



REBOOT THE ROOTS 2016

Downstate Festival (Zurich, Switzerland) & Rainbow of Desire Workshop (Budapest, Hungary)

Project Goals & Beneficiaries

The main aims of the project:

- 1) To support the development of three arts practitioners with experience of social exclusion.
- 2) To support the development of repeat workshops with previous client organizations and beneficiaries of the workshop programmes.
- 3) To support the attendance of artists with experience of social exclusion at arts festivals.

The main beneficiaries will be:

- 1) George Wielgus
- 2) Sierra Weppla
- 3) Ruth Cross

The subsidiary beneficiaries will be:

- 1) Koch Real - a squatted space in Zurich, hosting the Downstate Festival.
- 2) Nem Privatz Szinhaz – a Theatre of the Oppressed nucleus in Budapest.

Identifiable Needs:

- 1) Sierra Weppla and George Wielgus would benefit from a per diem support for the Downstate Festival. Flights and accommodation are provided by the organisers.
- 2) George Wielgus requires funding to cover the cost of flights to Hungary. Food and accommodation are being provided, however, a small per diem to cover expenses whilst in country would be useful.
- 3) Ruth Cross needs funding for her participation in the Rainbow of Desire workshops in Budapest. She is creative director of Cross Collaborations, a collaborative facilitator with the Eroles Project, participant at the Theatre of the Oppressed workshop in Ecodharma, and an organiser at L'Annexe in Paris at the COP21. A description of her work is included at the end of this proposal.

External Relevance:

1. DOWNSTATE - the museum of coexistence: Noise! Musik, Art, Performance, Skulpture, Zines, Spoken Word, Installation, Film is a 3-day festival organised by an autonomous space in Zurich (Koch Real). Sierra Weppa and GW visited in the summer of 2015 on the way to Crack! Festival in Roma.

From the DOWNSTATE producers:

"Basically the gallery on the Area...Called UPSTATE...are the biggest bunch of retards i have met in my life and they are so so wrapped up in seriously high end unresponsive conceptual art that it is making me fucking sick. The scene here is so grossss it really needs some shaking before i leave, which i will. I proposed to use "their" space a while ago, as it is actually an amazing space, yet i have been pretty much told to fuck off and slowly fobbed off...and i am not taking it lying down. they have a responsibility to host artists from the movement and not only specified to their UBER high end specification, but they are not. Its such a shame that squatters and artists have a really bad connection here, the artists REALLY are idiots, and it even more sad given that DADA was born out of Zurich, also cabaret voltaire, from the squat scene. Now everyone thinks they are assholes, and its a fair point, they dont integrate themselves at all...stuck up only with their private business and minimal mentality, but still claiming on all their sites that they are part of the industrial squat area, and really, they are not. So we do it ourselves. Its gonna be an eccentric museum style, with vomit from as many places as possible, and so of course would like to have you come to spew too. Also would be nice to have georges book, and anybody else that wants to come with you to showcase. Will be bands and so on...hopefully gonna turn into a fest."

2. GW worked with Nem Privat Szinhaz in November 2015 as part of the Alternative Actors Series.

3. GW attended the Focus Atelier platform in March 2015 as part of the Alternative Actors Series.

Please see previous proposals/reports for information on the above organisations.

Overall Aims:

- 1) As an organisation, Reboot the Roots seeks to promote multicultural harmony and socially integrated communities through the provision of socially conscious arts programmes.
- 2) As an organisation, RtR seeks to support the social inclusion of artists and practitioners with experience of alienation and support their career development as a means of cohesion.
- 3) Reboot the Roots aims to expand its field of operations, and increasingly source new funding opportunities to develop its programmes of support.
- 4) To develop sustained, repeated relationships with partner organisations at an international level.

Key Activities:

- 1) To attend the Downstate Festival (28th-31st January, 2016). Sierra Weppa will be attending as a tattooist for the event, as well as presenting her artworks and her zine. GW will be performing spoken word and presenting his book aswell as a brand new zine. Both are opportunities for these artists to generate some income from their work.
- 2) To facilitate 3-days of workshops in Hungary (19th-21st February) focusing on the Rainbow of Desire techniques. This is a more complicated, delicate series of techniques that GW has

been gently learning about and practicing and now is in a position to offer a dedicated workshop programme for more advanced practitioners.

- 3) To provide a five-day workshop programme culminating in a forum theatre performance as part of the Focus Atelier platform (24-31st March). Invisible theatre will also form a component of the training. Again, rather than a broader 'Theatre of the Oppressed' workshop, this is a more specific, product oriented process.

Budget:

Downstate

Recipient	Travel	Per diem	Total Requested
George Wielgus	£20 (paid)	3 days x £15	£45
Sierra Wepla	£20 (paid)	3 days x £15	£45

Rainbow of Desire, Budapest

Recipient	Travel	Per diem	Total Requested
George Wielgus	Approx £98	3 days x £15	£143
Ruth Cross	Approx £89	3 days x £15	£139

TOTAL REQUESTED : **£372**

Monitoring & Evaluation:

Assessments will examine:

- the skills of facilitators in delivering high quality workshops to the clients.
- the success of participants in recreating the skills and techniques they are taught.
- the content and objectives of the created performances
- the response and dialogue around issues raised by the workshops and subsequent plays
- self-assessment of the successes and difficulties of the programme (verbal interviews)
- feedback forms assessing the process

The assessment and documentation will take at least three forms:

- 1) Creative Director George Wielgus will make a written assessment on the development of the co-facilitators and the participants in the sessions. Please see previous reports for examples. He will analyse the progress made by those in the session, and present a written report on individuals, individual sessions, and the programme as a whole.
- 2) Technology allowing (ie access to a camera or recording device), the facilitators will document individual responses to the process through interviews.
- 3) Self-assessment sheets will be designed and handed out to all participants to rate the experience and hopefully provide some written feedback themselves. This will be done anonymously.
- 4) Funded facilitators will be asked to complete a blog post before and after their workshops, and also to assist with writing reports on their experience.

Continuation Plans:

These programmes are successful components of the continuation plans from last year. The ideal would be for this relationship to continue and develop, and to expand into new areas in the target countries.

Also, increased collaboration with other facilitators allows us access to new networks of contacts. Fostering these relationships should be key to our development strategy.

RUTH CROSS

Ruth makes things happen. Her practice has developed from landscape performance and micro-choreography into coordinating projects which bring people together to talk, play, inspire and collaborate. She is an associate artist with Encounters Arts and Battersea Arts Centre and part of The Eroles Project, an international network that explores inner work for outer action. Ruth founded Cross Collaborations in 2009 a collective who devise social actions and intimate live art performances which focus on voice, listening with compassion and connecting to the earth.

I am interested in this course to develop my skills in facilitating Theatre of the Oppressed and in particularly learning how to facilitating this methodology in another culture. I found Rainbow of Desire an incredibly powerful technique in the recent training I did with George and I am keen to learn more about how to apply it in my work with personal and organisational change in Spain. In the future I would like to use Theatre of the Oppressed and other socially engaged arts practices to empower groups experiencing or connected with immigration. I will be co-facilitating with George Wielgus at Eco Dharma this Spring (and hopefully again with RtR & Eroles in the future) so the Budapest Rainbow of Desire Training gives us an opportunity to continue to learn from each other's facilitation styles in preparation for future collaborations.