
LIVE ART 2010



LIVE ART 2010 Forum Notes

On Saturday 13 March 2010, over 35 people participated in the Live Art 2010 forum at PICA. The attendees proposed and discussed 13 topics. The following notes are unedited copies of the minutes taken by the participants themselves. The notes have been formatted into a single document without any additions or omissions.

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TOPIC:

Let's pretend there's an audience for this work

ACTION: No items listed

NOTES:

- We need to ensure we don't lower prices in an attempt to attract audiences. It doesn't necessarily work. Lower prices can tend to make the work have a reputation for being amateur rather than professional.
- The dilemma for the independent artist is the need to build an identity and reputation (like companies have). Because of the lack of frequency of performing we struggle to build this reputation and identity for future marketing and built audiences. (This issue is not Perth-specific though. It is a global issue.)
- How do non-practitioners find out about shows? What mechanisms are in place for this? How can we better target them?
- The "slow burn" is effective. Build up your audiences slowly. Cultivate.
- Problem of limited options of performance venues.
- Strategy: offer "previews" (like in the cinemas) to cross promote others' works. "Scratch" the work.
- Strategy: hold previews of the shows for industry in order to get support to promote the show/ season.
- How we present. Where we present. Opening up of the experience. Taking it to them.
- Strategy: Moving from marketing plans to a time/ money/ creative industry direct promotion plan. Eg: Free promo shows in public as a form of publicity
- Online performance listing (as a central database and place people can go to find out what's on in Perth).
- The power of social networking – facebook
- How do we deal with 'rock-up' audiences?
- We need to ask – for financial backing from philanthropists
- Culturally we have a big battle/ issue of art and culture not having value in contemporary Australian culture.
- Strategy: using comp tickets to help build audience (bring a stranger).
- Is it intimidating?
- When artists engage in the marketing process its much more powerful. Marketer & artist work together then take it to the people.
- The work is good. The problem is not the quality of the work.
- Success of indie music scene in Perth. Can we learn from that?
- Target specifically. Mass targeting doesn't work.
- More ways to access marketing support for independents. Eg: can venues offer marketing support to independents?
- Need to give invested audience members ways to tell others about their experience/ to 'preach'.
- Lack of spaces for post-performance discussion. – Bar, food, conversation. Building partnerships with (social) spaces.
- Artists' Pride (like Gay Pride) – believing in it, taking it to the streets, working together as a community.

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TOPIC:

How can we connect meaningfully with national and international Live Art practitioners and how can we stay informed about global trends in performance practice?

ACTION:

- Keep connected
- Apply for Splendid – April 6 – Artists responsible

NOTES:

- Ricardo: From travelling and attending forums and discussion sessions I found conversations often become parochial and localised. But it's important for individual artists, especially in Australia to PROACTIVELY link to national and international practices and networks. In some cases, such as in Western Australia, one state can't support the breadth of certain practitioners, so artists need to seek other forms of support from other cities/states/countries.
- My question is how to meaningfully connect (with or without flying) And, in turn, what alternative, networked practices can evolve?
- Nick: Travel is still really important for that face to face contact, it's efficient and direct. Eg. Live Art forums and hosting industry nights
- Jessica: I agree its important to be physically immersed in spite of having networks like Skype, eg. Spare Parts Puppet Theater have a catalogue of applications, if those were made public it would help the sector know what is being proposed by other artists and see where and how some are successful applicants
- Ricardo: OzCo has rotating panel of peers who assess applications – you can apply to be on that register of peers to be on the inter-arts selection panel. There are also profiles of the successful projects/applications on OzCo website.
- There are existing networks that encourage other ways of networking beyond only physical meetings:
 - Unreasonable Adults(Gift/Back)
 - Electrofringe Gathering
 - The Edge – new centre just launched in Brisbane for supporting young and emerging artists who u-streamed their launch with interactive feedback
- Jessica: also Barbara Campbell – 1001 Nights Artists Project
- Ricardo: What would artists like to be discussed at sector development meetings?
- Nick: Accessibility. For some artists isolation is a very real problem, difficult for smaller initiatives to be heard.
- Ricardo: As artists you have to be proactive, be linked in, twitter stream, it takes energy and effort, must build networking skills, it's part of your job as artists, the internet opens up these possibilities.
- Vivienne: (new to session) Is the motivation of this question to work internationally?

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- Hellena: Been in Perth 11 months and seen no international performances, need more invitations to hear people speak, attend workshops
- Vivienne: See Symbiotica – host international residencies
- Joel: I'm from Singapore, on residency with Symbiotica and helped out by PICA to develop my work. But difficult to get funding as a foreigner in Australia from Australian funds, forced to apply back home.
- Symbiotica does regular Friday talks
- Jessica: Go to TED.com – support and join those sites
- Ricardo: Who are the national and international artists you want brought over?
- Vivienne: Critical Art Ensemble, Shunt,
- Markela: John Bock
- Leigh: Jonathan Meese, Martha Rosler, Mike Nelson, Walid Raad/The Atlas Group, The Otolith Group,
- Ricardo: Gob Squad, Proboscis, and in Australia Brown Council, PVI, Panther who curated Here Now for APAM <http://pantherpanther.com/apam/herenow/>
- Ricardo and Meredith Which events/festival/people are out there that supports live art? Eg PACT Youth theatre with Tiny Stadium, Electrofringe and This is not Art (TINA). Next Wave, Artrage, Invest in yourself and go to these events. Meredith went to TINA as part of Critical Animals. Fringe Festivals are important space: Melbourne Fringe, Sydney Fringe, Adelaide Fringe, Darwin Fringe.
- The Splendid initiative is also important with Splendour in the Grass <http://pantherpanther.com/apam/herenow/>
- Jen: Music Festivals are interesting places to have contemporary art
- Blake: Southbound trying to include arts – just starting
- Jen Good buzz with contemporary music good dance/art potential here to cash in on this eg Serena hooked up with Empire of the Sun with her dance group. These arts/music festival links are happening overseas already.
- Serena: Apply to Splendid
- Ricardo: Follow these twitter types of accounts: <http://twitter.com/SplendidArtists> <http://twitter.com/interarts> <http://twitter.com/SymbioticALab>

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TOPIC:

How do we continue to explore “the work” & still benefit from ongoing funding support

ACTION: No items listed

NOTES:

- Examples of successful companies/ artists :Theatre Complicite, Matt Luton/ Thin Ice
- The outcome based nature of funding is a problem.
- Artist driven companies is important for success in this.
- Offering young and emerging artists time for trial and training with bigger orgs to prepare them for their own ventures.
- Cross artist and organisation collaboration. Eg: bring outside artists in and take artists out.
- We need to campaign as artists and venues **to change the funding model**
- For more medium and long term support. Explain and lobby why there needs to be an alternative model.
- How do you engineer these changes??@!?!?!?
- Strategy: turning venues into production houses who invite independent artists.
- Government needs to financially support the venues more so they can operate as Production Houses. (but not take away from the pool of money for artists).
- Strategy: Free space (for artists to rehearse, test out ideas etc). Ie: “dark days” – using theatre spaces on days they’re not in use. ACTION: Approach Ogdens for this.
- When an artistic structure/ organisation becomes too solid it gets stifled/ the work suffers.
- Need to search for entrepreneurial activities beyond state and federal funding. Eg: Chrissie’s Music Boxes.
- Eg: New York Artist Dinner Pitch
- Eg: Splendid in the Grass – projects on website linked up with Paypal account.
- Planet Ecologica
- Engaging with community support.
- Abaf Cultural Fund.

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TOPIC:

How does live art fit into the defined models of funding without losing its current undefined status, and does it risk losing its current status in the future? PLUS the nasty issue of \$\$\$. Is there a role for practical “entrepreneurship” vs. dependence on intermittent grants?

ACTION: No items listed

NOTES:

- Live art perceived as intangible to outsiders therefore prompts question – where do we fit? Funding forces us to fit into boxes with identities defined by bureaucracies. Will there be a time when Live Art is defined as “Theatre” as contemporary dance today is umbrella-ed by “Dance”?
- The problem of definition of genre leads to fear that our creative practice is limited/constrained by funding being determined by cultural policy / political body or lack thereof.
- Funding applications predetermine or lock us into a label/definition
- MISFITS
- Need to limit ideas before creativity fully formed or more than embryonic
- fear that original justification or funding description limits ability to grow within the work
- does ‘misfit art’ equate to ‘risky art’?
- how do we get support for something we can’t define?
- City of Perth
- “arts Project” funding available up to \$1500
- does not define art forms – deliberately – does allow interdisciplinary projects
- lack of development funding – CoP acknowledges this as a problem
- Problem – assumption that an artist is linked to a company whereas independent / freelance artists have no way to be funded for 1 or 2 yrs of early/emergent creative development period that is essential to their practice.
- Other ways to approach funding other than government/cultural policy grant
- Govt funding? – entrepreneurial brainstorming
- Corporate sponsorship
- Bigger tax cuts for philanthropy

- Embrace against inclination, term of live arts ‘Industry’
- AbaF – corporate supports
- Ricardo – OzCo InterArts Office
- Melbourne/Sydney/Brisbane/Perth – excitement about Live Arts
- Practices that don’t fit evn if practices may move into the other defined areas later – a fluid definition
- InterArts – negotiates with other Art Form Boards to co-support ‘misfit’ Arts, to facilitate new arts initiatives.
- Want to hear from sector about ideas for development
- Seed capital for creative development – ideas not fitting into existing formats? What OzCo strategy is for emerging artists? OzCo fund art of excellence. 10-15% success rate fro applications. Can approach with R & D process – fund hybrid performance projects.

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- Robyn – importance of articulating methodology
- OzCo – need very good support material. Convince them how, who are involved, and past shows. High quality pitch.

- Suggested trying to work with Next Wave, Electra Fringe and local initiatives
- CP – application writing – some artists use professional writers to do this.
- Location/distance and visibility with Oz Co peers? InterArts office peers – invited to assess once applications are in, so cannot know who they are to invite to see past work.
- Arts Support Officer in Perth – James Boyd. Train artists to approach sponsors or philanthropists.
- Paola (CoP) – mark Howlett Foundation- subscribers support visual artists – might be able to develop a Live Art model? Subscribers can give artists a stipend for 1 – 1 1/2 yrs to create a body of work, in return must exhibit and subscribers 'own art' (?)
- Could use previous OzCo Film Industry model (for example) to generate Live Art Funding?
- Govt funding is not the only source of funds – be imaginative – CP
- How do we create links with individuals wanting to support artists outside of govt/sponsorship models?

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TOPIC:

Pressure to write ideas succinctly/ eloquently to gain credibility

ACTION: No items listed

NOTES:

- Cor- rephrased problem as how to communicate artistic ideas in the written form not only to funding bodies but also audience eg. Programs, audience notes and to media.
- Sete- Australia is the worst country for how much you have to write to get cultural funding (anecdotal)
- Jon- If 'words' aren't the medium, writing can undermine the artwork and the ideas behind it.
- One can't find out until you do it.
- Cor- With standard marketing 'blurbs' 250 words with sell line at the end, there is no sense of the 'flavour' of the work.
- Interesting marketing technique dance company used. Q&A with the artistic director about the work was sent out. This got 80% better response than conventional marketing.
- Audience (and grant panels) respond to the 'gut response' why is it interesting to the artist. We want to be moved.
- Jon- Applaud the new 'directors statement' in DCA proposals
- Joel- Becoming too comfortable distancing the writing of the application from the execution of the work.
- Cor- Terrible if the application becomes divorced from artistic passion
- Kerry- Artists recently applied by recording themselves talking about the project, (circumvent the writing altogether)
- Vernon- If you can't write about a new idea, how will you convey it in a new work?
- Sete- a successful acquaintance has applications read by a number of diverse editors/ proof readers before submitting. Not just project officer
- Nick- Is there a place for employing grant writers?
- Vern- Often an application will be obviously written by writer. 'Too perfect' application lacking the rough vision
- Kerry- Personal vulnerability of talking too much about an idea in case it doesn't get funded.
- Vern- PICA are trialling new models (eg. WATDI method, in discussion with the artist over a long period)
- Artists can write 'blind' because of lack of feedback on unsuccessful applications. Artists don't know the panel, why isn't this transparent?
- Vern- Could be in contact with artists for a longer time to include their history and direction they want to travel in. Residencies. Moving away from project funding.
- Kerry- Blue Room introduced 'artist background and future vision/ development into their application process.
- Jon- Because DCA uses other institutions to deliver funding, it becomes more mysterious for artists on exactly how to communicate.
- Nick- What about dyslexic artists, those who find great difficulty writing

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- Vern- Institutions can be approached in other ways. Eg. For those who can't write well. Just make contact and describe idea in other ways.
- Devolved funding is very popular at the moment. Allows smaller organisations to have conversations and fund artists that would otherwise not be considered by the larger institutions
- Jon- Possibly the artist isn't the best person to talk about their art. Curator, dramaturg, critic, historian could be better situated to comment or sell their work.
- Vern- The role of the critic/ reviewer is to get more involved in the substance of the work, not a fluffy commentary of story and cast etc.
- Cor- Visual artists generally have more literature about the substance of their work than other artists. Programs have too little substance. Audiences want to know more about and why the work is presented. More personal program notes from artists which inspire audiences
- Kerry- Theatre/ Live art vs cinema. What is that added value that makes live art different- that makes public drawn to one. Leading audience into the ideas of the work through supporting literature/ information.
- Vern- Sometimes we are pitching to the converted. Dancers will come to a dance work. Not dumbing down the work.
- Kerry- Marketing for specific targets. EG. One flyer for the arts market, one for the families in Harlem
- Vern- Marketing a show. People triggered by image more than words or concept/ text. Visual can really draw people in. A flavour of the show.
- Get a good pic, better for media.

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TOPIC:

What role do mediating technologies play in live art?

ACTION:

- Create a resource (possibly internet based) for pooling and sharing information about how to use certain mediating technologies / where to get them from.
- Attain an actual physical space for performers (particularly visual art performers) to rehearse and try out performances, rather than just having a place to show refined, finished pieces. This physical space can work in conjunction with virtual internet networks. Possibly CIA space hired by a group.
- Create a virtual artist space (e.g. on YouTube) where performers can network and give each other feedback on progressing works. This will be useful for performance artists who often film their performances alone, isolated from feedback.
- PICA could keep a database of useful contacts (e.g. to computer programmers etc) for performers to access.

NOTES:

- Internet networking sites such as 2nd life exist in virtual space and have become part of pop culture. This has resulted in a detachment from the live/tangible.
- Mediating technologies within live space still qualify as live.
- Ultimately even live audiences are still removed from the live face to face performer.
- However, performance used to be confined to a time limit and then it was gone (it didn't remain in the virtual / documented world).
- Performance is now simultaneous and cross platform.
- Internet provides an interesting testing ground for research and development of performance. As rehearsal spaces are limited for visual art performers, the internet could be a good place to test ideas.
- Perth artists could form a YouTube network where we could post and comment on performances. Virtual performance art community.
- Developing performance ideas via 'Chinese whispers' as communication technologies such as mobile phones etc.
- Crossing international boundaries via the internet allows us to consider different cultural perspectives and have our work interpreted variously by people from cultures other than our own.
- Validation of live art in 2nd life.
- Feel there is a lack of knowledge in terms of where to get equipment / facilities. Feel that infrastructure could be more supportive.
- Networking between arts organisations.
- Universities have re-specialised and are not teaching the art of interdisciplinary practice.
- Australia Council: Digital Cultural Fund (mediated and live cross-over, they are not mutually exclusive – mixed reality).
- Liveness can include networked liveness.
- Australia Centre of Virtual Art.
- In Perth there is a bit of a geographical gap, there could be an ANAT officer working in WA. Perhaps this communication can be streamed over the internet.

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- There could be national tweeting – YouStream talks by national/international artists.
- 'The Edge' young and emerging artists.
- Media art isn't limited to a particular discipline.
- Performance artists need to be taught the potential of technology.
- It's harder to network with specialised service providers such as programmers here.
- PICA database which includes contact details of service providers such as programmers to artists? Although is a 2 way street which also relies on initiative of artists.
- Place to hire technological equipment from in Perth. Is there any government agency for this?
- It is often faster to contact other artists for contacts, we should pool our knowledge.
- Art / technology festivals in Perth and participation in them on a national scale. Is BEAP still going?
- Performance artists would benefit from a collaborative physical space to work through ideas together and to pool resources.
- We need to remember the transgressive experience of a live face-to-face performance / interaction as opposed to internet mediated communication. The performer / audience member doesn't feel as responsible in non face-to-face performance. The two can work in conjunction with one another. Perhaps we need more spaces to physically see performance.
- Performance artists need an actual physical space where they can practice ideas and mess up. Performance class / experimental performance exhibition (e.g. Like 'Live Art' organised in 2008 by Clyde McGill at The Moores Building. This was an exhibition of experimental performances in progress). Rehearsal facilities like these will help build confidence of performance artists. Now people seem too self-conscious about performances and therefore only present polished and refined work. Some contemporary performance pieces lack sense of danger present in preceding performance art. To a certain extent this may repress/deny performance art.

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TOPIC:

If Live Art exists in the 'spaces between' how does it relate to the institutions and major organisations? (or Live Art v Institutions)

ACTION:

Approach artsources to take it on as an advocacy role? (Jon?)

Identify range of opportunities which institutions and organisations might be able to offer independent artists and make an indicative list (also what the artists might offer the institutions). Send the list to the organisations and also DCA and OZco and lobby that all Major Organisations should be required to contribute a % of their funding in cash, in kind, in knowledge to independent live art sector

NOTES:

- Live arts Practice defined by being on the edges but not everyone working in live art sees the work existing in the spaces between
- Dealing with people in the institutions (ie relationships important) so must approach from a place of having common ground not from " where is the black hole that I as an artist am going to fall through in your institution.
- Perceive role of institutions in producing support for the work i want to produce .
- Do organisations have awareness of what is going on in independent sector? And a real understanding of the challenges?
- Artists can not ignore INS but have come to the table with a perverse attitude ie engage with the INS on your own terms – subversive use of opportunities – can help INS expand their ideas.
- Long term support for artist practice rather than short term project support – poorly addressed by artists but also by INS – possible opportunities that INS can offer – residencies, use of dark venue – have an office space / place to go to work, tech support, intellectual support, mentorships, access to skills networks advocates
- Policy changes with personnel. Changes in institutions – can/should INS support be 'legislated' or is this impossible as relationships too important in the equation? Look at policy for funding – should a % of INS and MOB funding be required to be spent (in kind or in cash) on independent outside the INS bubble? As per % for public art in new developments. Wesley Enoch suggesting this in east coast forum – is quite some support for idea may be worth lobbying government
- What are the INS ? PICA< AGWA< UNIVERSITIES< PERF LINES WA< OGDENS/VENUES, BLUE ROOM, BURSWOOD, FESTIVAL, ALL MOBS
- Need for a more collegiate approach by INS to create a SERIES of opportunities even if they can't individually resource longer term opportunities outside their core business. ie residency at A , development at B, production at C

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- Need to create co-dependent relationships so initiative survives those people leaving the INS who formed the initiative.
- The % for art program doesn't have to be about visual art! Can be performance based or otherwise ephemeral, Jon did performance at Carine SHS when they chose to spend their \$ on performance. Can apply when these opportunities come up through Artsource and if more people do more live art might get up.develop/lobby through Artsource.
- Career development for artists needs to be considered in INS offered opportunities – role for INS in creating networks and opportunities interstate and OS. PICA and Blue Room both looking into this currently.
- A 2 – 5 year cycle of development for career required investment?
- Possible model for INS such as PICA – 3 year programme for an artist with goal of developing both practice and ability to self manage career. Intake one artist per year so by year 3 there are 3 artists all at different stages of development in the programme.
- Talked about MAPS initiative and how three years isn't enough – how it works with different artists – what is the intended outcome and how can it be evaluated. In WA now working with projects in place of sixth ongoing artist and these projects have to be carefully selected so the artists are not just supported for a one off basis and dropped without consideration for their 'next step'. i.e. selection process needs clear about rationale and intended benefits.
- Live art practitioners need to identify reciprocity going into partnership.
- Maybe the discussion can continue to get some outcomes through blog...etc. needs some champions 😊

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TOPIC:

Venues and Infrastructure for Live Art

ACTION:

Create a “venues group” to brainstorm possible presentation venues (as alternative to traditional theatre spaces), scout out options, approach owners, technical specs, current facilities etc and create database for artists & producers to access. Work with Perth Festival?

Currently a discussion about empty spaces in Perth CBC being held with Department of Strategy. Artists not involved in the discussion. Artists can get involved through lobbying & letter writing to City of Perth Head of Strategy: Peter Monks, cc: Garry Dunne (Director, Service Units).

NOTES:

Strong link between audience and venues

- audience ‘risk’ and level of engagement; accessibility; familiarity
- cost of venue for artists
- reputation of venue affects branding and marketing of show

Current venues used:

- PICA
- Blue Room
- Bakery (when reopened)
- CIA (somewhat used – must be free performance, and access for artists is difficult)
- Kurb (new space – near Brass Monkey)
- King St Arts Centre: very high demand and low access for artists

Artists are also looking for non-traditional venues

Very important to get MORE venues, however:

- new performance venues should have some activity over and above single shows or one off performances
 - venues needs to be venues – not just rooms for hire (development of venue ‘identity’ etc through curatorial direction etc
 - venue management should be artistic as well as just operational
-
- More makeshift venues to allow freedom with type of work, ticketing etc
 - Consider using empty spaces for presentation of work – e.g. Glasgow and Newcastle
 - Rehearsal venues are generally OK (better access would be good) but there is a serious lack of viable presentation venue options

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- Also a lack of office space. Creation of shared space develops sense of community, collaboration, sense of 'going to work', shared facilities etc
- CIA is used, but too competitive and there is minimum access at the moment. The demand is greater than capacity.
- Policy consideration: Lobby for more non-traditional performance spaces rather than a fully equipped theatre. Create a wider selection of spaces (with key facilities e.g. power and toilets etc). Note: consider a project with architects to fit out the venues.
- Work with local councils to find spaces that meet 'master plan strategy'. Many master plans include "creative incubators" but these areas tend to mean creative industries (e.g. architects & advertising) rather than artists – consider working with the target creative industries.

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TOPIC:

Spaces to play

ACTION: No items listed

NOTES:

- How do we access empty buildings in useful areas?
- Squatting with permission
- Legal issues? Temporary leases?
- Newcastle/Glasgow models – see notes from earlier venue sessions
- 'renew adelaide' beginning soon

- regional arts spaces – can hybrid artists access space in regional venues which are struggling to find audiences/programmes – ie have a development residency with funding support from the regional venue? Can artists drive what happens in these venues? Oz Co interarts looking at initiative to trial such programmes – would WA benefit? Models exist in Victoria where artists do development in regions(involving audience in feedback processes, question audience experience) then present in CBD.

- Regional venues in WA don't cough up money o how is possible to access the venues? - corporate money in regional areas?

- can work be done to develop these opportunities for independents as setting up first models is possibly beyond the resource capability of such individual artists. With royalties for regions maybe the time is right but someone needs to take on the challenge of setting up first programmes.

- Bigger venues bringing audience by using variety of practitioners to their advantage – who interact with audience in different (non traditional) ways.

- WA venues afraid of the unusual/unconventional – expect a loss (\$) but not prepared to branch out. No WA venue has even joined Roadwork consortium (even as a fellow traveller).

- Practitioners can feel limited in their making here, due to the regulations and permits required to create work in public or quasi public space – ie even need permits for busking.

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TOPIC:

How can we (and should we) support the role of the dramaturg in live art?

ACTION: No items listed

NOTES:

- Should we have specific fund for dramaturgs?
- German Model – dramturg is attached to company

Definitions:

A person with a wide knowledge acting as provocateur

Enabling/Empowering

Skills to facilitate whatever needs facilitating

Pose useful questions at useful times in the process

Push boundaries of practice

Assist artist in making choices

- Does it need to be defined (role changes as specific to project) “appropriate dramaturgy”, does the sector need to be responsive to the needs of the artists and project?
- At what stage can we fund dramaturgs in an independent project based sector? (development, polishing, earlier project discussions?)
- How can we support younger artists looking at developing as dramaturgs?
- Can PICA fund resident and project based dramaturgs?
- Can a producing house fund this? What is a producing house – funding limitations on producers more than presenters.
- PICA can pay fees but can't bring them hear (if dramaturg is from somewhere else)
- Can experienced dramaturgs help support the reputation of emerging artists?
- Database for practical dramaturgs (not just the one on playwriting Australia website)
- Why do we hesitate about bringing in dramaturgs?
- Lack of knowledge and understanding of the value of dramaturgs.
- Lack of inclusion of dramaturg in initial budgets – self censorship, not a history of being a core role in arts practice.
- Why do we compromise and split roles? (eg. Director/producer, lack of production manager and dramaturg in initial project budgets – necessary when beginning perhaps, but what are we willing to compromise? Should we compromise?)
- Funding bodies are more and more insisting on an evaluation process so why wouldn't they fund a dramaturg?
- If the sector continues to value and include the role of the dramaturg it will be more and more funded.

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TOPIC:

How and where does multiculturalism fit into live art practice and reception?

ACTION: No items listed

NOTES:

- Sarah – Global networks exist already.
- Live art can work across cultures and language
- Meredith – online performance can work in many languages
- Viv- Different cultural perspectives as to what live art is
- Sarah – can be the strength of the work, strength is in the skills sharing and appreciation of difference
- ANAT – very good for international networking, and making work across cultures. (Meredith) Did early international networks influence your work – Yes – they found me (Sarah)
- Live Art across cultures has potential to raise cross-cultural differences/issues and practical and social issues, and can raise awareness of difference and commonality.
- Can relate more to different cultural communities
- “Sarai” an Indian organization with e-funding and media lab, enable community access to technology.
- A funding focus can be double-edged – can fund existing multicultural ideas, or attract projects just to fit funding criteria.
- Historical aspects of multiculturalism in Australia can be a rich source for work
- Holding onto identity versus assimilation – problem for new arrivals for different cultures/
- Audience has limited ideas of where Live Art and multiculturalism work together e.g. ‘Samba’ is multicultural dance work. Expectations of audience in regional areas for Live Art and multiculturalism are limited to ideas of ‘entertainment’ – Sarah expressed this as a perception.

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TOPIC:

Contemporary Performance in Tertiary Education

ACTION: No items listed

NOTES:

- There is an unequal representation of Performance Art in Universities and Institutions
- The awareness of Performance Art needs to be increased by communication, blogs and forums.
- Self evaluation Vs Formal Teaching / Education in Performance Art
- Collaborations
- Cross Discipline
- Formal Performance Art Structure with framework, units and courses.
- Process – Evidence – Structure – Evolution
- Divisive teaching of elements of Performance Art
- Live Art as valorised, definitive, and structured...
- Live Art/Performance Art Vs Contemporary Performance
- Live Art as reaction...
- Matter of funding and grants...
- Graduate exposure post university
- Student bodies and representatives groups to raise the profile of Live Art
- Workshops with guest lecturers
- Specific courses dedicated to performance & Live Art
- Support of student bodies
- Historical basis to validate Live Art and Performance Art
- Leadership
- Art History
- Technical basis to Live Art elements and its history – established grounding.
- Performance Art as part of art courses at uni so all students can learn about it (practice & theory)
- Numbers seemed to an issue. Parts of courses and some workshops had been scrapped due to small numbers.
- Performance Art needs the support of lecturers
- We need to be proactive to get funding for lecturer positions and build support for Live Art practices within the more established bureaucracies.
- Support from student bodies is lacking, they have no knowledge of Performance Art in Tee/High School. There needs to be more teaching on performance and new media art practices.

LIVE ART 2010

Forum Notes

TOPIC:

Is there a role for a / means of creating a Perth database to connect interdisciplinary artists and assist emerging “live artist”

ACTION: No items listed

NOTES:

- How can you see what people have done?
- Many databases already exist. They are expensive and intensive to maintain and keep current. Creating more is not the best way to respond to the calls for information and assistance. Networking is the key.
- No point in creating a database of databases. Unless people are proactive, they still won't find them.
- Improving the links to current information sources would be a better suggestion than creating more databases.
- Having facilities (perhaps at the library) to capture and store live art would be great resource.
- Why create a database of Perth artists when the Perth sector is so small, a well-networked person could easily meet with other proactive artists without the need for a formal listing. Do not try to pull in more people, be clever about the resources we have.
- Archives and information should not be hoarded but shared.
- You must follow your interest and continually research and network. No database is going to tell you everything you want to know. Always scan for information. If you not looking for it, you'll miss it.
- Use social media: people will and do help each other to find information.
- We must use both online and face-to-face networking opportunities.
- Artists collective – are they increasing? They offer much more flexibility and support, especially for interdisciplinary artists.
- Artists collective also offer some commercial aspects that can generate financial support. (Such as the models used by many design collectives)
- It would be good to see more live artist collectives.
- We need to use LALA more www.liveartlistaustralia.wordpress.com
- Brands create territories
- Use websites to upload your work eg Pool, ABC www.pool.org.au
- Talk to Fee Plumley (f.plumley@australiacouncil.gov.au) at the Australia Council about the National Archives hashtag program for capturing and storing online content.
- Be aware of CC. Creative Commons – there are six levels of copyright. Get to know what your options are check out <http://creativecommons.org/international/au/>

LIVE ART 2010

Forum Notes

NEWS FEEDS

DCA – Please tell us who you are.

Who we are pitching to?

Who is on each peer review panel?

Who chairs them?

What is the process for declaring and managing conflicts of interested?

Why are the names and reports from the peer assessment meeting kept secret? We would like them to be more open like the Australia Council boards?

Why do you have to have created the project to be able to complete the application for the \$\$ to make the project?

Why do the DCA have a major grant round during the Perth Festival?

Long term (career) development as opposed to project based development.

Development of practice through long-term residency/ association with institutions.

YES PLEASE!

We need to try and start defining and talking in positives. Change the discussion from what we are not/what we don't have/ what we can't do.