt.co.uk](http://www.thisisLiveArt.co.uk)

[www.newworknetwork.org.uk](http://www.newworknetwork.org.uk).

[www.creative-capital.org.uk](http://www.creative-capital.org.uk)

DIY 2 was funded by Arts Council England, London.

## DIY 2 attachments

The **extracts from the artists' and participants' reports** gives a flavour of the feedback about DIY 2.

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

The **Announcement of Projects** introduces the DIY 2 programmes.

The **full artists' reports** provide full detail about each DIY 2 project and are available as downloadable pdfs from [www.thisisLiveArt.co.uk](http://www.thisisLiveArt.co.uk).



*Free Evaluation Service*

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

**John Jordan**

### **RESPONSE-ABILITY**

5, 6 and 7 March 2004

(20 participants selected by open submission)

*The success of the project went beyond all my expectations. A combination of clear structure with a spirit of openness, in an extraordinarily beautiful location with delicious meals led to one of the most convivial working atmospheres I had ever experienced.*

What happens when you put a philosopher together with a stripper, a geneticist, a samba maestro, a geographer, a stand-up comic, an anthropologists, a bunch of activists, a dry stone waller, a handful or live artists, a pair of buffoons and a clown?

It was an experiment. Would such a seemingly diverse set of twenty one people, who all share a desire to bring art and activism together, yet come from so many different levels of experience and approaches, be able to work successfully together? What would happen if we spent three days and nights in a rural idyll, away from the busyness of London life, focusing on trying to develop new methodologies of cultural resistance?

Many of the artists left the retreat further convinced of the importance of applying their creativity to political contexts. Meeting committed activists they were able to discover new contexts (campaigns, groups, issues) for their work and potentials for new working partnerships. Meanwhile, many of the activists were able to experience new methodologies which would help them in developing successful group work and create warm participatory/creative spaces within campaigning contexts. Spending time with artists also helped many of the activists dissolve the dominant left brain thinking that occurs within political circles.

The success of the retreat left me convinced that applying the mocking parody of the buffoon, the absurdity of clowning, the slipperiness of the trickster and the wisdom of the fool to radical political activism is the path I want to take with my practise. My desire to build a new collective / performance company working on these methodologies, came a step closer to reality thanks to the retreat.

*The weekend filled me with ideas, confidence, inspiration and best of all a network of great people I would love to work with and see again. There were lots of ideas and lots of calls for action. It was brilliant! More please!* Jolie Pierce, participant

*The raw juice of creativity infused and enthused the weekend. The political discussions were rich with metaphor and image -- alive like I have never quite*

*experience before. I found a new sense of play, while being met and affirmed by others committed to working for change.* Viola Sampson, participant

**Lucy Kimbell.**

**FREE EVALUATION SERVICE**

18, 20 and 25 February 2004

(6 participants selected by open submission)

*DIY2 gave me a chance to test out ideas for a project on a small scale, and reflect on how I can engage directly with a one-to-one audience.*

The aim of this project was to help artists gain insight into the discourse and processes of 'evaluation', an increasingly common requirement within the arts. It was intended to offer participants genuine help by providing a conceptual framework to enable them to reflect on their practice, at the same time as framing evaluation itself as a problem within contemporary culture.

In order to achieve this I designed a 90-minute session as a service to other artists. This took the form of a one-to-one encounter during which I helped each participant evaluate his or her practice. The process included asking the artist to define a set of performance indicators for their own practice, by making a paper dashboard with several dials. Each artist determined what the right dials were for their practice, revealing several different ways of thinking about what a 'successful' art practice might be.

Having completed all six sessions, I completed the service by sending the artists a simple paper toolkit, which shows dashboard dials created by them during the sessions, to adapt and use. I plan to make this available to others as well via my website.

*Very useful for clarity and self-perception and future self-presentation.*

Unattributed participant

**Amy Sharrocks.**

**COSTUME IN LIVE ART**

6 March 2004.

(14 participants selected by open submission)

*The workshop was invaluable to me, and gave me enormous confidence. It also confirmed to me my pleasure in collaboration and the event, and how large a part of my practice it is clearly becoming.*

I wanted to create a space for talking and planned that our use of costume would open up the discussion and the day for wider and more playful interaction. To make a performance of the day, I arranged music to arrive and to eat to, and a feast for lunch, which added to the carnival atmosphere that costume generates.

Costume was a way in to a great deal of questions about live-ness, about fictionality and performativity, about the lines between theatre and live art, and about ways of approaching every new live work. I was overwhelmed by the positive reaction to my initial idea, and deeply pleased by its success, and people's response to the actual day. I have gained enormous confidence from the whole event.

I was very glad of the chance to work with the invited speakers Tim Etchells and Edwina Ashton. They were both very generous with their time and effort, and helped to make the day an extraordinary journey.

I think everyone who attended the event gained a lot from the day. By asking everybody to arrive in costume, the performance of the day had already started before the workshop had begun. I think the day felt joyous throughout because we, who might often be regarded as the freaks of society in our unusual costumes, had found a body of like-minded people. I think we came away with a great deal of strength from our community and numbers.

*It was a unique time, as was the idea altogether. I wish it could have continued for another 4 days, since the topic is so wide as well as specific in its theoretical and most of all practical/performative elements.* Fabrizio Manco, participant.

*It was great to speak in such depth again - that's something I miss since graduating, and I'm sure it will effect what I do in the future.* Dorothy Howard, participant

**Anne Bean**  
**NOW**

Throughout January, February and March 2004  
(5 participants selected by invitation)

*The DIY scheme has allowed the time for a truly organic process to take place and has nurtured our work individually and collaboratively.*

We have travelled together sharing tides, planting seeds, hatching sea-monkeys, growing flowers from crystals, watching sunsets, putting messages in bottles, meditating on furry monkeys, following shadows, decaying our photographic portraits, deciphering the building blocks of everyday life, sifting beaches, discussing many artworks from Sophie Calle's piece where she follows strangers to Warhol's 'Sleep' and 'Empire State' films as well as ideas from Simone Weil's state of waiting to Stephen Hawkins' arrows of time to film-maker Humphrey Jennings' Mass Observation group. We have all taken great responsibility for the whole group and because the process lasted throughout January, February and March, all of us meeting for four days plus other meetings, a profound and intense connectivity was set up which has led to a very natural arrival at future collaborative ideas, at least some of which we will definitely do.

My original brief to share the 90 days of DIY as a conscious 'time-travel,' was not only explored but expanded beyond my expectations. I have been touched by the sensitivity and commitment of everyone involved, the depth and spread of conversations, the extent of communication in the many emails that passed between us, and the level of creative process explored.

*This could not have happened at a better time for me. My confidence has grown during this unique and invaluable time.* Lucille Power, participant.

*Previously I 'froze' when I thought of the idea of 'performing' in art but with this group I came to understand the importance of trust and gained a new understanding that 'live art' can be a simple action or interaction with an environment.* Meg Mosley, participant.

## **Richard Layzell**

### **THE NETWORK**

25, 26 and 27 March 2004

(18 participants selected by open submission)

*DIY has given me the opportunity to experiment with new ways of working with artists. My workshop for DIY1 was repeated and modified many times over the past year. It has made a considerable impact and would not have come into being without the very open brief set out for the DIY initiative.*

There was definitely an increased demand and knowledge of DIY compared to the previous year, and my quota of 15 filled quickly, without the need to target any likely participants. In fact, I increased the numbers to 18. This was a diverse group, ranging in age from 21 to 55, and from a broad base of experience and practice - mainly from visual / live art, but also music, performance studies and dance.

Day 1 involved a range of activities aimed at establishing the beginnings of a network through gaining knowledge of each other as practitioners and as people. Day 2 began with people diagrammatically mapping out their own networks, followed by a silent walk from Toynbee Hall through the back streets of Liverpool St and Moorgate. This was followed by a session on process. The final exercise of the day involved working in groups of six with each member taking on the role of artist / director / maker to devise a short intervention or piece, that was then documented by the rest of the group through text, photography, video and /or audio. Day 3 saw the conclusion of the previous day's documentation exercise, followed by a review of the material (video, audio, text etc.), reflecting and giving feedback on the specific evidence for each person, in turn. The final hour was spent on exercises to establish the network and to see where to go from here.

The fact that all 18 people turned up for the 3 days was, for me, an indication that it was working well. Another indicator was the volume of planned future activities for this potential new network - within a week there were plans for four professional outcomes in networking, exhibiting and performance

contexts. We have also arranged to meet again at the end of April, and this may well become an ongoing monthly event. A further indicator was my own sense of enthusiasm and excitement at the end of the three days, that, once again with DIY, I had explored some new territory.

*Its nourished my practice, reminded me to take myself seriously, and given me the opportunity to create new paths and avenues, which feels very rich. It has illuminated the important factors in my future plans and ambitions, and given me the insight that I needed to make critical decisions in my career.*

Teresa Mills, participant

*A thoroughly enjoyable and stimulating few days in general. I would fully support any activity that furthers the development and continuation of the DIY workshop and of any other projects and initiatives of a similar nature in the future.*

Neil Young, participant



# DIY 2: professional development BY artists FOR artists in London

## CALL FOR PROPOSALS

Deadline for applications: 3 November 2003

DIY 2 is an opportunity for artists working in Live Art to conceive and run professional development projects for other artists.

DIY 2 builds on the strengths of last year's pilot DIY scheme which proved to be an invaluable and rewarding experience for project leaders, participants and organisers alike.

Most professional development schemes are conceived by 'arts professionals' and tend not to be geared to the eclectic and often unusual needs of artists whose practices are grounded in challenging and unconventional approaches, forms and concepts.

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

*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 2002 participant)

A report on DIY 2002 and full details of each project can be found on [www.thisisLiveArt.co.uk](http://www.thisisLiveArt.co.uk)

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

These guidelines are available in large print on request.

### **What sort of project can I propose for DIY 2?**

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. Last year's DIY programmes, for example, covered practical and conceptual issues and took in city centre adventures, creative expeditions to the suburbs, studio visits, artists' retreats, debates and skills swap shops.

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

Your project must take place between January and March 2004.

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

Artists who ran DIY programmes in 2002 are eligible to propose a DIY 2 project.

DIY 2 has a budget of £4,700 and we expect to award between four and six grants of between £500 and £1,000, although we will consider proposals for effective smaller projects.

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

The deadline for applications is 3 November 2003.

### **How do I apply?**

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

- Manick Govinda or Mark Godber at Artsadmin on 020 7247 5102
- Lois Keidan or Daniel Brine at the Live Art Development Agency on 020 7033 0275
- Sophie Cameron at New Work Network on 020 7729 5779

(Please phone one and not all of us!)

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

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

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

Ideally DIY 2 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, speakers' fees, etc.

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

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

The deadline for applications is 3 November 2003. You should send your proposal to:

DIY 2003 @  
Artsadmin  
Toynbee Studios  
28 Commercial Street  
London E1 6LS

We will not accept applications by fax or email.

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

A selection panel consisting of representatives of Artsadmin, the Live Art Development Agency and New Work Network will consider all applications. The panel will assess all applications and prioritise those that best meet the assessment criteria. The selection of projects for DIY 2003 will be based on:

- the relevance of the proposal to the aims of the DIY initiative
- the relevance of the proposal to Live Art practice and artists
- the extent to which the proposal shows clear artistic direction and vision

- the degree to which the proposal will contribute to the professional development of artists
- the viability of the proposal
- the ability of the applicant to achieve the stated aims of the proposal.

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

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

All decisions will be notified in writing.

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

### **What happens if my proposal is selected?**

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

The Live Art Advisory Network will publicise the DIY 2 projects through the partners' extensive e-lists and websites and will disseminate information including details of individual projects, dates, costs and application or registration procedures.

### **Who is running DIY 2003?**

DIY is an initiative of the Live Art Advisory Network. Artsadmin, the Live Art Development Agency and New Work Network have joined together to create the Live Art Advisory Network. Together we are partners in CreativeCapital, which is one of the ten consortia that make up the national CreativePeople pilot. CreativePeople is working to help artists to identify, prioritise and implement professional development activities. Visit [www.creative-capital.org.uk](http://www.creative-capital.org.uk) and [www.creativepeople.org.uk](http://www.creativepeople.org.uk) for more information.

For more information about our separate organisations visit our websites: [www.artsadmin.co.uk](http://www.artsadmin.co.uk), [www.thisisLiveArt.co.uk](http://www.thisisLiveArt.co.uk), and [www.newworknetwork.org.uk](http://www.newworknetwork.org.uk).

DIY 2 is funded by Arts Council England, London.

## Monitoring

The partners of the Live Art Advisory Network 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 2003 initiative and to be compatible with the information collected by Arts Council England. We will share the data collected through this form with Arts Council England for monitoring purposes. You should choose the answers which best describe you.

### Cultural diversity

Please state what you consider to be or how you chose to define your ethnic origin (for example, Asian, British Asian, White European, Black Caribbean, British Chinese, etc)

### Disability

The Disability Discrimination Act defines disability as a physical or mental impairment which has a substantial and long term adverse effect on a person's ability to carry out normal day-to-day activities.

Do you consider yourself to be a disabled person?

### Age

To which age group do you belong?

Below 20

20 - 29

30 - 39

40 - 49

50 - 59

Above 60

### Gender

How do you describe your gender?

### Network membership

Are you a member of New Work Network?



*Costume in Live Art*

# Announcing...

## **DIY 2**

January – March 2004

### **CALL FOR PARTICIPANTS**

DIY 2 offers artists working in Live Art the opportunity to take part in a unique series of short training and professional development projects conceived and run BY artists FOR artists. The projects are for both emergent and experienced practitioners based in London and will take place between January and March 2004.

Five projects across London

Between January and March 2004 five innovative training projects will take place across London and beyond. Led by Anne Bean, John Jordan, Lucy Kimbell, Richard Layzell and Amy Sharrocks the programmes will, between them, cover practical and conceptual issues and take in new approaches to networking, collaboration and documentation; artists' evaluation strategies; considerations of costume in performance; building bridges between art and activism; and the processes and impact of time in art.

### **DIY 2 Projects:**

**NOW:** Anne Bean and five emerging artists who will be selected by invitation will spend 90 days investigating time and the notion of capturing time. Time is an inescapable collaborator in all art (and life) and in this project the participating artists will look at ways of acknowledging this 'collaboration'. Participants will look at time as their primary material through process based experimentation.

Anne Bean has worked in many situations involving artists participating in open exploratory contexts including SQALIP (society questioning art life/live processes) in Brighton and Many Hands, a LIFT commission in which the entire audience collaborated on a light sculpture.

**RESPONSE-ABILITY:** Building bridges between art and activism: Led by John Jordan, this DIY project will bring together artists and activists on a three day retreat to share skills and ideas and begin to build new methodologies of creative resistance. The project will apply creativity directly to social movements while trying to develop a methodology of creative resistance that takes its aesthetics as seriously as its politics.

John Jordan, spends his time trying to find a space where the imagination of art and the social engagement of politics can be brought together. For 10 years he was a co-director of Platform, the London based art and social

science group. Since 1994 he has worked in the direct action movements, principally with Reclaim the Streets (1995-2001).

**FREE EVALUATION SERVICE:** Lucy Kimbell will offer six artists a free evaluation of their practice. These 90 minute, one to one sessions will offer insights into the languages and process of evaluation and help participants decide which 'performance indicators' are right for them. An opportunity to reflect on your practice, its wider context and evaluation culture. Participants will receive a unique personalised report after their session.

Lucy Kimbell works in print, media and performance. Recent projects include Audit (Book Works, 2002) and The LIX Index (Channel 4/ACE/Film and Video Umbrella, 2003). [www.lucykimbell.com](http://www.lucykimbell.com)

**THE NETWORK** [- network - awareness - process - document - feedback - network -]: A three day workshop with Richard Layzell exploring the relationships between networking and collaboration, the logging and mapping of shared group experiences, questions of process, and documentation as performance and performance as documentation.

Richard Layzell has run workshops in all aspects of Live Art. He has also worked extensively in industry as a 'visionaire' and formerly led the 'media' area at Wimbledon School of Art.

**COSTUME IN LIVE ART:** Costume begs basic and constant questions from viewers and practitioners of Live Art. This one-day workshop organised by Amy Sharrocks is aimed at artists and performers and will involve presentations around clothing as apparel and disguise; discussions about truthfulness, character and fictionality; as well as practical experimentations.

Amy Sharrocks is a sculptor, curator and Live Artist who lives and works in London. Her work deals with time, value and waste, and the transformative power of the event.

## **Background to DIY 2**

DIY 2 builds on the strengths and findings of last year's pilot DIY scheme and aims to support artists in the continuing development of their practice by offering a framework to explore new possibilities and new ways of working.

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

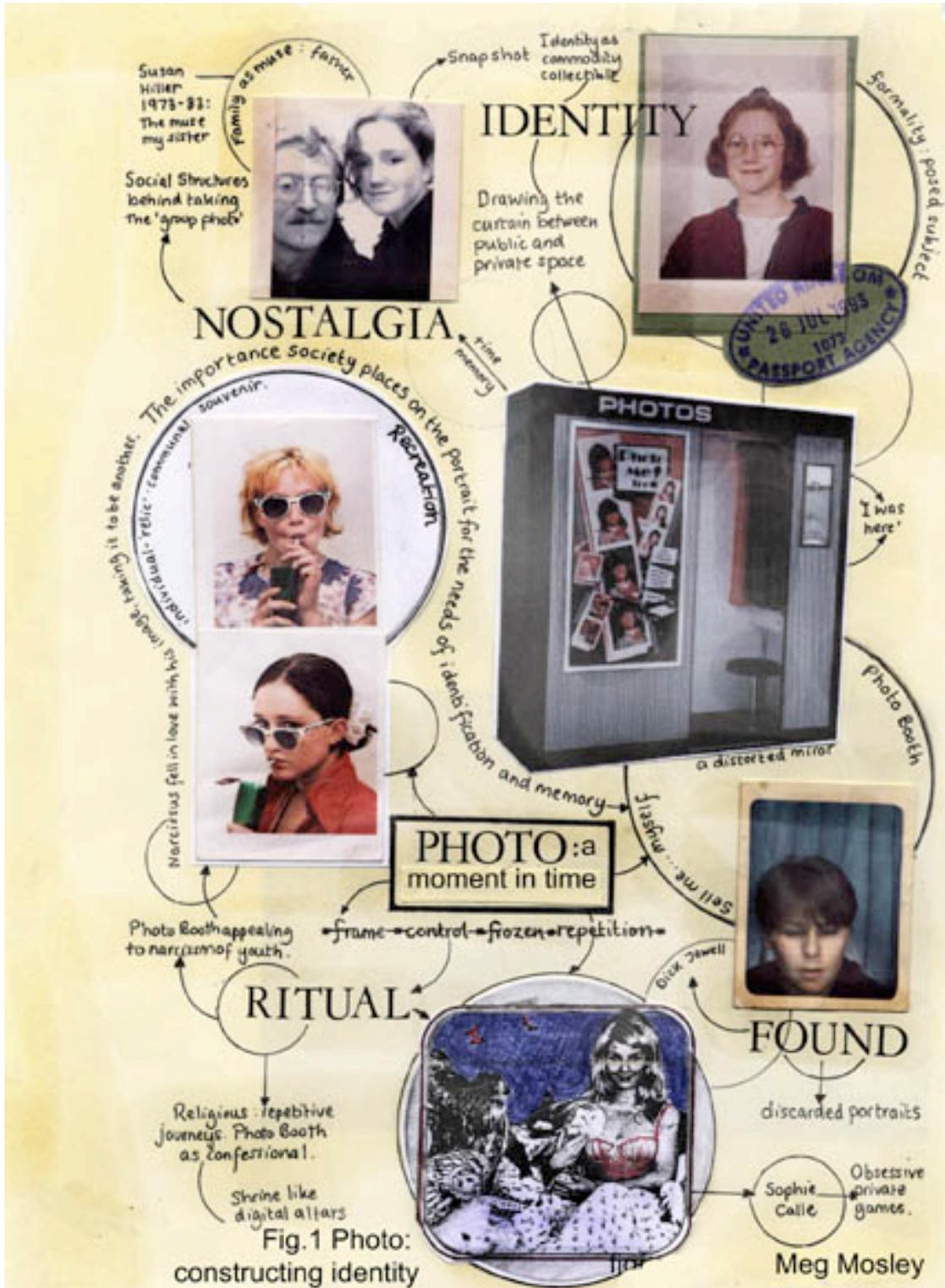
DIY 2 is an initiative of the Live Art Advisory Network, a partnership between Artsadmin, the Live Art Development Agency and New Work Network. Together we are partners in Creative Capital which is working to help artists to identify, prioritise and implement professional development activities. DIY 2 is funded by Arts Council England, London through the Access Unit's Training Programme and Professional Development Programme.

Live Art Development Agency  
[www.thisisLiveArt.co.uk](http://www.thisisLiveArt.co.uk)

New Work Network  
[www.newworknetwork.org.uk](http://www.newworknetwork.org.uk)

Artsadmin  
[www.artsadmin.co.uk](http://www.artsadmin.co.uk)





Now. Fig. 1 Photo: constructing identity by Meg Mosley