

References

1. The four letters of the company's logo sound like the words, *idée fixe*, when pronounced in sequence in many continental languages. Our *idées fixes* (obsessions) concern being innovative whilst supporting access to contemporary music and dance.
2. All acknowledgements including names of company members can be found in Appendix 2.
3. One subject which falls outside of the remit of this booklet is funding, that is, our experiences in funding acquisition or the appropriateness of different types of funding. This is the stuff of a separate publication.
4. *An associated publication* It is useful to point out that in the areas of theatre and performance art (live art), a useful reference was published in 1994 called *Devising Theatre* by Alison Oddey (Routledge), the only one of its kind currently to the best of our knowledge. Oddey offers the reader a survey and useful tools for facilitation. Our approach here is, in contrast, experiential, philosophical and empirical.
5. Please note that devising is used interchangeably throughout the booklet with the word workshop.
6. The potential roles of the internet represent an interesting subject that goes beyond the brief of this publication. At this point, there is no reason to believe that anything claimed in this text could not be applied in real-time virtual interactive devising contexts. Certainly many practices related to today's internet represent forms of community communication.
7. By the way, the philosophy behind this sentence is by no means new, it can be found in Chinese Taoist manuscripts two and a half millennia old. For example, one can look at the many translations of the "Tao Te Ching" of Lao Tzu and the texts of Chuang Tzu where it is illustrated how water is stronger than rock demonstrating the virtue of flexibility.
8. Leigh Landy: "The 'Something to Hold on to Factor' in Electroacoustic Timbral Composition", *Contemporary Music*

Review. 10/2 (1994):49-60. It should be mentioned that some works do attract attention even though they are not evidently accessible. In music, for example, compositions by Brian Ferneyhough are often performed and respected. However, appreciation takes place primarily amongst people who are already acquainted with contemporary music.

9. This is in shrill contrast to ensembles who play repertoire imposed upon them. Sometimes the experience of performance in such ensembles is a very rewarding one; sometimes there is no affinity with the interpretation.
10. The following examples all deal with this question:

“How often have you seen your compositions performed? A plea for more audio-visual collaborations in experimental music”, *Interface* 17/4 (1988): 241-249.

What’s the Matter with Today’s Experimental Music?: Organized Sound *too* Rarely Heard. (1991, book - xiv, 308pp) Harwood Academic Publishers (Chur/Reading).

Experimental Music Notebooks. (1994, book - ix, 172pp) Harwood Academic Publishers (Chur/Reading).

“*Quality and Quality* (if we’re lucky) or *Marcuse’s* problem ain’t been solved yet”, in *Contemporary Music Review*. Theme “Leaving the Twentieth Century: Ideas and Visions for New Musics”. Vol. 15/3–4 (1996): 63–70.

11. It also ideally involves personal development, both in terms of artistic insight and ability, but also in terms of well-being.
12. As this is the first cited example from our work, it is worthwhile noting that this scene was very much the sum of the creative vision and abilities of all involved: the three performers (Bob Collins, Evelyn Jamieson and Filippo Massa) and a musician (Jos Zwaanenburg) who came up with the idea of and created the wired table. When one performer left on maternity leave, the person who replaced her (Winifred Jamieson) did not simply learn the scene; instead a new one was devised involving her own creativity.

13. Duchamp called such objects ‘readymades’ at the time.
14. By the way, these sinks had already been used in the opening scene. Two company members, having just woken up, washed themselves using the sinks in preparation for the day ahead. As this scene progressed, the movements and sounds became increasingly rhythmical, turning the sinks into drum machines. This represents another example of Surrealism.
15. A modest number of contemporary artists have become household names, normally through controversy (e.g., Damien Hirst) or through proximity to the popular arts (e.g., Michael Nyman). The remarks above concern the thousands of contemporary artists who work in media which find themselves pretty much totally marginalised.
16. To cite but one example, the Italian member of the company, Filippo Massa, is as enthusiastic and vivacious a colleague as one can meet. Many of the roles clearly take this into account as is evidenced on the video. His role as the bus driver in “Bon voyage?” illustrates this ability to integrate his own personality and strengths into such a production similar to the tabloid example cited above.
17. It is not to be denied that we, and other company members, do take on leading roles as amateurs and directors at appropriate times. What this ensures is quality control.
18. As a matter of fact, these die-hard amateurs are working against the communications media who have clearly played a role in many arts’ marginalisation. How much air time does contemporary art music receive on our radio stations and how much contemporary art music and dance are available on television (compared to more popular varieties or those of past centuries)? They are also filling a gap left by education, particularly at early levels where introductions to contemporary arts practices are few and far between. They offer opportunities for participation in the arts that many may never have had the chance to gain through direct contact and facilitation.
19. The other one at the time of writing this booklet is people with disabilities.

20. South Hill Park in Bracknell, Berkshire is one of the two venues of focus in the following chapter. *Idée Fixe* was in residence there during the entire period in which this publication was prepared. Not only have we felt at home at South Hill Park, we have had a great learning experience there as well. We hope that other arts centres will acquaint themselves with how they combine popular, mainstream, experimental and community projects across the arts offering their regions a wonderful spectrum of activities.
21. This will not be discussed here. It is nonetheless an area that is sometimes difficult for arts organisations to pursue. The spectrum of abilities necessary to run and participate in the (community) arts is quite wide. Many of these areas were not or were inadequately represented in our own training. Areas for our own development would include facilitation, management, accounting, disability, probation.
22. The word, *personalities*, is used in two senses here: the creation of a character as well as a means of projecting each individual's personality on to the chosen 'character'.
23. A site-type specific work is not synonymous with a site specific work. In this case works are made taking the type of site (e.g., a boat harbour, a mountainside, or, in our example, an arts centre) as its focus and then adding the specific add-on of the individual sites for each version. Flexibility is applied at two levels for better communication: taking the type of and specific site into account as well as those who are involved in performance (active and passive participants).
24. As stated above, the "Lottopus" project was the first of its kind for the company in terms of integrated outcomes. With this in mind, the video includes work in the educational contexts of the two selected residencies. We have chosen to present our interviews simultaneously with rehearsal recordings. For readers who are not comfortable with 'multi-processing', the sound can be muted during this section. The latter part of the video concentrates on the "Bon voyage?" project, in this case focusing

- on the company's work exclusive of the residencies associated with that project.
25. A British "college" in this case represents the last two years of North American high school plus community college level.
 26. The university residency was made unusual in the period between its organisation, more than nine months before the performances, and the residency itself. In the interim Leigh Landy became Head of the Department where the residency was to take place leaving him with a somewhat schizophrenic, though not unpleasant role of representing both the company and the students!
 27. As the company had previously devised some material for this scene, the basic structure and length were predetermined for once. The musicians worked within these fairly straightforward parameters.
 28. In both residencies, a number of sections were prepared for specific sites within the performance venue.
 29. Discipline was an important concern during this residency as many young people often 'test the system'. Therefore, more time was spent on developing sensitivity, communication and social interactive skills than was the case with their university counterparts.
 30. Please refer to the video for a selection of images recorded during the devising process and interviews with a number of the students as well as the project leaders.
 31. Our work "Bon voyage?" was performed in the same space after the interval.
 32. It is important to note that certain elements, including the structuring elements mentioned in this point, assume specific skills that not all participants might possess. There are occasions where the facilitator(s) will lead discussions when it comes to making decisions based on such elements.