

CHURCHILL FELLOWSHIP REPORT

Felicity Bott



"Thanks Uncle Winston!"

THE WINSTON CHURCHILL MEMORIAL TRUST OF AUSTRALIA

Report by FELICITY BOTT

2007 Churchill Fellow

**Professional Development with Performing Arts Organisations Working
with and for Children and Young People**

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Signed

Dated: November 26th, 2008

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PRECIS & ACKNOWLEDGEMENTS

This report reviews my 2007/8 Churchill Fellowship. My international travel encompassed 12 cities in 7 different countries, including the United States of America, Britain and five countries in Western Europe. Nine of these cities were major metropolises and the other three were smaller cities recognized for their universities and rich histories.

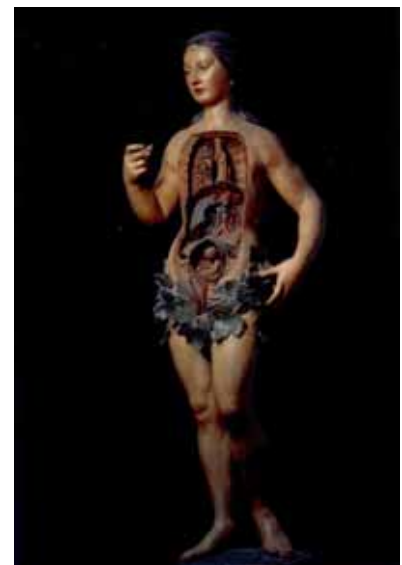
I was learning about the ways performing arts experiences are offered to younger community members in all of these places. As I traveled I engaged with practitioners, consultants, organizations, festivals and dance companies that either play a significant role or have made a significant contribution to, the cultural experiences of their city's young people: children, youth and their families.

I would like to acknowledge the generosity of all those I met, spoke with, or studied with as I travelled.

I am profoundly grateful to the Winston Churchill Memorial Trust for the financial assistance that made this travel possible.

Buzz Dance Theatre, my employer, also facilitated my Fellowship by allowing me to take substantial leave (8 weeks) in the second half of 2008.

Finally, I would also like to thank my husband Paul and daughter Dante for holding the fort at home and enabling me to take a trip that is one of the highlights of my life to date.



EXECUTIVE SUMMARY

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Fellowship Objective

My objective was to introduce new knowledge, skills and networks to both my own artistic practice, and to the arts communities I work with here in Australia. My international travel encompassed 12 cities in 7 different countries and in each of these places I engaged with directors, cultural consultants, arts organizations, festivals, or dance companies to learn something about how performing arts experiences are offered to younger community members and families in these cities. Additionally, I attended one-on-one tutorials with the creators of motion-capture software that has applications specific to my craft as choreographer and director. Finally, before departing, I designed a project that could facilitate ongoing artistic collaboration across time and space between international directors and cultural consultants. I seeded this project as I travelled.

Fellowship Highlights

- The passionate commitment, intellect and talent of the individuals I met, conversed with and studied with;
- Learning dance performance-specific *Isadora* software in both Berlin and New York;
- Undertaking an *experiential* comparative analysis of the ways in which the cultural centres of a number of cities engage young people and their families;
- Engaging with North American and Western European music and visual art alongside dance and theatre in each city and thereby being afforded the opportunity to contextualize my own education and professional knowledge. This has enabled me to better activate my own education and artistic expertise and has informed a broadening and deepening of my artistic aspirations for myself and my community;
- Developing an international network of colleagues and, along with this, a mechanism for maintaining connection;
- Seizing the opportunity to film dance video footage in a number of international locations as I travelled for later editing and development;
- Reinvigoration of my commitment to the communities I serve via my roles as: artistic director of a government-funded performing arts organization; advocate for community cultural development; collaborator/creator of arts projects for remote communities; national arts education and curriculum consultant; leader in the delivery of artistic product for young people on state, national and international platforms; writer and presenter on cultural visioning for Australian regional, remote, educational and artistic communities. Each of these roles has been enriched by my experience.

Findings

- I witnessed young people and their families 'consuming culture' voraciously. This applied to their use of public spaces, their attendance at festivals, performances and art galleries and also their participation in projects, classes and performances. It was inspirational and it caused me to envision how Australians, and particularly Western Australians, could interact in a more relaxed, enjoyable and regular way with cultural institutions and events.
- In Western Europe particularly, but in no way confined to it, there was a prevailing and intrinsic sense that the arts were a part of the oxygen of broader culture, alongside sport, recreation and entertainment. There was an innate knowledge that the arts had an indispensable role to play across the lifespan of human beings. For example; that one is likely to reflect on existence at some point; that one is going to fall in love at some time; that one is going to experience loss and possibly even isolation in some way and that, in all of these instances, art in all its forms served to enhance one's perception and management of these life events: Art as solace. Art as pleasure. Art as connection with others, the past and with the future. Culture as personal experience. Culture as collective experience. Culture as a vital force in human lives, assisting them with building for themselves and their families, a rich and meaningful life.

Felicity Bott

November 2008

PROGRAM

Departed Perth via Brisbane Saturday July 26th & returned Perth via Singapore Friday September 19th, 2008

<p><u>Los Angeles, USA</u></p> <p>July 27-31</p>	<ul style="list-style-type: none"> • Met with Director of Theatre with and for youth, <u>Corey Madden</u> • Met with Composer <u>Bruno Louchouarn</u> PhD. • Attended rehearsals of <u>Agamemnon</u> at the <u>Getty Center</u> and the <u>Ford Amphitheatre</u> • Attended performance at <u>Bootleg Theatre</u> in <u>West Hollywood</u> • Visited <u>RedCat Theatre</u> in <u>Disney Hall</u>. • Visited <u>18th Street Arts Centre</u> • Attended <u>Diavolo Dance Co.</u> rehearsal
<p><u>New York City, USA</u></p> <p>August 1-9</p>	<ul style="list-style-type: none"> • Tutoring in <u>TROIKA RANCH ISADORA Software</u> w Dawn Stoppiello • Filmed footage for <u>Dance Video Project</u> in Brooklyn • 2 meetings with <u>Jonathan Hollander</u>, Artistic Director of <u>Battery Dance Company</u> on Broadway in Tribeca, Manhattan. • Filmed footage for <u>Dance Video Project</u> in Manhattan. • <u>All Points West Festival</u>, Liberty Park, Jersey
<p><u>London, UK</u></p> <p>August 9-12 & September 14-17</p>	<ul style="list-style-type: none"> • Met <u>Paul Blackman</u>, London-based Australian dance educator. • Observed rehearsals of <u>Jasmin Vardimon Company</u> in the Peacock Theatre, <u>Sadlers Wells</u>. • Met with <u>John Knell</u>, international expert and consultant on sustainable arts development. • Visited the new <u>Laban Centre</u>, Creekside. • Visited <u>Tate Modern</u>, modern & contemporary art 1900-present. • Visited The <u>Globe Theatre</u>, Bankside. • Performance by <u>Echo and the Bunnymen</u> at <u>Royal Albert Hall</u>.
<p><u>Cambridge, UK</u></p> <p>August 11</p>	<ul style="list-style-type: none"> • Visited the base for <u>The Intelligence Agency</u>, John Knell's arts & creative economy consultancy.
<p><u>Vienna, Austria</u></p> <p>August 13-18</p>	<ul style="list-style-type: none"> • Visited <u>Dschungel Wien</u>, Theaterhaus for Junges Publikum. (Vienna Jungle, Theatre for Young People) • Attended 25th International Impulstanz Festival, • 3 visits to the <u>Museumsquartier & Museumplatz</u> • Viewed work of <u>Klimt and Schiele</u> at the <u>Leopold Museum</u> • Filmed footage for <u>Dance Video Project</u> in Vienna. • Attended 2 family concerts of <u>Mozart's</u> music: <u>Schonbrunn Palace</u> (secular) and <u>St Stephan's Cathedral</u> (sacred)
<p><u>Brussels, Belgium</u></p> <p>August 18-20,</p>	<ul style="list-style-type: none"> • Attended <u>Brigittines International Festival</u> at Le Brigittines, Contemporary Arts Centre for Movement and Voice. • Viewed Art Installation by <u>Johan Moyle</u> at <u>Librairie Saint Hubert</u> • Large scale public art event <u>Tapis de Fleurs</u> in Grand Place. • Street theatre for families at the <u>Place de la Chapelle Markets</u>. • <u>Erasmus House</u>, museum, study centre & philosophical garden. • <u>Anatomie des Vanities</u>, exhibition of historic & artistic objects dating 16th C - present with work by choreographer <u>Jan Fabre</u>. • Visited <u>Musee De Art</u> and other galleries on the <u>Mont des Art</u>. • Attended Cinema Arenberg <u>Archival Films</u>: George Lucas' <u>THX1138</u> (1971) & Fritz Lang's <u>Metropolis</u> (1927). • Filmed footage for <u>Dance Video Project</u> in Brussels • Visited the sculpture studio of <u>Ado Chale</u>, housed in a heritage-listed <u>Art Deco</u> building by <u>Hortes</u>.
<p><u>Ghent, Belgium</u></p> <p>August 20-25</p>	<ul style="list-style-type: none"> • 2 days with <u>Johan de Smet</u>, Artistic Director of <u>De Kopergieterij</u>. • Viewed anthropological films and artifacts from the field work of <u>Jiens Bjerre</u>, including work on Western Desert Indigenous Australians at the <u>Provinciaal Cultuurcentrum</u> • Stayed in the cultural centre of a city with a <u>1000 year history</u>, which many artists, along with students, have made their home.

<p><u>Berlin, Germany</u></p> <p>August 25-September 4</p>	<ul style="list-style-type: none"> • Tutoring in TROIKA RANCH <u>ISADORA Software</u> w Mark Coniglio • Attended <u>Tanz im August, Internationales Tanzfest</u> • Leading NYC Contemporary Dance: Trisha Brown Company, • Seminal work by Berlin's Premiere Dance Company in the acclaimed Schaubuhne theatre: <u>Korpor, Sascha Waltz & Guests</u> • <u>Aphasiadisiac</u> Work-in-progress by Belgium's leading dance theatre co.: Les Ballets de C la B in the Radialsystem V Complex. • Visited several cultural hubs in Berlin: theatres, galleries, parks and sites of architectural, historical and political interest. • With artistic ex-pats, held an intimate <u>evening performance</u>: of music and dance in Prenzlauerberg bar El Hamra: Music performed by leading <u>international Baroque guitarist and lutist Matthew Jones</u> and Perth DJ Paul Wakelam. Dance: me. • <u>Bauhaus Archiv Museum fur Gesaltung Berlin.</u> • Visited <u>Jewish Museum</u> & architecture by <u>Daniel Liebeskind.</u> • Viewed architecture by Mies Van der Rohr • Meetings with Paul Wakelam, Heiz Gunter-Kuper and Jens Loebel on the proposed research for a "Cyber Atelier" for international collaboration by artistic directors <u>The 6th Memo.</u>
<p><u>Potsdam, Germany</u></p> <p>August 27</p>	<ul style="list-style-type: none"> • Day visit to this cultural and historical hub: sites of architectural, historical and political interest.
<p><u>Paris, France</u></p> <p>September 4-9</p>	<ul style="list-style-type: none"> • Researched the George Pompidou Centre's programs for children and teenagers.
<p><u>Madrid, Spain</u></p> <p>September 9-11</p>	<ul style="list-style-type: none"> • Meeting: <u>Festival Teatralia, Madrid's International Children's Festival.</u> • Visited <u>CaixaForum</u> new social and cultural centre of "la Caixa" Social and Cultural Outreach Projects in Madrid. • Attended <u>Chaplin in Pictures</u> exhibition at <u>CaixaForum.</u>
<p><u>Barcelona, Spain</u></p> <p>September 11-14</p>	<ul style="list-style-type: none"> • Attended performance of 2 seminal works by Germany's acclaimed Wuppertal Tanzteater, lead by legendary director Pina Bausche. Performed in the also famous <u>Gran Teatre Liceu.</u> • Investigated <u>El Petit Liceu</u>, the children's program at this theatre. • At the Jamboree jazz dive; Jerry Bergonzy Trio. • At the Razzamatazz, a famous Barcelona Club, attended a concert by international DJ Fat Boy Slim. • Visited several cultural hubs in Barcelona: Architecture by Mies Van der Rohe, Gaudi and Herzog de Meuron. • Filmed footage for <u>Dance Video Project</u> in Barcelona
<p>As I travelled throughout:</p>	<ul style="list-style-type: none"> • <u>6th Memo</u>: As I travelled and met with various directors and creators, I invited individuals to participate in a multi-year international collaboration. It is built around the aesthetic principles espoused by the Italian author and essayist Italo Calvino and will take place in both real and virtual space across time. Artists invited to the project: <ol style="list-style-type: none"> 1. Corey Madden – LA - Confirmed 2. Bruno Louchouart – LA - Confirmed 3. Jonathan Hollander – NYC – Confirmed 4. Mark Coniglio – Berlin- Confirmed 5. Johan De Smet - Ghent - Confirmed 6. Matt Jones – Berlin - Confirmed 7. John Knell – London/Cambridge - Confirmed 8. Paul Wakelam – Perth - Confirmed 9. Mayu Kanumori – Sydney - Confirmed 10. Sally Richardson – Perth - Confirmed 11. Dr. Maggie Phillips Perth - Confirmed 12. Dr Barry Laing – Melbourne – Confirmed 13. Heinz Gunter-Kuper - Berlin – Confirmed 14. Jens Loebel – Berlin – Confirmed

FELLOWSHIP DESCRIPTION

Below is a letter I wrote from London to many of those whom I had met and connected with during my travels on the very last day of my trip:

17th September, 2008

Dear All,

After 2 inspirational months my Churchill Fellowship (or at least the traveling part) ends today. I write from a hotel in Paddington immediately prior to 'leaving on a jet plane' back to Perth. It has been an utterly amazing time.

I have taken to summing up the past eight weeks as an invigorating ride through the "cultural centres of 12 major western cities" but earlier this week here in London, John Knell far more aptly described it the equivalent to an international tour of "opium dens". I am extremely grateful to the many artists who agreed to meet with me, teach me, and share knowledge with me. It has been a total privilege to imbibe the ether of your artistry! I will be stumbling onto the plane....

This captures the essence of my experience. To extrapolate, however, would be to say that my key objective was to introduce new knowledge, skills and networks to my professional life and the sector I work in and there were three key aspects to this endeavour:

1. My international travel encompassed 12 cities in 7 different countries and in each of these places I engaged with directors, cultural consultants, arts organizations, festivals, or dance companies to learn something about how performing arts experiences are offered to younger community members and families in these cities.
2. I attended one-on-one tutorials with the creators of motion-capture software that has applications specific to my craft as choreographer and director.
3. Finally, before departing, I designed a project that could facilitate ongoing artistic collaboration across time and space between international directors and cultural consultants. I seeded this project as I travelled.

Los Angeles, USA

July 27-31



Upon arrival in LA, after some sleep, I visited 18th Street Arts Centre in Santa Monica, meeting artists who were in residence there studios as well as the centre's small theatre for independent artists, Highways. Following this I met with experienced theatre director and producer, Corey Madden. Corey was the Producing Director of "PLAY", Performing for Los Angeles Youth at the Centre Theatre Group in the heart of downtown Los Angeles from 1999-2007. Most meaningful about my time with Corey was the experience of chatting with another *female* colleague of similar leadership experience to me. I then met with Composer Bruno Louchouarn PhD, professor of music, multimedia, and cognitive science at Occidental College who, within the enormous breadth of his work for film and theatre, creates music for work made for and by young people.

Together, the three of us then attended rehearsals of the professional theatre production *Agamemnon* at the Getty Center and the Ford Amphitheatre. It was an



incredible experience to sit within this magnificent building's 10-year, one billion-dollar refurbishment watching an esteemed opera director direct a cast that contained Hollywood notables – an experience that would have no equivalent in Australia (and we were there on a day that the building was closed to the public!). From here we went from the sublime to the ridiculous and attended a small independent theatre performance at the “Bootleg” Theatre in West Hollywood.

Over the days that followed I visited: RedCat Theatre in Disney Hall a mid-sized theatre inside a much larger complex built by Roy and Edna Disney for the arts in Downtown LA. RedCat Theatre presents work that is the scale of Buzz Dance Theatre's repertoire; MOMA, the Museum of Modern Art and explored the artists' suburbs of Santa Monica and Venice.

New York City, USA

August 1-9

As a city that offers cultural wonders with every step one takes it would be hard not to reflect in the superlative on NYC. Primarily though, I visited New York to have one-on-one tutoring in ISADORA Software with TROIKA RANCH director Dawn Stoppiello for four days. This was an adventure in learning new software and having the time to actually grasp how it works – to the extent that I could actually deploy it in the theatre to artistic ends. Very exciting and very rare for me.

I also had two meetings with Jonathan Hollander, Artistic Director of Battery Dance Company on Broadway in Tribeca, Manhattan. I visited his studios on Broadway that are in view of Ground Zero. He is a colleague of some years due to Buzz Dance Theatre hosting his Battery Dance Company in



a shared program at the Playhouse Theatre in Perth in 2005. These meetings gave us an opportunity to continue our discussions about international dancer exchange. Jonathan's company travels the world constantly to share Modern American dance with other countries with a view to promoting cultural awareness and exchange. Like Corey in LA, he is a “gun” at dealing with embassies and raising capital from private sources. There is much that I can learn from him.

Other activities that figured in and around the above two were two sessions for filming footage for a dance video project respectively in Brooklyn and Manhattan. ON my final night I went with three other New Yorkers whom I had met during the week to the “All Points West Festival” in Liberty Park, Jersey. With the Statue of Liberty at our backs and Manhattan across the Hudson, several thousand of us watched international acts Radiohead and Underworld among others.

London & Cambridge, UK

August 9-12 & September 14-17

First up in London I met Paul Blackman, London-based Australian dance performer and educator. He is currently working with Jasmin Vardimon Company and via this connection, I was able to observe the company in production rehearsals for *Yesterday* in the Peacock Theatre, Sadlers Wells. I then headed up to Cambridge to visit the base for The Intelligence Agency, John Knell's arts & creative economy consultancy.

During my second short stay in London on the way back home I met with John Knell. John Knell is one of the UK's leading thinkers on the changing face of work and organisations and is co-founder of Intelligence Agency. He has worked with Microsoft, Tesco, Astra Zeneca, Eversheds, Lloyds TSB, Manpower, and Siemens. But probably most significantly, his current clients include Arts Council England, The Cabinet Office, The

Independent Theatre Council and The UK Film Council. It was ideal to meet with him for half a day at the very end of my trip because he joined me in reflecting on the experience of moving through so many cities and artistic and cultural contexts. As an international expert and consultant on sustainable arts development, I also spoke with him about a consultancy he did for the Department of Culture and the Arts in late 2007 – I had been a part of two focus groups. Happily, he has done analysis of Western Australia's cultural status and ambition. (Presented on the DCA website as: "Western Australia's Cultural Ecology: A very relaxed sort of crisis".)

Another very significant visit was to the new Laban Centre which is just beyond the Docks area in London. This state of the art dance training institution was designed by award-winning architects Herzog & de Meuron. It holds 13 purpose-built studios and a contemporary theatre. The building also has a semi-translucent cladding which allows dance and movement to spill out into the broader community when it is lit internally at night and during the day, reflects the surrounding environment. As an employer of professionally-trained dancers, it was a highly informative experience to see what the best and most recent offerings to dancer can be and further, how good facilities (ie Pilates studio facilities, excellent studio performance environments) can interface with the communities nearby and beyond.



Following this I visited the Tate Modern, (modern & contemporary art 1900-present); The Globe Theatre, Bankside and capped it off with attending a performance by Echo and the Bunnymen at the Royal Albert Hall.

Vienna, Austria

August 13-18

I was initially overwhelmed by Vienna's cultural hub. I experienced the history of the city as a heavy weight as I first made my way through the city. By day 3 I had found the Museums Quarter and in it Dschungel Wien, Theaterhaus for Junges Publikum. (Vienna Jungle, Theatre for Young People). This was a revelation for me. The theatre and company are located in the heart of the city inside one of the smaller courtyards of a complex of what was originally a palace, complete with state rooms and enormous indoor riding arena and multiple courtyards and squares. Well, one of these courtyards, is the domain of children and their families. This heritage-listed "zone" has several arts organizations for children facing into the courtyard along with a bar/café and theatre that is built with children in mind – complete with two sizes of public toilet.



I made 3 visits to investigating and discover the Museumsquartier & Museumplatz and during these visits I also viewed work of Klimt and Schiele at the Leopold Museum. Egon Schiele's work, particularly, has spurred a desire to experiment with video, film and projection using them as media for rigorous self-portraiture. Needless to say, out came the video camera and I also filmed some footage for my dance video project in Vienna.



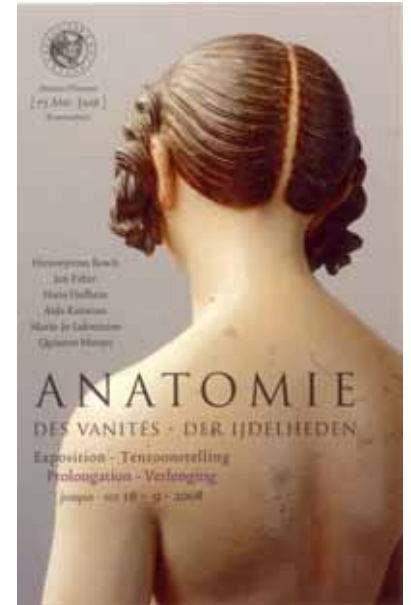
Additionally, I attended closing events for the 25th International Impulstanz Festival, and two family concerts of Mozart's music: one in Schonbrunn Palace (secular) and the second in St Stephan's Cathedral (sacred). All those years of score reading at high school in little ol' Perth made glorious sense.

Brussels, Belgium

August 18-20,

I enjoyed the multi-lingual flavours in Belgium. I liked moving between French speaking and Flemish-speaking cities inside thirty minute train ride. When in Brussels I attended Brigittines International Festival at the performance venue entitled Le Brigittines, Contemporary Arts Centre for Movement and Voice; I viewed installation art by Johan Moyle at Librairie Saint Hubert; saw a large-scale public art event *Tapis de Fleurs* in Grand Place and attended street theatre for families at the Place de la Chapelle Markets.

Most notable for me was a visit to the 16th century townhouse, Erasmus House. This Gothic museum, study centre & philosophical garden was hosting *Anatomie des Vanities*, an exhibition of historic & artistic objects dating 16th C - present with significantly, a sculptural work by controversial international choreographer Jan Fabre.



I then visited Musee De Art and other galleries on the Mont des Art with a newly ignited interest for 16th and 17th art to provide context for the "Cabinet of Curiosities" presented in *Anatomie*. My time in Brussels became a journey through the time of the enlightenment when fear of hell and brimstone was anchoring some artists like Jerome



Bosch who were inclined to fly free and join thinkers like Erasmus and whose art demonstrates the philosophical tensions that pervaded the time. Notable also in Brussels was Cinema Arenberg where I could view a season of Archival Films: George Lucas' *THX1138* (1971) & Fritz Lang's *Metropolis* (1927).

Inspired by the self portraits by Schiele I had seen in Vienna that at times were light and playful and then at other times were heavily self-effacing, in Brussels, I created my own self portait.

Ghent, Belgium

August 20-25

In 1000 year-old Ghent I spent two days with Johan de Smet, Artistic Director of De Kopergieterij learning about the range of elements that comprise the impressive program of events for children and young people conducted by this venue and company throughout the year:

- youth theatre workshop programs
- child dance and theatre workshop program
- professional productions performed in their child-friendly fit-out of an old building
- professional touring circuits throughout Belgium and The Netherlands
- tour of the venue

We discussed four different forms that cultural exchange with Australia could take.

Also in Ghent I had the opportunity to view anthropological films and artifacts from the field work of Jiens Bjerre, including his work with Western Desert Indigenous Australians at the Provinciaal Cultuurcentrum. It was interesting to see the Australian Indigenous people through the eyes of a 1950-70s anthropologists – it was rather dated actually!!

Berlin & Potsdam, Germany

August 25- September 4

As caution to other Fellows I would like to mention that my passport wallet, cash, creditcards and mobile phone were stolen on a train to the Brussels airport en route to Berlin. This delayed my travel to Berlin by one day as I of course had to replace my passport at the Australian Embassy in Brussels before I could enter Germany. This was

one of only two or three disappointing moments during the trip. Regardless, I arrived in Berlin on August 25 at the imposing Nazi-built Tempelhof Airport.

Attending events at Tanz im August, the international dance festival that happens annually for all of August in Berlin was one of two prime movers for going to Berlin. The other was a second round of one-on-one tutoring in TROIKA RANCH ISADORA Software, and this time with the main creator, Mark Coniglio.

At Tanz im August I attended several events with the following, taken together, being a type of rare artistic elixir:

- Leading NYC Contemporary Dance: Trisha Brown Company,
- Seminal work *Korpor* by Berlin's Premiere Dance Company in the acclaimed Schaubuhne theatre, Sascha Waltz & Guests



- *Aphasiadisiac* Work-in-progress by Belgium's leading dance theatre co.: Les Ballets de C la B in the Radialsystem V Complex.

On August 28th I made a day trip to the historic cultural heart of Potsdam; a small city of great significance. I filmed *more* footage here for my dance video project in Potsdam.

For two days in Berlin I also worked one-on-one with Mark Coniglio consolidating what I had learned in New York with Dawn a month before and then developing my skills further.

My husband Paul joined me in for my last few days in Berlin and together we visited several cultural hubs in Berlin: theatres, galleries, parks and sites of architectural, historical and political interest which included:

- Bauhaus Archiv Museum fur Gesaltung Berlin.
- Judisches Museum with architecture by Daniel Liebeskind.
- Architecture by Mies Van der Rohr

We then asked two Arabian brothers who ran a two-level bar El Hamra in Prenzlauerberg if we could hold an small evening performance in the downstairs area of music and dance by Australian artists either living or visiting in Berlin.

Music was performed by leading international Baroque guitarist and lute player Matthew Jones and also Perth DJ Paul Wakelam. I danced. Mark Coniglio (Troika Ranch) and other Berliners we had met during our time there joined us. It was a truly wonderful evening. We headed for Paris the next evening.



Paris, France

September 4-9

In Paris I visited the home of the Paris Opera Ballet and saw two extraordinary and contrasting performance venues: the Palais Garnier and the Opera Bastille. The former is very similar to Gran Teatre Liceu in Barcelona. Possibly more enjoyable for me however was a visit the the stunning modern and contemporary art housed in the unique building that is the George Pompidou Centre's. After spending considerable time with what was my favourite collection and exhibition building in Europe I researched the Centre's programs for children and teenagers.

While having a couple of days of rest, Paul and I visited several other sites of interest to us. It was when visiting the Bastille that Paul spotted the poster with Churchill on it that sits at the front of this report.

Madrid, Spain

September 9-11

One full day in Madrid held a meeting with Festival Teatralia, Madrid's International Children's Festival and mind-blowing visit to CaixaForum, the new social and cultural centre of "la Caixa" Social and Cultural Outreach Projects in Madrid. An this remarkable building I attended the *Chaplin in Pictures* exhibition.

Barcelona, Spain

September 11-14

A 20-year dream came true for me when I was able to attend a performance of 2 seminal works by Germany's acclaimed Wuppertal Tanzteater, lead by legendary director Pina Bausche. These were performed in the also-famous Gran Teatre Liceu and Pina Bausche herself performed in the first work *Mueller's Café*.

- Investigated El Petit Liceu, the children's program at this theatre.
- At the Jamboree jazz dive; Jerry Bergonzy Trio.
- At the Razzamatazz, a famous Barcelona Club, attended a concert by international DJ Fat Boy Slim.
- Visited several cultural hubs in Barcelona: Architecture by Mies Van der Rohe, Gaudi and Herzog de Meuron.
- Filmed footage for Dance Video Project in Barcelona

The 6th Memo Description

"...dissolve the concreteness of tangible experience in lines of measured rhythm, syllable by syllable, as if thought were darting out of darkness in swift lightning flashes...see how the sluggishness of human consciousness ...can be abolished in an instant by poetic invention."

"Six Memos for the Next Millenium"- Memo 1: "Lightness" Italo Calvino

During the 8 weeks of travel abroad in both Europe and the States I seeded a new project with several international directors and since returning home have invited 4 Australian directors as well. The project, which is called "The 6th Memo", was in the "invitation phase" July-November 2008. To commence, it required a face-to face chat during which I gifted each artist or programmer a copy of Italo Calvino's book *Six Memos For the Next Millenium*. I then describe why I think it is a wonderful treatise on aesthetics - so wonderful in fact that it might provide a rich foundation from which to launch an international "reflection" on aesthetics, meaning-making, and story-telling. Please see to the **PROGRAM** table to see who has accepted the invitation to read Calvino's writing and is interested in continuing to the next phase in early 2009. Please see to **CONCLUSIONS** to read more about where this project is headed.

CONCLUSIONS

I would like to draw my conclusions into three groups; three main areas of learning and discovery:

1. Comparative analysis of ways in which cultural centres of 12 significant cities in the Western world produce and present the arts for children, young people and their families;
2. Studies of the dance-performance-specific software *ISADORA* in both New York and Berlin;
3. Completing the invitation phase of *6th Memo* a multi-year collaboration between international and Australian directors.

Comparative Analysis

In Western Europe particularly, but in no way confined to it, there was a prevailing and intrinsic sense that the arts were a part of the oxygen of broader culture, alongside sport, recreation and entertainment. There was an innate knowledge that the arts had an indispensable role to play across the lifespan of human beings. For example; that one is likely to reflect on existence at some point; that one is going to fall in love at some time; that one is going to experience loss and possibly even isolation in some way and that, in all of these instances, art in all its forms served to enhance one's perception and management of these life events:

Art as solace.

Art as pleasure.

Art as connection with others, the past and with the future.

Culture as personal experience.

Culture as collective experience.

Culture as a vital force in human lives, assisting them with building for themselves and their families, a rich and meaningful life.

BREAKING THE ICE Training artists to work within statutory education



During my fellowship I, everywhere I went, I witnessed young people and their families 'consuming culture' voraciously. This applied to their use of public spaces, their attendance at festivals, performances and art galleries and also their participation in projects, classes and performances. It possibly should be noted that I was travelling during August and this is was no longer the height of "tourist season". In most places I was seeing local residents enjoying the end of the summer with their families. It was inspirational and it caused me to envision how Australians, and particularly Western Australians, could interact in a more relaxed, enjoyable and regular way with cultural institutions and events.

But the energy of these patrons, young and old, is only part of the story. The institutions, organizations and public buildings had vibrancy as well. Dschungel Wien (Vienna) and De Kopergieterij (Ghent) are two such examples. They design their programs, public spaces and design to be dynamic and responsive – and layered. An example of how this manifested for adults is in the Leopold Museum in the Museums Quarter in Vienna. Visitors to the gallery can view an original work by Klimt whilst listening to Mahler and reading Neitsche. Thus, via some creative curation, artforms and histories collide as a layered story is woven and a depth of perspective offered - by the arts organisation, to the citizen.

Isadora® & Troika Ranch Digital Dance Theatre

Learning Isadora® is a part of ongoing research into the application of New Media and New Technologies in art-making for and with children and young people. As well as developing the myself and the company practically, this research is facilitating critical evaluation of the following topics:

- the pros and cons of artistic applications of new technologies in the creation of product for Children & Young People;
- given the increasing technological literacy of young people, does it follow that the inclusion of new media in arts product increases cultural relevance, meaning and access?

I am wanting to understand more about how software like Isadora can inform the building of more meaningful cultural interfaces (workshops, performances, residencies, education resources) – facilitating access, education, curiosity, and exploration.

Arts practice that incorporates new technologies is characteristically hybrid and multi-disciplinary in nature. The application of hybrid art processes and tools to artistic product and resources created for children and young people is relevant because of the boundary-dissolving way these groups engage with art and technology. The "Digital Natives" of the younger demographics make less or no distinction between art forms or between art and technology.

Isadora enables the user to find ways for the movements and vocalizations of performers to interactively manipulate digital media in a meaningful way. This has resulted in the creation of numerous media-intensive performances by digital dance company Troika Ranch, and also to the development of software and hardware tools that have allowed other artists to create their own interactive works. Mark Coniglio is the creator of Isadora®. Dawn Stopiello was the dancer with whom he worked for over 15 years to develop it. Isadora® has since been adopted by artists and VJs worldwide as their primary tool for realizing interactive performances and installations.

The 6th Memo

With a view to developing a project with which I could initiate international and interstate networks and *then maintain them* across time and space, I conceived *The 6th Memo* before I left Perth. As mentioned above, I invited the directors, artists and consultants in each of the respective arts communities and organisations I visited to join me in an international reflection on a set of aesthetic 'memos' offered by Italo Calvino in the last years of his life. I gifted each of them a copy of this short book.

In the year prior to his death (1985) Calvino was asked to present a prestigious lecture series at Harvard and for this he prepared five – NOT six - "memos" that elucidated his literary values. He died before writing the sixth memo. The five memos were: *Lightness*; *Quickness*; *Exactitude*; *Visibility*; *Multiplicity*. The sixth was going to be called *Consistency*.

After reading their copies of Calvino the directors are invited to be a part of:

- A multi-year international reflection (2008-12 at this stage). A reverie by a 'pride' of artistic minds all born prior to 1970. An international reflection that spans years, cultures, disciplines and countries by directors of large-scale creative works or extensive bodies of work developed across time in dance, theatre, music, technology, literature, image fine art, and/or architecture.
- Via discussion, reflection and practice we will collectively work our way through any and all of Calvino's propositions and provocations until the 6th memo is reached in the final phases and a concrete artistic rendering is "unleashed".
- For me personally it is a project of profound richness to launch to next part of my artistic journey and an antidote for the artistic and creative aloneness that I

have felt in Perth very regularly. I have a particular interest in literary and aesthetic theory and this has makes me somewhat unusual as a dancer and choreographer.

- This esteemed and very experienced group will begin in cyberspace as early as possible next year: starting some time after January 31st, 2009. To begin, however, we will meet in cyber space.

International Cyber Arts Studio: "Tlön"

"Tlon is surely a labyrinth, but it is a labyrinth devised by men, a labyrinth destined to be deciphered by men...it is a rigor of chess masters, not of angels....a scattered dynasty of solitary men has changed the face of the world."

Tlon, Uqbar, Orbis Tertius – Jorge Luis Borges

When in Berlin in August I began discussions with Paul Wakelam (architect), Heinz Gunter-Kuper (Technical Project Manager at the Humboldt University for the HyperImage Project), Jens Loebel (software architect) and Mark Coniglio (Isadora Creator) on how we might create a virtual space that could operate as a studio/meeting place/repository of conversations, thoughts and images. Paul, Heinz and Jenz have since provided me with some short but clear departure points for how best to research and develop this "cyber atelier". The name of the virtual studio/labyrinth is "Tlön".



"As an online collaborative environment facilitating interchanges between experts in a range of disciplines, the great challenge presented to the software developers by the cyber atelier 'Tlön' will be trying to apply algorithmic reality to artistic inspiration. A system that combines text, audio and visual elements in an online, multi-user setting will necessarily be complex, but we have gathered experience precisely in this field by already developing a system that permits researchers in various image-based scientific disciplines to establish links between a wealth of digital artefacts (images, videos and texts) and additionally to manage the metadata associated with these artefacts in an online, collaborative environment (Project HyperImage, software to be released at the end of 2008). Starting from a sound base, levels of complexity will be added to the software incrementally. "
Heinz Gunter-Kuper and Jens-Martin Loebel

RECOMMENDATIONS

My 7-week Churchill Fellowship has been one of the most valued periods in my professional life as an artist for some clearly identifiable reasons.

- Firstly, great professional and personal growth was enabled from the outset because the design of the fellowship could be tailored to my most fervent artistic and professional desires.
- Secondly, adequate grant monies meant that I could afford to attend cultural experiences and events of the highest quality and access professionals of the highest calibre who in some cases were in out-of-the-way places.
- Thirdly, this Fellowship came at a good time in my professional life. For the past ten years I have had the privilege of working at the helm of two state and federally funded contemporary dance companies and, as a mid-career artist, I am ready to progress, or "reboot" my practice. The Churchill Fellowship has enabled me to do this via facilitating access to new knowledge, new skills and new contacts.

Returning to Australia with a revitalized toolkit has felt extremely exciting and I look forward to bringing all these to bear in new ways in my field and community. Here are some ways in which I envisage this occurring:

- Reinvigoration of my commitment to the communities I serve via my roles as: artistic director of a government-funded performing arts organization; advocate for community cultural development; collaborator/creator of arts projects for remote communities; national arts education and curriculum consultant; leader in the delivery of artistic product for young people on state, national and international platforms; writer and presenter on cultural visioning for Australian regional, remote, educational and artistic communities. Each of these roles has been enriched by my experience.
- Isadora: My application of Isadora® is two-faceted. Firstly, I am keen to see it applied in secondary school residency programs. This software is very user-friendly and as such can be taught and activated creatively at a basic level inside two days. This has wonderful potential inside specialist dance, media and art programs.

Secondly, I am interested in using as a visual and aural design tool in stage performances and also in other non-traditional performance settings.

- The 6th Memo: The act of initiating this project with artists both in and outside Western Australia has been an act of promotion and advocacy already. Additionally, I have a 10-year record of presenting master classes, papers and writing articles for publication. Over my career as a WA based arts practitioner I have worked in regional, metropolitan, national and more recently, international contexts. I share my practice and I enjoy doing this. Opportunities to share both form and content are an integral part of project design and outcomes. In *The 6th Memo*, I will be representing myself as part of the Western Australian performing arts community in national and international forums. Another key outcome of *The 6th Memo* is *Tlön*.
- "Tlön": The online environment "Tlön" will act as a repository and library of all words, images, videos, thoughts, events, conversations of all the artists that will be a part of my development during the fellowship. Such records are a key part of the project. We will actually be operating at the leading edge of contemporary documentation processes and forms. This is a core element of the project and will be able to be shared with other independent Perth artists who may be interested in access to the journey of my fellowship. Further, the online community this project researches, accommodates and develops is of the highest calibre. All are successful artists and leaders. All are born

before 1970. The virtual environment they inhabit over the project will ultimately be open to free public access on the World Wide Web in the later stages of the project.

In Conclusion

The desire to distribute what I learn is a keystone in my performing arts practice – it enables me to feel connected and also to be in dynamic relationship with the community – available to see if things are actually “working” and a culturally relevant.



Teddy, Myself and Winston.

At 40, although I have traveled widely, I have always lived in Perth. My arts community is situated in the most isolated city in the world inside a state that is both physically and culturally vast. My intention is that my Churchill Fellowship will enrich what I offer my community enormously and my experience so far is that this will happen in a number of ways and on a number of levels. It was a great privilege to receive this international travel grant. It has been a great privilege to be enabled to look ahead with fresh visioning; with an eye that has now seen more and travelled further.

Felicity Bott
November 2008