LADA DIY15

Summarise your DIY in 100 words – indicating the subject matter, your methodology and who the intended participants are:

'In One Ear and Out the Other' brings together artists and researchers curious about the subtle relationships between performance and sound. Meeting together four times over four months, participants will exchange ideas and interests, develop original audio materials, and will collectively host and present a series of live radio broadcasts. This project will experiment with the artistic and technical possibilities of independent online radio as a platform to present contemporary art and performance. This project is suitable for artists, writers, researchers and audiophiles who fantasise about the possibilities and pleasures of radio, of any background, experience or ability.

Do you have a region or location(s) in mind for your DIY project? If so, please state where and why:

We don't have a particular location in mind, but it would ideally be within close distance of either Nottingham or London where we live. An ideal DIY partner would have strong ties with a local fine art university or sound studio from whom we could cheaply borrow audio equipment.

Describe your proposed project and its artistic rationale (i.e. What is your project about, and why?):

A group of interdisciplinary artists will meet across four months to explore the unlikely yet generative relationship between live performance (seemingly centred on the body and grounded in the here-and-now) and sound (seemingly disembodied and spatially-unfixed): conversing, experimenting, and ultimately presenting and hosting a live and independent radio station.

Open to artists either new to, or with existing, sonic practices, this project will encourage participants to develop new audio works through using a variety of technologies (from audio equipment to smartphone to analogue materials). Over the past year, our collaborative practice has delighted in this interdisciplinary intersection of sound and performance through creating audio artworks, sound installations, online broadcasts, and live-performed radio stations. We have noticed a growing interest in sound across the dance and performance scenes, with artists (including Marciah Farquhar, Tim Etchells, Christopher Brett Bailey and Rosanna Cade & Eilidh MacAskill) producing audio artworks or borrowing from the figure of the radio presenter.

This project develops this interest in sound by focusing on how sound might be platformed in and as an independent art space. The core of the project will explore the hows and whys of running an independent radio station for artists to present their sound-art and performance, within a wider shift of pirate radio stations to online platforms (NTS, Kool FM, etc.).

While this DIY project would build from the knowledge we have gained through our independant radio broadcasts 'Radio Play', we propose an open research for ourselves and the group to explore the possibilities, problems and ethics of independent sound broadcast. As with all our projects, we have little to no interest in imparting our existing knowledge to a group; but rather seek to create a febrile space within which we flirtatiously co-think with a group of supportive yet unlike-minded artists.

What is your proposed methodology (what and how)?: Please include a proposed schedule of activity for the DIY project.

The group will work together for one day a month across four months.

- Each morning, creative prompts will lead participants to (individually and/or collaboratively) create original sound-performance works. Experimenting with a range of technologies, this work will be supported through peer-support and group discussion.
- Each afternoon, participants will host a radio broadcast, presenting their artistic experiments, emerging discourse, historic artworks and idiosyncratic takes on tropes of radio broadcast. Participants will tag in and out of the different kinds of labours involved: getting hands on experience in technology, research, writing, interviews, collaboration and general hosting. The first meeting will introduce the group to technologies, and the later three will result in live and public broadcasts.
- Across the rest of the month, participants will be encouraged to individually develop their own sonic practices: refining and developing their respective enquiries.

This is a deeply ambitious project, but will allow us to collectively experiment with and identify the many possible ways of working with and between performance and sound. To support such rapid work, we will:

- offer flexible support to each participant based on their confidence and readinesss to engage with the technologies. Some might have pre-existing curiosities to guide their work; however, we are both experienced in supporting artists in quickly testing and exploring with their immediate material circumstances.
- pre-prepare the technologies of broadcast each month, such that participants can quickly begin their broadcasts. As a benefit, this will mean that each broadcast can be pre-announced to its audience, and so people can 'listen in'.

Schedule:
April - Confirm DIY Partner & dates
May - Open applications for participants. Share with relevant networks
June - Confirm participants
August - Meet 1
September - Meet 2
October - Meet 3
November - Meet 4

Please give an indication of who the proposed participants might be. For example: areas of practice, levels of experience.

We would like to encourage a broad mix of participants; both those from sound and from performance; those who have experimented with this field of work or are newly curious; those who are confident and established in their practices and emerging artists.

One attraction of working with sound/performance/radio is the many possible ways for participants to be involved. While we will encourage participants to experiment with many roles and kinds of contribution, we welcome those who might be tentative or reluctant with the technical complexity of this work.

Our collaborative projects in the past have hosted a broad range of interdisciplinary artists: we see this DIY as being open to artists who might identify as sound artists, performance artists, dancers/choreographers, writers, interdisciplinary artists and more. We are excited by and skilled in facilitating spaces in which people with diverse skill-sets can collaborate and exchange.

Are you happy to open your DIY to producers, curators, writers, or others who work in Live Art but who do not consider themselves performers? (Your answer is for our info only, and won't be used for selection.)
Yes

Please indicate the ideal number of participants for your project, and explain how you will select them:

This DIY could host anywhere between 4 and 10 participants. While the project is demanding in terms of the four-month duration of the project, we believe the one-day-a-month timeframe creates an accessible process for those in full-time work, and travel costs are offset by no need for accomodation.

We will select participants with the aim of creating a diverse yet sympathetic group; who might learn as much from one another's experience and interest as anything else in the project.

Questions to ask participants to respond to in application could include:
- If you had a carte-blanche for putting together a two-hour slot on on national radio, what would you host?
- Could you tell us a little about your artistic practice/background/interests?
- What do you hope this opportunity will offer you?

We hope to get a feel for who the participants are - their interests and experiences - and to shape the DIY through the concerns of the participants in relation to the subject matter of this research.

Please indicate the imagined outcomes and benefits to you:

We want to develop, refine and expand our thinking around the possibilities of performance and sound. We already know we have a strong interest and we have experimented across a number of projects with the medium; recorded and edited, broadcast and in live performance. Now we look to to connect with others - to extend and challenge our thinking.

As part of this, we hope to develop a more comprehensive awareness of the many artists in the UK who are interested and working in this interdisciplinary context. We hope we might be able to develop a network through this DIY - an independant ecology of artists who might share, platform and support one another's work. This would be a significant development to our curatorial practice (of publications, radio broadcasts and hosted conversations) through which we bring together diverse artists to think together and share their work.

Finally, we believe this project will be a chance for us to gain experience with a broad range of technology and resources through rapid experimentation. We want to re-consider our assumptions about the aesthetics of radio, to question our own infatuation with it and to learn with our peers the possibilities it offers.

Please indicate the imagined outcomes and benefits for your participants:

Throughout this project, participants will be encouraged to develop their individual and collective interests in sound, through closely attending to the possibilities of presentation: exhibition, broadcast and live performance.

Participants will:
- Create new artworks, which might either further existing research, translate or extend their research within the medium of sound, or open up new enquiries altogether.
- Join and develop a new collaborative network of artists interested in sound and performance; and allow this group to mature in its interests and enquiries over a period of months. This peer group will be a huge support - both in discourse, career development, and artistic peer context to co-present work with.
- Provide experience for each participating artist in a broad range of sound technologies; including sound desk, microphones and recording; sound editing software; and broadcasting and sequencing programmes. They might make use of this experience in a broad range of circumstances, both artistic and technical.
- Get experience of hosting a radio platform as part of the team. These skills - programming, introduction, support, contextualisation, working with limited resources - have huge value in both any future radio projects, but any other independant or institutional programming/curatorial roles they might undertake.

Please provide a short biography including your (and/or your collaborators') experience or interest in leading similar initiatives:

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b.1990) and Paul Hughes (b.1991), it takes place across choreographic, performance and

visual arts contexts. Trained in fine art (ECA) and philosophy (University of Edinburgh), our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Recent credits include exhibitions at Rich Mix (London, Oct 2015), ICW (Blackpool, Jun 2017) and DISKURS17 (Gießen, Germany, Oct 2017); performances at Attenborough Arts Centre (Leicester, May 2016) and and Chisenhale Dance Space (London, Dec 2017); screenings and broadcasts at SET me Free (Venice and London, Sep 2017), Radiophrenia (Glasgow, Nov 2017) and Rhubaba (Edinburgh, Jan 2018).

Recent curatorial projects include a forthcoming self-published zine 'Footnotes', and a radio broadcast at Summer Lodge (Nottingham, July 2017) featuring work by a group of diverse artists and writers. These broadcasts are being continued throughout 2018 as an independant space to platform the work of international peers. We are organising a weekend of conversations at Dance4 in April 2018 at Dance4 for choreographers working in gallery contexts; and have hosted interdisciplinary workshops at Chisenhale Dance Space and Decoda (both 2017).

Paul has extensive experience of supporting artistic practice through his work as a dramaturg (for artists including Laura Burns, Andy Edwards, Sam Pardes). He led a LADA DIY in 2017 with Gareth Cutter with]performance space[, Folkestone.

Please propose a simple budget which shows how you will spend the £1500, including your fee:
£800 = 2 x £400 = 2 artist fees
£200 = 2 x 5 x £20 = Travel bursaries for two artists for one R&D visit and four workshops
£300 = Equipment purchase/hires
£200 = Bandwidth purchase/online broadcast subscriptions for project