

There was no point
where I felt self
conscious about
the way my body moved.

moments
where
people
step in
and out of
sync

Walking

Feeling
Creative

THE EXPERIENCE AND VALUE OF LIVE ART:
WHAT CAN MAKING AND EDITING FILM TELL US?

INTRO

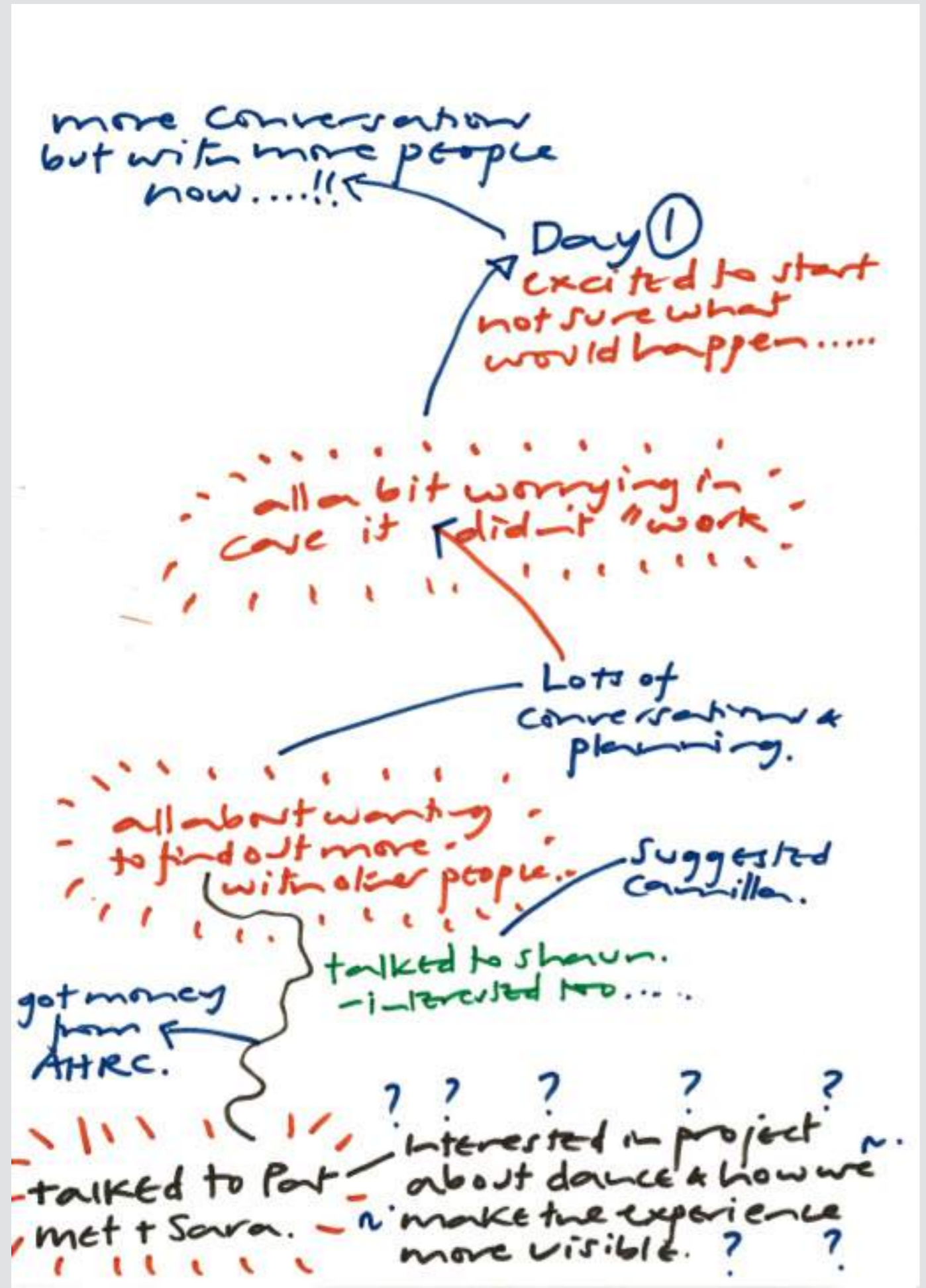
From Monday 28th October to Friday 1st November 2013, I took part in a free five day workshop at Tate Modern. The workshops were part of an ongoing research project looking at how young people experience live art and cultural value, with a focus on choreography and filmmaking. In a group of participants aged 15-25, led by artist Sara Wookey, I walked, talked, danced, wrote and choreographed.

The workshops were filmed by filmmaker Camilla Robinson and afterwards we were invited to reflect on our experiences by editing the footage in another series of workshops. The resulting film was screened at Tate Britain from the 3rd to the 14th of March 2014. Findings from the project were also shared in an end of project report and at a seminar event on the 12th of May.

I really enjoyed being involved in the workshops and seminar, and was excited by another opportunity to reflect on the process by archiving the workshop's materials. In making this publication, I was interested in how funding bids and research projects can produce a whole range of 'outputs' beyond their intended outcomes. Behind the scenes of the film and report are emails, skype calls, room bookings, risk assessments, post-its, notebooks, blog posts.

This catalogue is an exploration of the other inputs, procedures and bi-products of the research process.

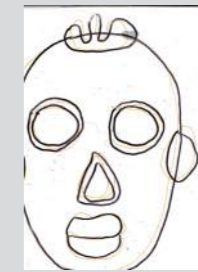
– Katie Slee



Excerpt from Emily Pringle's flipchart reflection sheet, day five - workshop one

SOURCES

Many different kinds of material were made in the run up to the workshops, during the workshops themselves and after the end of the last workshop. Here are some of the sources included in this catalogue:



From: Paul Stewart
 Sent: 24 September 2013 11:10
 To: Laura Turner; Shaun Curtis; Emily Pringle
 Subject: RE: follow up to Tate Collective Skype

Great idea, We can discuss this in the meeting today.

Best
 Paul

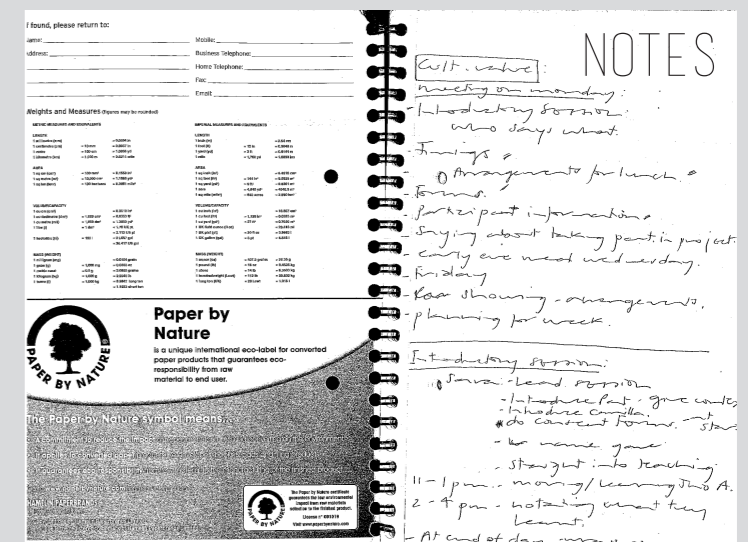
EMAILS

preparations...
 Skype meetings
 emails
 planning
 |



PEOPLE
 really interesting people, doing
 interesting things all working
 together in an interesting
 project.

FLIPCHART REFLECTIONS



 pat thomson @ThomsonPat · Oct 30
 Exploring levels in space #culturalvalue @tateresearch @UoNSoE pic.twitter.com/kb7pGPrbE1
 Reply Retweet Favorite Flag media

WORKSHOPS		
Activity and location	Risk	Probability H/M/L
Dancing and performing	Tripping or minor injury related to physical exercise	L
Filming	Tripping on cords	L

RISK ASSESSMENTS

WORKSHOP ONE

Workshop One was made up of three days of dance workshops, a 'showing' and a day of reflection that bridged the dance and editing workshops. Each day of dance included a walking and a more energetic warm-up, creating some movements, whether they were learning a section of Yvonne Rainer's Trio A (1966) or creating our own sequences, lunch and lots of discussion.

DAY ONE

DAY TWO

DAY THREE

Tate Modern Clore Learning Studio

DAY FOUR

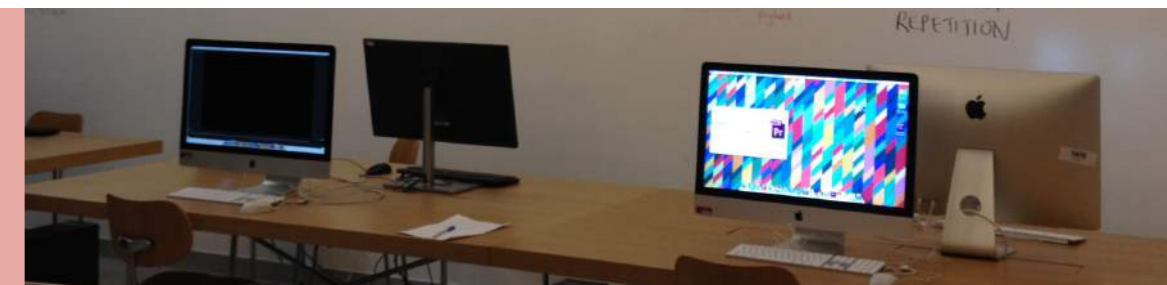
The East Room

DAY FIVE

Seminar Room, Tate Modern



MAPPING THE EXPERIENCE



THE SEMINAR

Tate Britain

The film was screened again at a seminar event on the afternoon of the 12th of May at Tate Britain.

Live Art and Film
Making: What can
making and editing
film tell us?

THE SCREENING

Learning Gallery, Tate Britain

The edited film was screened at Tate Britain from the 3rd to the 14th of March.

WORKSHOP TWO

Taylor Digital Studio, Tate Britain

Workshop Two took place from 11am - 4pm over four dates, the 24th November, 1st December, 8th December and 14th January.

DAY ONE - WORKSHOP ONE



12 participants, a dance educator and 2 researchers - but how did we get here?

Live art and filmmaking
Filming and photography consent



28 October - 8 December 2013

Name _____

Please circle the statement which applies to you:

I am **OVER 18**

I am **UNDER 18**

If you are under 18, this form must be completed by a parent or guardian.

Live art and filmmaking

Workshop programme exploring contemporary dance with Los Angeles based artist Sara Wookey followed by a day-long skills workshop on premiere pro and a day editing with filmmaker Camilla Robinson.

Attendees may feature in filming and photography taken during the

Hey Laura,

I'm so sorry, I have had some personal things come up and can't make two of the days (including today)

I hope the workshops go well. They sound incredible and I'm a little heart broken to be missing them. Will there be anything similar in the future?

Will the work produced be available to view anywhere?

Kind Regards,

DROPOUTS

REGISTRATION

the project so far

pat thomson / October 17, 2013

We have been working hard to make sure all is in place for the start of the workshops in two weeks time. The spaces are ready, the equipment is charged and we already have 23 participants confirmed for the project! We have over subscribed for the project because of possible issues with drop out rates but this gives us a great opportunity to engage many participants.

Blog entry from 17/10/13

RECRUITMENT

Excerpt from Emily and Pat's End of Project Report:

Recruitment of participants

Unlike the majority of gallery education projects with young people which involve participants being brought to the gallery by adult leaders (teachers and youth workers for example) we set out to recruit volunteer participants using the customary Tate learning media. The workshop was advertised via e-newsletters, printed materials and on the website. The Tate Collective, a group of approximately 60 young people from 16 to 25 years old, was specifically targeted, and was directly spoken to by one of the researchers and the key dance artist.

Over 30 young people applied to take part in the workshop, with fourteen eventually attending. Written consent for participation and for filming was obtained prior to the dance workshop. Details of the participants are given below, with their permission.

MAILOUT

Email from Paul Stewart to the web department 04/10/13:

The Silverpop is going out on the 10th Oct so it would be great if it was up before then. Thank you for your help if you have any questions please contact me.

Regards

Paul

Live Art and Filmmaking

Monday 28 October - Sunday 8 December
Tate Modern & Tate Britain
FREE (book your tickets [here](#))

Hello!

Get involved in a free 5 day workshop programme exploring contemporary dance with Los Angeles based artist Sara Wookey followed by a day long skills workshop on Final Cut Pro and a day editing with filmmaker Camilla Robinson. You'll get to develop your own dance pieces based on Yvonne Rainer's seminal work 'Trio A (1966)' and make your own film based on your experiences of taking part. Lunch is provided.



FREE
Contemporary
Dance &
Filmmaking
Workshops

Excerpts from the 'Silverpop' (newsletter) mailout



We began the day with formalities – explanations about the research, the filming, signing of ethics and video release forms, getting to know each other’s names. There was a name game followed by a walking activity. This exercise established right at the outset some key choreographic concepts – space, speed (fast , slow), movement/stopping, levels (seated, lying down upright), relating to other people/ being separate.

Excerpt from Pat’s blog entry: ‘Day One, Workshop One’

Enter... small group
begins to form
Stretching, sitting,
anticipating

Cutting from Sara’s flipchart reflection

THE WALKING EXERCISE

Post-it responses to ‘what did you find memorable?’

INTERACTING
IN THE SPACE
(walking exercise)

walking

ACCEPTABLE
STALKING



CHOREOGRAPHY

LEARNING TRIO A (1966)

Sara - explaining week to come.
- becoming more personalized.
- focus on "It will depend on what you guys."
What are we doing for the week.
- learning a key dance
- learning tools of choreography
- repetition.

Excerpt from Emily's field notes from day one



Screenshot of the raw film footage from the workshops

We spent some of the first day learning a sequence of movements from the dance Trio-A (1966) by Yvonne Rainer. Sara taught the dance by showing, talking and getting us to play through the movements.

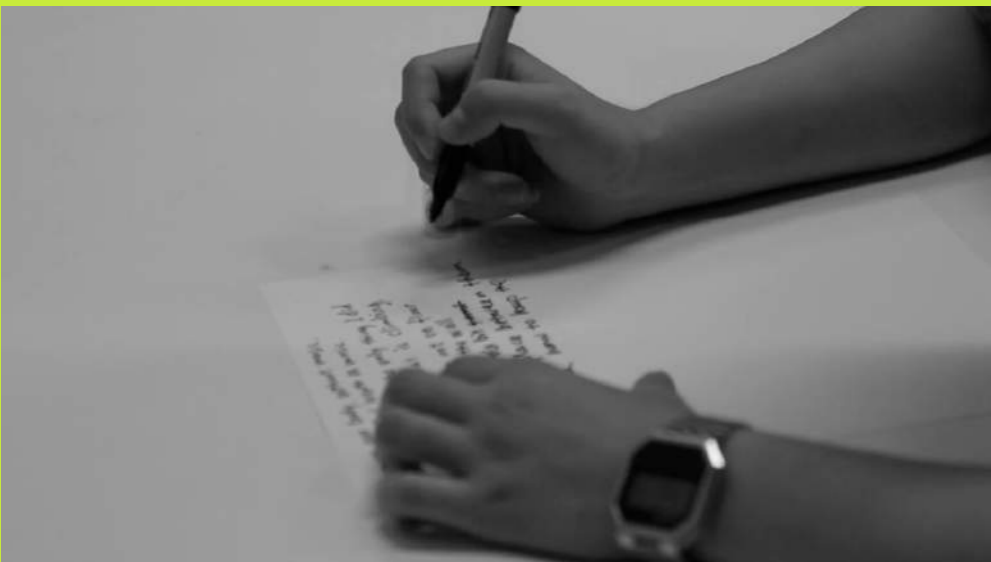
The workshop was based on principles drawn from the work of pioneer contemporary dance artist, Yvonne Rainer, and the work Trio A. There was some cultural knowledge about the live art canon thus made available to participants, although it was kept relatively low key.

Excerpt from the end of project report

SARA WOOKEY is a dancer, choreographer and consultant. From 1996-2006 she was based in Amsterdam, the Netherlands and established her company [Wookey Works](#) and taught at the Amsterdam School for the Arts. Her choreographic work has been presented at Links Hall in Chicago, Hammer Museum, Museum of Contemporary Art San Diego, REDCAT and the New Museum. Sara holds a Master of Fine Arts degree from the Department of World Arts and Cultures at the University of California, Los Angeles and is a founding member of the [Choreographers Working Group](#). She has been published in *Performance Arts Journal*, *Movement Research*, the *International Journal for Art & Technology*, *Itch*, and *Performance Club*. Sara recently founded [reDANCE](#), a platform for intergenerational transmission in dance, in 2011 and is one of five certified transmitters of Yvonne Rainer's *Trio A* (1966). She has been a teaching guest artist and lecturer at the California Institute for the Arts, Tate Modern and was the research assistant to Yvonne Rainer at the University of California, Irvine from 2009-2011. Currently, she is consulting for the Art Program at the Los Angeles County Metropolitan Transportation Authority and, in her spare time, calls square dances for private and public events.

Sara's bio

CHOREOGRAPHY



Screenshots from the participant's edited films

NOTATING TRIO A (1966)

L. arm L. leg, follow motion with eyes.
 flat hand at right angles pull arm and leg into the center. arm goes down to left foot
 still moments.

Participants were then asked to record the movements they had learnt using words and images. Individuals then took turns to read out their notations while other participants interpreted in movement what they heard. This was pretty interesting, as it revealed the difficulty of translating movements into another symbolic form. The group then divided into pairs, and each pair worked with their notations and their interpretations to produce a negotiated collaborative 'dance'. These were performed, one of the pairs worked with the film of Yvonne Rainer performing Trio A in the background. Further choreographic terms were introduced – mirroring, juxtaposition, sequence.

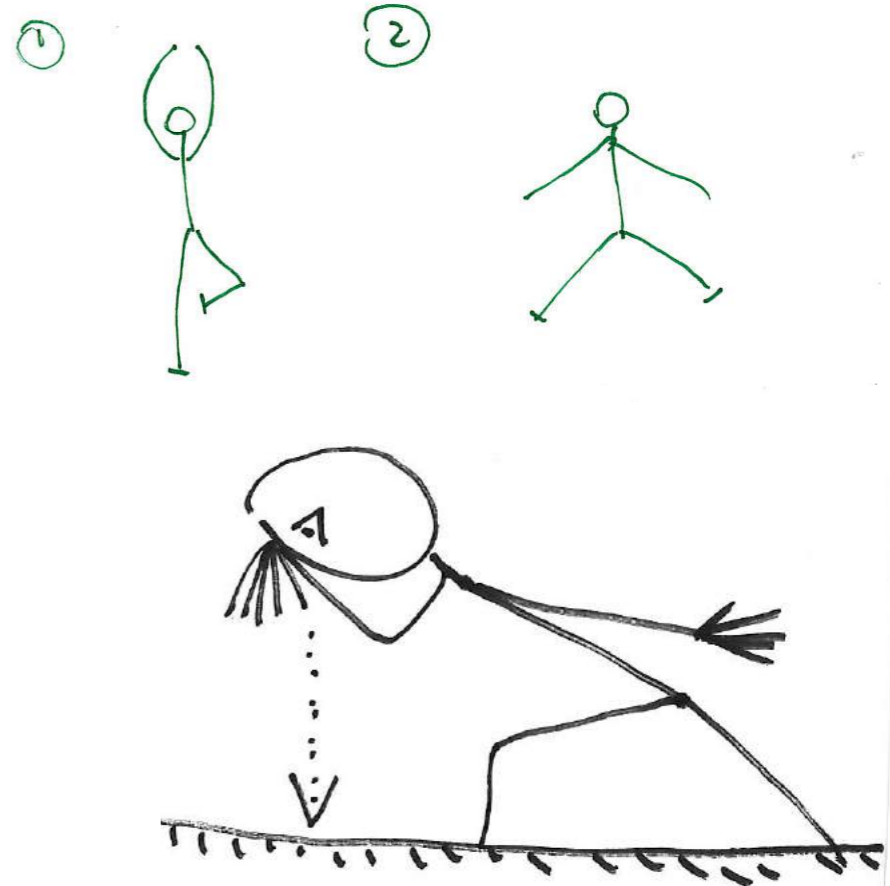
Excerpt from the end of project report

This makes sense to no-one but me...

-> straighten leg and arm down to the floor. look down at left foot.

- continued motion...
 - Swing L. arm over head across face straight hand. (sharp movement)

- parallel plie, head turns left, swing arms - spiralling around the body (L arm front for x5)
- Step to turn face upstage right, arms extended out circle x2
- drop arms, stepping backwards, cross left leg [LEAN] shift onto right extend left leg out in front flexed feet.
- extend spine tuck chin, transfer leg back into arabesque, (right hand egyptian position, left arm on leg).
- extend right arm/hand to floor, then deep lunge, top of head touching the floor.
- swing left leg through lunging, hands clasp in front of chest (interlock).
- facing downstage left, swing right leg through (right hip flexed knee to ceiling) then step onto it & lunge
- release left hand, drawing a sweep with



Cuttings from participants choreography notations

PROMPTS

- yesterday - build up the prompts
 - pattern more interesting yesterday
 group devised way of working
 2 prompts at any one time.
 Sara reminded them to limit
 it to the core elements
 space, time, spatial, pattern,
 GAZE

Excerpt from Emily's field notes from day three

SPATIAL
PATTERN

GAZE

TIME

SPACE

REPETITION



pat thomson @ThomsonPat · Oct 29
 Working with space and then time as small groups #culturalvalue
 @tateresearch @UoNSoE pic.twitter.com/338cg4znuH
 Reply Retweet Favorite Flag media

One of Pat's tweets from the workshop

Scanned images of the prompts pinned to the studio wall

"...the prompts are somehow back to these general tools of space, time, movement patterns, gaze. We can be very specific about those, but we're still playing within the umbrella topics of the tools we've been working with. Space, time, spatial patterns, where we're looking, um... yeah. If that makes sense. I think all of these things are fitting into them, but just to keep that in the back of your mind."

Quote taken from a recording used in the participants' films of Sara talking during the workshops



Screenshots from the participant's edited films

IMPROVISATION

On the second day of the dance workshops, after warming up, we spent some time moving around the space creating improvised movements. These then fed into a short sequence that we notated and another member of the group learned. Emily's notebook analysis to the right shows that although improvisation made up a relatively small part of the workshop experience, it is disproportionately represented in the edited film.

Analysis of film:

Pedagogical sequences:

- 1) 'Looking' game warm up.
- 2) collided explor. of choreographic vocab
- 3) researcher making notes
- 4) improvisation
- 5) camera
- 6) Annotation of movement
- 7) literary annotation
- 8) reflection / discussion / written form
- 9) manifesto.
- 10) walking: - front on audience
- 11) Talk.
- 12) Looking / social moments
- 13) Hospitality / lunch
- 14) Exhib.
- 15) Demonstrating Two A
- 16) Band Two A

marks of - leaning / left / moving to
- being taught
- talking / looking

- 1) ||||
- 2) ||||
- 3) ||||
- 4) ||||
- 5) ||||
- 6) ||||
- 7) ||||
- 8) ||||
- 9) ||||
- 10) ||||
- 11) ||||
- 12) ||||
- 13) ||||
- 14) ||||
- 15) ||||
- 16) ||||

marks of - leaning / left / moving to
- being taught
- talking / looking

marks of - leaning / left / moving to
- being taught
- talking / looking

Scanned spread from Emily's notebook analysis of the use of footage in the final films

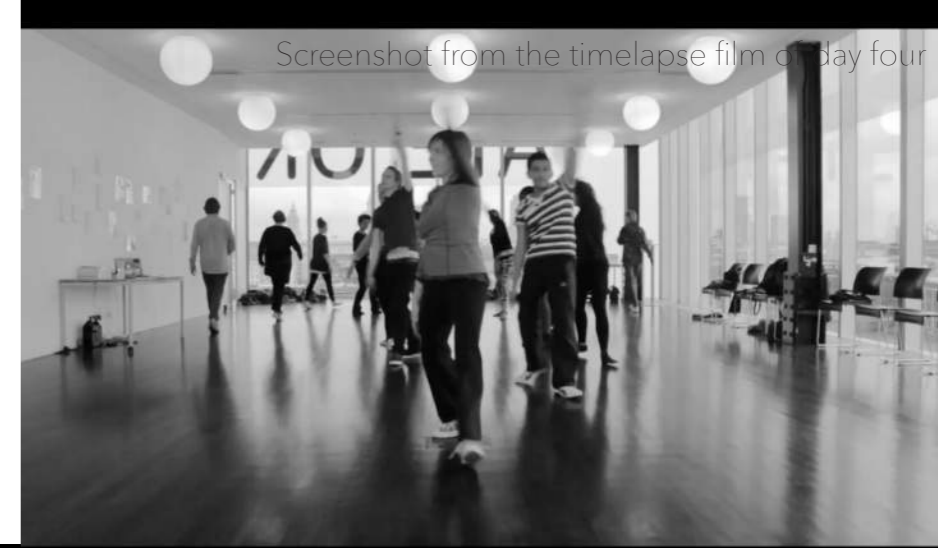
WARM - UPS

THE DANCE WARM - UP

every morning
repeating
becomes ritual

Cutting from Sara's flipchart reflection

Screenshot from the timelapse film of day four



Screenshot from the participant's edited films

DISCUSSIONS



OUR
CONTRIBUTION
TO DECISIONS/
ACTIVITIES.

Post-it response to 'what did you find enjoyable?'

Diary room sessions:

At the end of day each participant is asked the same one question about the workshop process that day.

We need to work this into the schedule so, depending on how many participants, perhaps five minutes each between 3.30 - 4.00 pm

Who is interviewer? Myself? Pat? Emily?

Excerpt from an email from Camilla to Emily, Pat, Paul and Sara, 09/10/13

The discussions

Post-it response to 'what did you find enjoyable?'



Screenshots from the participant's edited films

On Oct 12, 2013, at 3:46 AM, Patricia Thomson wrote:

From researcher perspective. We don't interview at all, and haven't considered that. It will alter the relationship we are trying to set up as co participants. I think we only want to have conversations at early stages, and we don't want them to impede the process of participation in either the dance or film project. Our normal practice would be to field note conversations that happen normally. I think this suggestion is about how to ensure each young person has some individual footage of themselves? This might be done other than through a formal talking head?

An email from Pat to Emily, Sara and Camilla, 12/10/13

YES TO JUMPING, YES TO SILENCE.
YES TO BE A BALL. YES TO BE A DOOR.
YES TO open mind, YES TO close eyes.
YES TO hum Sandwich, YES TO a bottle
of water.

One of the scanned 'Yes' Manifestos

THE 'YES' MANIFESTO

Screenshot from the timelapse film of day four - workshop one



Yvonne Rainer wrote a 'No Manifesto' in 1965. We spent some time thinking about manifestos and how they might help or hold back our work. We wrote our own 'Yes Manifestos'. We then tried reading our own manifestos aloud with the other participants moving around the space. They reacted to the statements of our manifestos, using them to influence their movements.

Screenshot from the participant's edited films

Yes to pausing. Yes to stillness in chaos. Yes to shifting when the atmosphere around you changes. Yes to abruptness, but also yes to calm. Yes to sometimes not acknowledging the audience.

• YES to relaxing into your body and space



Some of the scanned 'Yes' Manifestos



THE SOCIAL SIDE

AMAZED
I LEARNT
EVERYONES
NAMES.

The social
cohesion and
friendliness



Responses to 'what did you find memorable?'

I have been thinking about how and why this space of mutual trust came about in a relatively short space of time and what we might learn from this. Pat has talked in a previous blog entry about the importance of the warm-up as a non-threatening and inclusive activity that produced a feeling of 'sustained sociability' and in addition to considering this, for the moment I have been focusing on three associated issues that also seem relevant:

1. The framing of the project as 'research' with an emphasis on investigation, questioning and reflection rather than the realisation of a specific fixed outcome. This appeared to encourage mutual enquiry and open investigation within the group.
2. The specific attention paid by Sara to the participants. This included the language of experimentation she employed (for example 'you might like to try', rather than 'you need to do') which made explicit her trust in them.
3. The motivations of the participants. These young people elected to do this project and evidenced commitment and desire to take advantage of what was on offer. From the start they appeared willing to trust the project leaders and each other.

Excerpt from a blogpost by Emily, 16/03/14



Photo from day five

Katie 12 November 2013
How is everyone!! I miss walking.
Like · Comment

Amaris, Moira and 2 others like this. Seen by e

Katie /legitimate stalking.
12 November 2013 at 12:19 · Like · 1

Yasemin omg thats so weird i was just thinking about that like 2 seconds ago haahaha
12 November 2013 at 12:19 · Like

Katie we should organise some kind of flashmob
12 November 2013 at 12:21 · Like · 1

Tanttanttant mewo ~ !!!
12 November 2013 at 12:35 · Like

Chiedza Me too and the free bottle of water 😊
12 November 2013 at 17:33 · Like

Moira flashmob. The walking flashmob. Very subtle 😊
13 November 2013 at 18:17 · Like

Write a comment...

Screenshot from the participants' facebook group

DAY FOUR - WORKSHOP ONE

THE EAST ROOM

Thursday 31 October
Tate Modern - East Room

09.00 -10.00	Porters to clear space for dance work, table and chairs set up to one side for 15 chairs and 2 tables in East Room Paul Stewart to request A3 sign holder from VE to place at L0 lift and L1 lift, and River Entrance. AV set up as per AV request Artists Sara Wookey and Camilla Robinson arrive via staff entrance and collect visitor passes from tm reception.
11.00	Participants arrive via main entrance(s) directed to East Room
11-13.00	Workshop and Filming in East Room
13.00-14.00	Lunch
14.00-16.00	Workshop continues
17.00	AV to clear

Cutting from an internal memo

THE VIEW FROM
THE EAST ROOM

the space
↓
the VIEWS

Post-it responses to 'what did you find memorable?'

Space -
the different
Room.....

"the world is
watching"

Cutting from Emily's flipchart reflection



Screenshot from the participant's edited films

On thursday we moved from the Clore Studio to the East Room, at the top of Tate Modern. The views were amazing and the space felt very different.

Agenda

Date: Tuesday 24 September 2013

Location: New Boardroom, TB

Chair: Emily Pringle

Notes: Paul Stewart

Attendees: Emily Pringle, Paul Stewart, Laura Turner, Sara Wookey (Skype), Pat Thomson (Skype)

Performance at the end of the workshop

- The performance was discussed to be not for a paying public but mainly for friends and family but there could be a public element.
- SW does not want to call it a performance but rather a showing so to remove the stigma of the term performance. Also it should be part of the last day of workshops rather than separate. (This was agreed by All)
- SW states this is an interesting concept based on the No manifesto which is part of Trio A. within that it suggests a certain relationship with the audience and this may put the participants in a uncomfortable situation, how can we make it comfortable?

Cutting from the minutes of a group skype call, 24/09/13



THE SHOWING

At the beginning of the week we were encouraged to invite family members to come to the showing on thursday. Emails and minutes from Skype conversations from the planning stages show that Sara was keen to call the showing a sharing process rather than a performance, in case it changed the nature of the work we had been doing.

was really cool, not just the amazing space (feel so lucky to be able to work in that space) but also to be able to **SHARE** my experience with those outside of the group. was also looking forward before the day started to come back and work with the group.

Cutting from a participant's flipchart reflection



The point of this contemporary dance workshop comes in the context of a research project being carried out by Tate Modern titled: *The Experience and Value of Live Art*. Their aim is to look at what young people "get" out of live art, and how they react to the intangibility of dance within the context of a museum that places great value on tangible, possessive art objects. Sara Wookey, an American contemporary dancer led the workshop, teaching simple but effective dance techniques in which the participants were encouraged to move in ways that felt natural. The result was a remarkable group synergy that could be felt even by the audience.

Cuttings from a blog post by a family member who attended the showing

- When we had to perform to my friends and family, it wasn't intimidating. It was actually fun and I managed to gain experience.

Cutting from a participant's flipchart reflection

We went through various elements of the workshops so far: the walking warm-up, the Trio A (1966) sequence and our own interpretations, our own choreography and the Yes Manifesto exercise.

DAY FIVE - WORKSHOP ONE

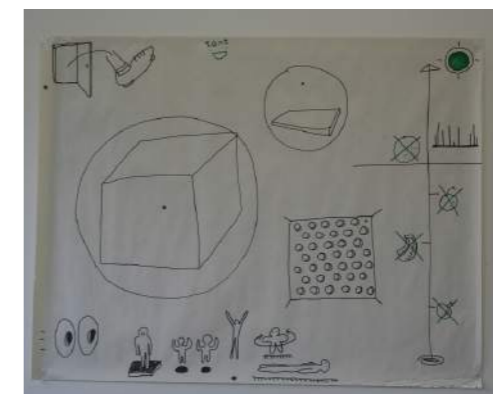
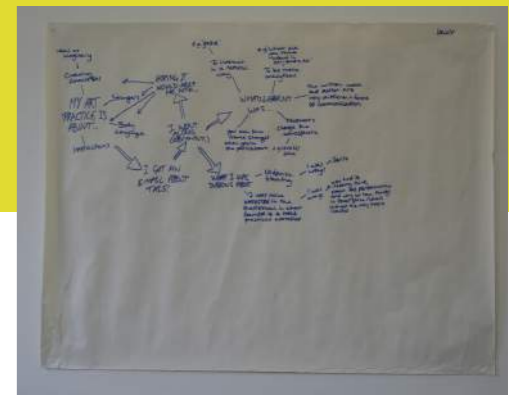
On day five, Camilla showed us some of the footage from the week's workshops. She had made a desaturated timelapse video using the footage from the static camera on day four. We used flipchart paper and post-its to map our experiences and talked about the project's next steps.

Today we watched some samples of footage taken during the week.

We mapped our experiences during the week, and did a brief postit exercise.

We discussed these responses, and then talked about the forthcoming editing workshops.

Blog entry from 01/11/13



pat thomson @ThomsonPat · Nov 1
Mapping the experience #culturalvalue @tateresearch @UoNSoE pic.twitter.com/SxSyBRWwgB

Reply Retweet Favorite

Flag media

One of Pat's tweets from the workshop

Participants' flipchart reflections

Editing workshops

Day 1
The challenge: To edit together approx. 1hr of footage (exactly the same provided to each individual) into a short film no longer than 3 minutes, aiming to represent each individuals personal experience of participation in the dance workshops.

Hour 1
Introduce myself and my work
Re-introduce the aims and challenge of the project and look over some of the footage.
Present some examples of abstract use of found / documentary footage using simple editing techniques such as jump cuts and speed manipulation.

Hour 2
Final cut pro tutorial
Teach some basic skills and techniques. Encourage participants to stick to limited selection of techniques and effects.

Hours 3 & 4
Shot and sound selection and begin to edit films.

Excerpt from an email from Camilla to Emily, Pat, Paul and Sara, 09/10/13

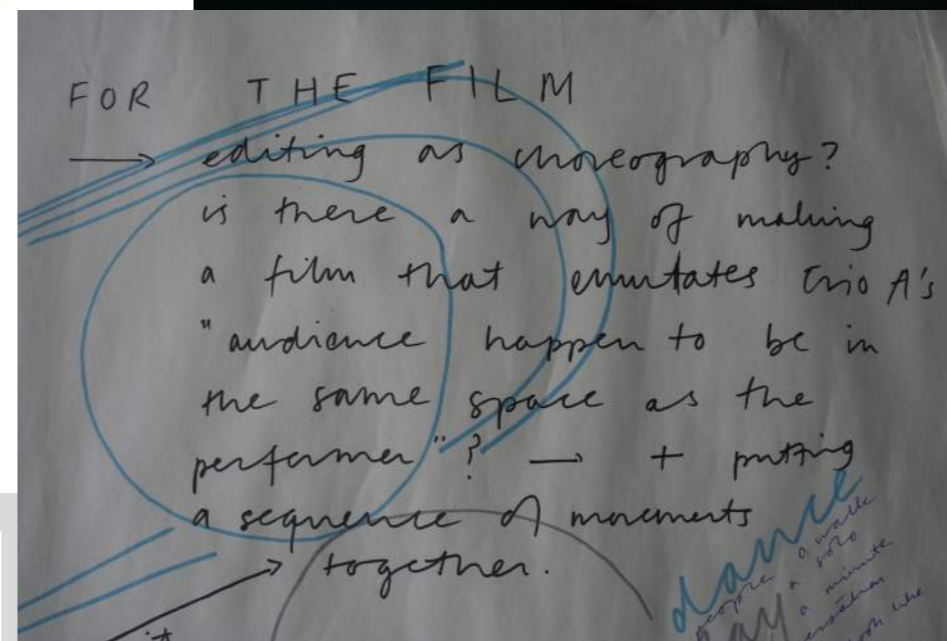
WHAT DID THE FILM PROCESS AFFORD?

Eight young people took up the offer to return to learn film-editing. Of these two were very familiar with the film editing software package we used whilst the rest were inexperienced. Discussions with the participants revealed that for those who attended the film workshops, a major draw was having the opportunity to learn how to use the software and make a film.

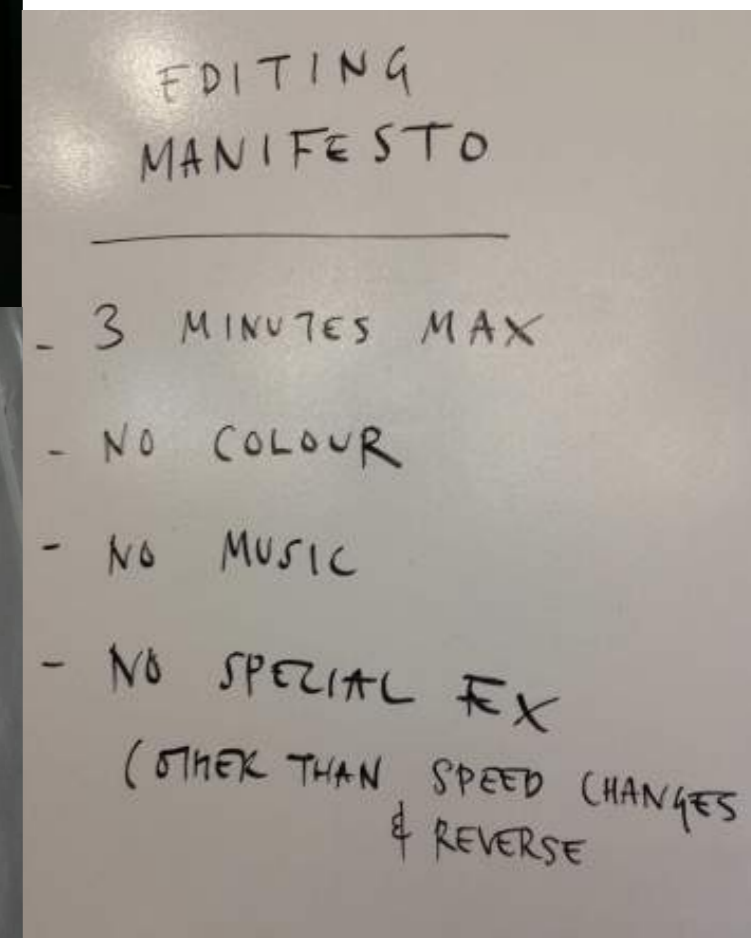
Issues exist with the format of the film-editing workshops, not least because they were on Sundays which was off putting for young people. Equally it was a challenge for those who were unfamiliar with the software to master it sufficiently in order to be able to express and articulate ideas in the relatively short time afforded by three days.



Photos from the editing workshops



Cutting from a participant's flipchart reflection



Excerpts from the end of project report

FOOTAGE

While going through email exchanges between Emily, Pat, Sara and Camilla, I saw that several decisions made in the planning process anticipated the appearance of the final footage. For example, the way the cameras were set up, the shared sense of what might be interesting to film and the desaturation of the footage all influenced what was filmed and how it looked. Further, a link was made between the kinds of prompts that Sara was hoping to use in the workshops and the tools used to edit film. These parallels were highlighted in the editing workshops.

Second, during the pre-project planning meetings it became apparent that the choreographic concepts that Sara was working with during the dance workshops (specifically the idea of working within a given set of constraints to create a work as Yvonne Rainer does with Trio A , using space, time, repetition, juxtaposition for example) resonated with the discipline of film editing. This perceived synergy, combined with recognition of the constraints imposed by the editing workshop schedule, prompted the decision to impose a set of restrictions, most notably that the participants would be invited to work with pre-selected samples of film footage and with a set of criteria (the footage was all black and white, no sound that was not in the room and no music, no special effects apart from changing speed or reversing footage and each film to be three minutes maximum). In this way the idea was to take the minimalism and rigour of Trio A into the film-making process and in keeping with this a 'manifesto' was written up for participants to refer to during the film workshops (add photo).

Camera set up in workshop studios:
I will set up two cameras, one in a fixed wide position and one hand held.
The wide camera will capture as much as is possible of the entire process in a single fixed frame (aside from breaks for battery change, over heating etc..) both image and sound.
I will use the hand held camera and my judgement to capture moments that represent different atmospheres and energy levels throughout the week.

For example:
In discussion
Sitting quietly
The group interacting
The individual working or sitting alone
High energy activity as a group
High energy activity as individuals
Facial expressions (laughter, yawning, concentrating)

Excerpt from an email from Camilla to Emily, Pat, Paul and Sara, 09/10/13



Excerpt from the end of project report

Screenshot from the participant's edited films

THE SCREENING



Photo from my visit to the film on show at Tate Britain



Photo from my visit to the film on show at Tate Britain

The Experience and Value of Live Art: What can making and editing film tell us?

This collection of films represent young people's experiences of taking part in a series of live art workshops at Tate. In November 2013, fifteen participants aged between 15-25 took part in an intensive five day programme based around Yvonne Rainer's seminal dance piece *Trio A* (1966). The workshops were run by artist Sara Wookey and documented by filmmaker Camilla Robinson. The resulting footage was later edited by the participants themselves in order to produce individual film shorts that communicate each participant's experience of engaging with live art. These unique compositions explore the relationship between performer, viewer and observer and question the way we describe an experience as well as the process of learning itself.

An AHRC: cultural value funded project, part of a joint research project between Tate and The University of Nottingham, funded by AHRC and co directed by Dr Emily Pringle and Dr Patrica Thomson.

valueart.wordpress.com

The caption displayed with the film

For the last two weeks the films from the project edited by the young people have been on show in Tate Britain. To mark the start of this public showing we held a sharing event in the Taylor Digital Studio for participants, friends, family and colleagues from Tate to come together and present and reflect on the project.

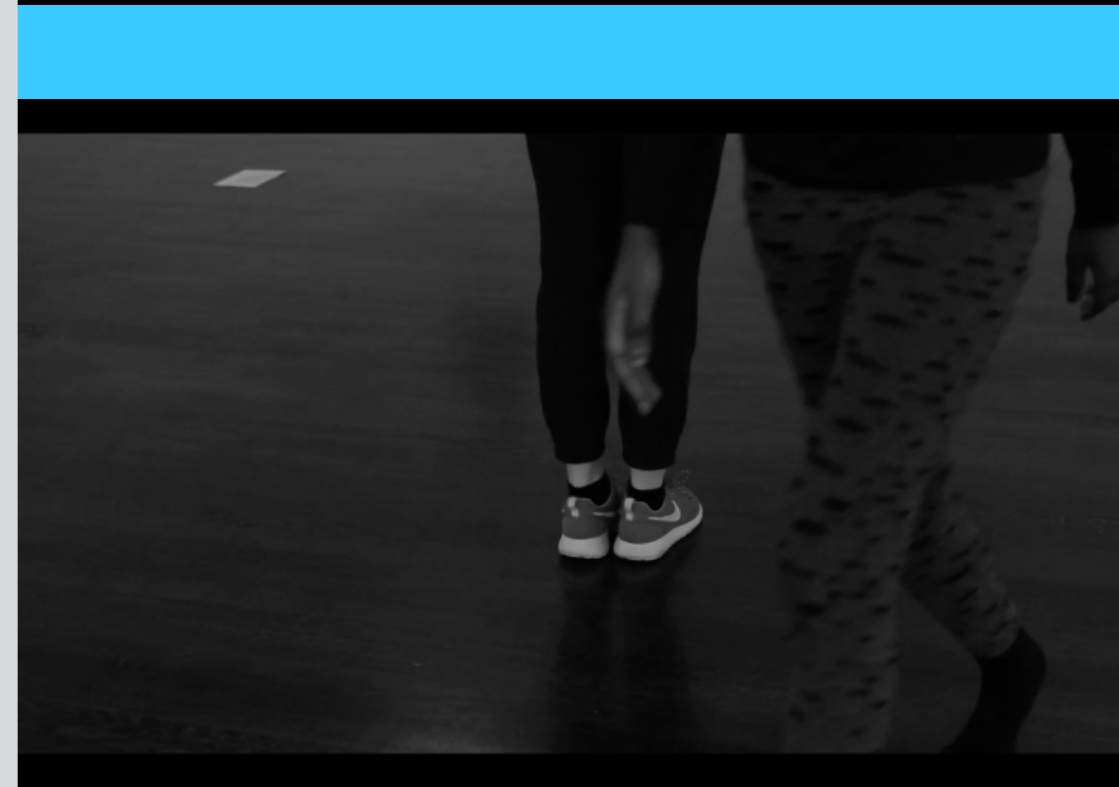
Pat and Emily gave brief introductions then Yasemin, Moira and Julia spoke about their experience of the choreography and editing workshops, drawing attention to those aspects of the project that were particularly significant for them.

Sam - warming up exercise using
 ○ extreme slow motion.
 v. powerful to watch
 Sara - monologue - pushing out ideas
 reminding them of the key elements
 - space, time, gaze, connections to
 each other
 - silence - focus on the details.
 real concentration.



Excerpt from Emily's field notes from day four

One of the things that interested me most in the workshops was the level of attention we paid to individual movements, moments and interactions. The walking warm-up was so engrossing that it became almost meditative. Leaving the workshops, many of us felt different moving through the crowds on London's streets. On thursday we spent almost 45 minutes doing one slow motion exercise, just thinking about how we moved in relation to the people around us, and concentrating on the quality of our movements. I wanted to bring out this detail in my portion of the edited film.



**INTERACTION
 BETWEEN TWO PEOPLE
 ALMOST BECOMING TRANSP-
 ARANT - THE ABILITY
 TO THINK 'OUT LOUD' AND
 GUESS ANOTHER PERSON'S
 NEXT MOVEMENT**

Cutting from a participant's flipchart reflection

What am I looking at?

Cutting from Pat's flipchart reflection



THE SEMINAR

The seminar in May provided another opportunity to reflect on how the workshops and the film might fit together. A wide group of people came together to watch the films, hear talks from Emily and Pat, Sara, and two of the participants. Emily and Pat gave some of the findings from their report and opened some of their ongoing questions up to the group for discussion. The seminar was filmed and uploaded to YouTube.

The Experience and Value of Live Art: Multiple Perspectives and Iterative Revisiting Seminar

Monday 12th May 2014, Manton Studio Tate Britain

Timetable

1.30 - 2.00: Coffee and Registration

2:00 - 2.10: Welcome and outline of the day

2.10 - 2.20: Viewing of a selection of raw footage from the choreography

workshops

2.20 - 2.40: Sara Woockey: reflections on the choreography workshops

2.40 - 3.05: Participants' reflections on the choreography and film editing

workshops

3.05 - 3.30: Viewing of participants' film and comments

3.30 - 3.40: Pat Thomson/Emily Pringle pose questions for discussion during

coffee break

3.45 - 4.20: Coffee and discussion of key questions in small groups

4.20 - 4.40: Feedback from discussions

4.40 - 5.00: Pat Thomson/Emily Pringle present provisional findings and pose

questions for further discussion

5.00 - 5.20: Discussion of key questions in small groups

5.20 - 5.45: Feedback, Conclusion and thanks

Draft copy of the event's timetable



Screenshots from the video of the seminar posted to YouTube

ONE YEAR ON

THE PROCESS CONTINUES...

THE CATALOGUE

GETTING BACK IN TOUCH

Your report Inbox x

Emily Pringle 17 Sep (5 days ago) Reply
to me, Paul

Dear Katie
I've had a chance to look at your report today as I'm on the train to Liverpool. I think it's great. You've managed to pull together a range of material to present a coherent and authentic picture of the process. I also really like the design.

One thing I wondered was whether you would include a short reflection on the project from your perspective almost a year on to put at the end? Need not be more than a couple of paragraphs.

Also there are various things happening coming out of the project, for example Pat has presented at a conference in Portugal on it and she and I are presenting at the British Education Research Association conference about it next week. And Pat and I are planning to write a paper about it. Also that you keep in touch with participants and that some people have fed back to you about how the project has shaped what they are doing now. Does that make sense? Do you need more material from us? It's just to give a sense that the project carries on in some way...

Also I think we have to refer to Trio A as Trio A (1966) in publications for external audiences.

Let me know what you think and many thanks for all your work to date.

Emily
Emily Pringle
Head of Learning Practice and Research
Tate Modern
Bankside
London SE1 9TG

Live Art & Filmmaking work - draft contract

Maggie Connolly 20 Jun Reply
to me, Emily

Dear Katie,

I hope you are well and had a good week. Further to the conversation Emily had with you about a piece of work around documentation from the Live Art and Filmmaking project, I have drafted up a contract for you to have a look at. Please note that the dates (30 June - 1 Sept) are just a loose indicator.

Please take a look, and if you all seems in order it would be great to set up a meeting for yourself and Emily to discuss the finer details. Would after 4pm on Tues 1st July, or anytime on Wed 2nd July work for you to do this?

If you have any questions please do get in touch with myself, Emily, or Paul. All the best and speak to you soon.

Regards,

Maggie
Maggie Connolly
Team Administrator
Learning Department
Tate Modern, Bankside

Email from Maggie initiating the cataloguing project

Katie 11 August

Hi everyone, it's been a long while! I'm just getting in touch because I'm doing a bit more work at Tate on the outcomes of the live art and filmmaking project.

Emily's asked me to bring together and archive the outcomes from the project (other than the film). They'll then be edited together and made into an online publication about the project.

I just wondered if anyone had any photos or statements or thoughts they wanted to contribute?

I'm looking at 'outcomes' in a pretty broad sense, so for example... if you now put the Tate experience on your CV when applying for arts jobs - or you have photos from when the film was on show at Tate Britain - or you enrolled in some dance workshops - or have a text saved you sent to a friend explaining the weird and wonderful walking workshops we were doing... please post it in here or let me know!!

Would be awesome to hear how you all are anyway

XXXXX

Like · Comment

My post to the participants' Facebook group...

RESPONSES

Seen by 5

Holly Hey! Good to hear from you! I put the experience on my cv because it was one of my first experiences working with such a big institution. It has also helped my practice in my degree in fine art. I use Trio A as a good stepping stone on understanding spontaneous actions. Hope that helps!
11 August at 17:10 · Unlike · 1

Carmen Hi Katie, it's so great you're still working on this! My sister came to see us the day we were on the top floor of the Tate and wrote a blog post about it: <http://www.awandererspath.com/.../live-art-at-tate-modern...> hope that helps. Also am looking into some arts jobs now, but am highly confused with life and don't know what I want to do now that I've graduated... 😊



13 August at 11:31 · Unlike · 1

Chiedza Heyyyy, I've also put the experience on my Cv as well. Quick question could I get a letter saying I took part in the project as evidence?
27 August at 21:24 · Like

...and their responses



Two versions of the catalogue

Further updates about the project from Emily



