

THE FOUND OBJECTS REPORT/PROJECT PROPOSAL, DOHA 'SADAA THAKERAT AL MAKAN'

AS DEVELOPED OVER FOUR DAYS OF TEAM-LED DEVELOPMENT

JANUARY 9th – 12th, 2011

BOBBY LLOYD AND SALLY LABERN

ARTISTS / CONSULTANTS / THE DRAWING SHED



"This may be no place to end, but it may be a place to begin" **Homi K. Bhabha**, *Interrogating Identity, The Location of Culture*

"Just as none of us is outside or beyond geography, none of us is completely free from the struggle of geography" **Edward Said** *Culture and Imperialism*

The word *interstitial* means "between spaces", and is commonly used to denote "in-betweenness" in several different cultural contexts. Architects refer to the leftover gaps between building walls as "interstitial space", being neither inside any room nor outside the building.

'The seed of an idea originates in context' **Tim Makower**, *Allies and Morrison*

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1. WHAT IS 'SADAA THAKERAT AL MAKAN'?

INTRODUCTION:

This Report/Project Proposal purposefully moves between theoretical underpinning and practical-based recommendations so as to communicate the complexity and richness of the proposed project and its recommendations. In writing it, Bobby Lloyd and Sally Labern of the drawing shed have undertaken the following:

- A. Meeting with Sue Grayson Ford, Director of The Campaign for Drawing in order to put the groundwork for the October Big Draw in place
- B. Meeting with Tim Makower at Allies and Morrison to discuss the brief for the Qatar University architecture students' new Mobile Arts Project (D-M.A.P.)
- C. Writing the (draft) Curator Job Description, Person Specification and Equal Opportunities Policy

Please note that these three important meetings/documents fall outside of the drawing shed's initial Contract, issued in December 2010, and fall within the proposed drawing shed Appointment as Artists/Consultants to the Project. They were undertaken at this stage so as to enable the Project to move forwards fluidly.

Sadaa: "voice" or "echo" in Arabic/Persian/Urdu; **Thakerat al Makan:** 'Memory of Place'

SUMMARY OF KEY ELEMENTS TO PROPOSAL:

1. **Selection and Collection of Objects** – the building of the Collection.
2. **A New Space** [– The Old School House - on the edge of the Musheireb could be shared with ROTA] to become the 'home' of the Found Objects Collection and the Artists' Residency programme, and an inspirational place for artists and communities to explore and develop creative projects.
3. **An exceptional Curator** will be appointed to lead the New Space and project.
4. **A new Artists' Residency programme** linking the local to the global, will promote a rigorous, porous and creative dialogue, embracing a culture of knowledge-sharing and knowledge-questioning, to create both temporary and permanent art works for Doha and make strong links with the KEC and other partnership organisations (see 3B below).
5. **The London UK-based drawing shed co-lead artists Sally Labern and Bobby Lloyd to be appointed as Artists/Consultants to the Project.**
6. **An international Drawing Festival, the annual October 'Big Draw'**, will invite all communities across Doha to participate; from parents to architects, nurses to secondary school students, engineers to pharmacists, cleaners to doctors, librarians to chefs, architecture students to construction workers; everyone will get involved in making their mark.
7. **A number of new Mobile Arts Projects (D-M.A.P)** will move around the city linking artists with local people and taking art-making into the heart of Doha's diverse communities; D-M.A.P will challenge where art can be made, seen and by whom; projects will vary in scale, duration and type of location.

FRAMEWORK IN CONTEXT:

‘**Sadaa Thakerat al Makan**’ is an Artist-led Arts Project Proposal that begins with the Collection of the found objects taken from the demolition of existing buildings - homes, businesses and social spaces from the Musheireb, Qatar’s earliest suburb (1951) – to make way for a new sustainable architecture at the heart of Doha (2015). In response to this ‘In between Space’ that has been thrown up as the present communities move out, we are beginning a dialogue about ‘How Newness Enters the World’ - to reflect this cultural regeneration - as future ‘culturally sensitive’ community spaces in the city’s Musheireb are created almost in front of our eyes.

In the context of the new Musheireb development in the city of Doha and complementing the newly launched Mathaf, The Islamic Art Museum, The Knowledge Enrichment Centre, the proposed Cultural Forum and so on, a rigorous piece of work has taken place in partnership with **the drawing shed** during the four day site visit in January, and begun a year a half ago as an idea proposed by Isaa Al Mohannadi (See APPENDIX TEN). The summary of this proposal is for a project with a discrete identity that feeds into, interfaces with and would take its own part in underpinning the overall Musheireb Art Strategy for Doha.

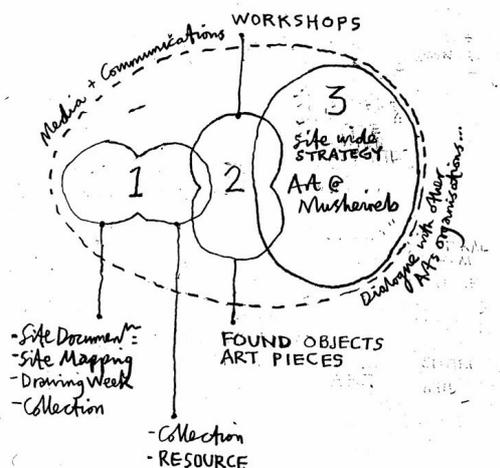
The following Artist-led Arts Project sets out, at its heart, to foster and develop dialogue between the diverse communities of Doha. It suggests that using the potency and inspiration of the found ‘objects’*as a rich resource, the Project will support and create both a new ‘architecture’, metaphorically and physically, and art works that are poetic, contemporary and questioning – where the porosity of territory, time, memory and identity are explored through art making and participation by the whole Doha ‘community’.

Where the rush of nostalgia would flood in, artists will instead bring big questions to the most potent and the most (seemingly) trivial objects, poetic interpretations, decoding, new meanings, reflecting sentiment and not sentimentality. These will be ‘transmitted’, passed along if you like, into public spaces, creating mostly temporary art works in public spaces, community spaces, and by doing this, keeping the conversation open

With the developing team began the important process of thrashing out ideas relating to the history of the Musheireb area and its context within the history of Qatar, with questions such as, ‘what is history?’, ‘whose history is it’ ? This particular project centres around about sixty years of history, whilst documented history in Qatar traces back to the 4th millennium BC. Indeed, the first objects were found at Al-Khore in the North-east of Qatar, Bir Zekrit and Ras Abaruk and the discovery of pottery and Flint, Flint-scraper tool, Rim of painted ceramic and vessels there indicates Qatar’s connection with the Al-Ubaid civilization which flourished in the land between the Tigris and the Euphrates during the period of 5th –4th millennium BC.

When debating what should be selected from the buildings and streets, a poignant and essential discussion took place about whether this project should focus on the Qatari heritage when the indigenous families first settled in the area, or should also embrace a sense of belonging and memory as held by all those migrant communities and workers that have since occupied those buildings over the past 40+ years. These different views were expressed and discussed by those present at the table, leading to general agreement that all is relevant and important. Interesting to note that the Peninsula of Qatar attracted seasonal migrants during the Bronze Age / the 3rd and 2nd millennium BC.

2. VISION:



Tim Makower's re-drawing of the Issa's original Circles, January 2011

WHY SAVE THE OBJECTS AND WHY INVOLVE ARTISTS?:

- **Cultural significance of these objects as connected to this place, Musheireb.**
- **Recognition that every object tells a story and that story-telling is vital within the cultural history of Qatar.**
- **Not wanting to lose this connection within the historical and important timeframe in the 'stories' of Doha***
- **Value and role of Artists to lead and open up creative dialogue – a conversation with new Doha's diverse communities and Qatar's Middle Eastern context – *through working with these particular objects.***
- **Reflection of the internationalism of Doha's already rich connections to an intellectual and cultural discourse.**
- **The Found Objects Collection (potentially based at The Old School) will interface with, and have a number of potential functions for, the Musheireb Art Strategy:**
 - As a Resource for Artists who will be commissioned to make art works for public and other spaces within the new city centre.
 - As a physical space(s) within which artists can spend time on the development of their ideas and on art making.
 - As a place where Artists' Residencies will be taking place within a curatorial framework based upon a critical dialogical practice (see 4.G below).
 - The Mobile Arts Project spaces (D-M.A.P)) connected to this Artist Residency brief will connect art-making by artists to participation in socially engaged projects by and with the very communities that make up Qatari society.

3. WHO

A. THE TEAM:

This team took part in the investigative site visit and will need to be refined and developed as the project moves forward:

- Khalifa Al Odaidly: Team Leader / assistant manager of cultural affairs, Dohaland
- Kifayat Shah: Construction Manager, Dohaland
- Tim Makower: Architect, Allies and Morrison
- Bobby Lloyd: Artist/Consultant: the drawing shed
- Sally Labern: Artist/Consultant: the drawing shed
- Lukman, Head of Logistics
- Foremen
- Labourers
- Two locally based Qatari artists joined on the third day for rigorous discussion connected to a period of Object Selection and Collection. Artists (both locally based and international) must be a part of the ongoing team (the role of Qatari artists has already begun to be developed since the site visit)
- Curator – to be appointed
- Artists-in-Residencies – to follow appointment of Curator



B. THE TEAM WILL INTERFACE WITH:

- Dohaland team
- KEC
- Museums and Art Galleries
- The Qatar Society art communities
- The other art communities within Qatar (Sudanese, Philippine, and others as highlighted by Khalifa)
- Mathaf: Arab Museum of Modern Art
- The Museum of Islamic Art
- The Cultural Forum

- The various communities within Qatar: schools, families, health, migrant communities
- The Musheireb Art Consultant
Following in depth discussions with John Rose, BL/SL and Tim concluded that the project should be a discrete entity that nonetheless has a porous *interface* with the wider Musheireb Art Consultancy (as in the diagram drawn by Tim in VISION ABOVE).
- Qatar University: architecture department. See Mobile Arts Projects (D-M.A.P) (See 7.D1. Below).
- Other Universities in Doha, particularly linking the Arts to Science

C. THE DRAWING SHED APPOINTMENT:

Bobby Lloyd and Sally Labern, Co-lead artists of the drawing shed to be immediately appointed as Artist Consultants to the ‘Sadaa Thakerat Al Makan’ project (See APPENDIX EIGHT). Their role will be multi-faceted and will involve both visits to Doha and ongoing, regular London-based involvement:

ELEMENTS OF THE ROLE:

1. ART CONSULTANCY:

- To oversee the setting of context, brief and appointment of the Curator
- To advise the Curator as the project grows
- To support and guide the Team throughout the Objects Selection and Collection process (in particular, Khalifa and Kifayat): during site visits, and via email and Skype from London
- To be a part of the overall artist-led Management of the Project, ensuring the project’s pivotal role in the Musheireb Arts Strategy
- To initially lead on the community engagement programme / partnerships:
 - To lead on the initial development of the D-M.A.P project, setting the brief with Tim Makower, and leading architectural students and artists in the process (See 7.C1 below)
 - To lead on the setting up the Big Draw, liaise with and support the Campaign for Drawing, and support the Curator on this project as it is handed over (See 7.C2 below)
- To lead on dialogical practice events (such as HH15, see 7.A below)

2. ART CONCEPTS:

- To work as artists on concept proposals for the Mushereib Arts Strategy and to take forwards a minimum of two ideas per artist to fruition

(Please See: SEPARATE DRAWING SHED FEE PROPOSAL)

D. APPOINTMENT OF CURATOR FOR FOUND OBJECTS PROJECT / 'SCHOOL OF DOHA':

A curator for the project needs to be appointed as a matter of urgency. In order for this to take place, SL and BL of the drawing shed have written a draft job description, person specification and Equal Opportunities Document. **(Please See APPENDIX NINE)**. *These documents are also provided separately.*

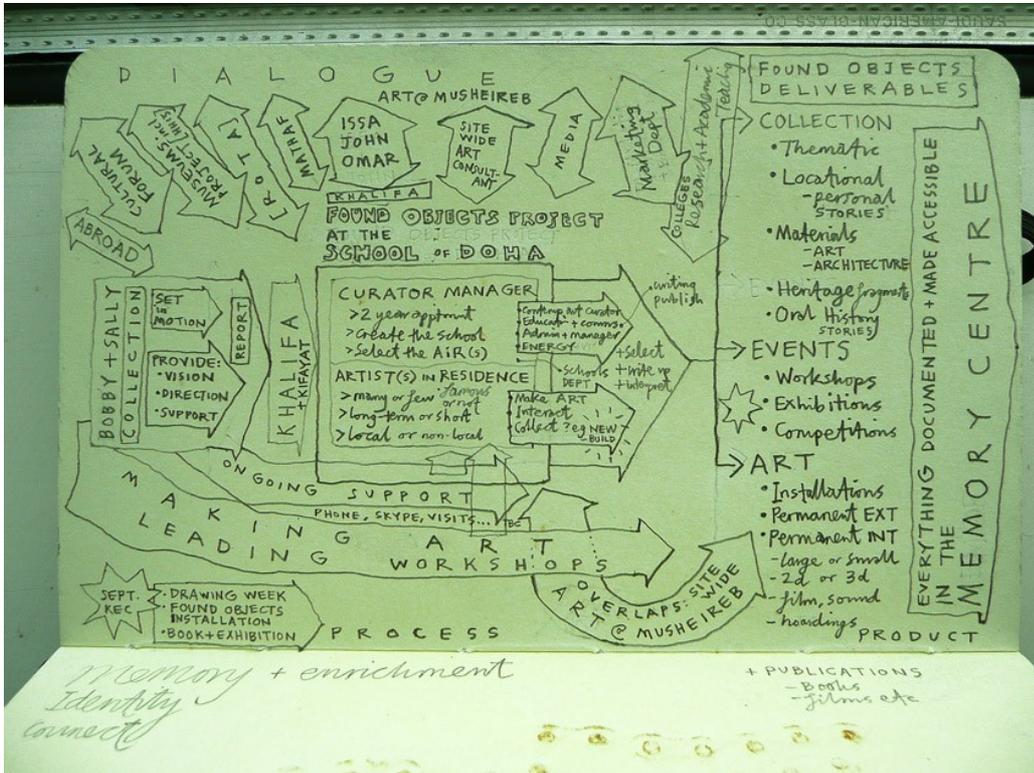
E. ARTISTS-IN-RESIDENCE:

What is the role of the Artists-in-Residence, within the Objects collection?

- The Artists-in-Residence programme will be set up and managed by the newly appointed Curator.
- The Artists-in-Residence will be positioned at the heart of the overall Project.
- Artists living in Qatar, from other Arab states and internationally, will take an active part in a rolling programme of residencies connected to the Objects Collection.
- The Artists-in-Residence will use the Objects Collection as a resource to develop new contemporary art works; some temporary, others permanent.
- Artists will also be invited to work with the D-M.A.P and the Objects Collection as a starting point for the development of socially engaged arts practice within the outlying communities of Doha.
- **An education programme** (Participation and Learning), that connects this artist led practice to the cultural institutions of Doha, could be developed in partnership with the latter; this will embrace life long learning models and be cross-generational.
- An artist-created **Research Resource** based at the Found Objects' HQ / Old School House could also 'feed' and support the Residency programme, connecting it to critical contemporary practice.
- By positioning an Artists-in-Residence programme at the heart of the Project there is the possibility for an ongoing dialogue questioning the role of 'objects' in the (re)making of place. Where the rush of nostalgia would flood in, artists will instead bring big questions to the most potent and the most (seemingly) trivial objects, poetic interpretations, decoding, new meanings, reflecting sentiment and not sentimentality. These will be 'transmitted', passed along if you like, into public spaces, creating mostly temporary art works in public spaces, community spaces, and by doing this, keeping the conversation open

4. HOW

Tim Makower's diagram drawn during the investigative site visit, January 2011:



A. THE CONTENT OF THE COLLECTION:

The Collection is currently housed in a warehouse and the Team will need to resolve issues of overflow and new facilities within which to store this growing and already large resource.

The Team agreed that **the content of the collection** should be rich and multi-faceted, and have the potential to be used in a number of ways:

- by artists, architects, community groups
- within temporary installations and permanent art pieces
- within school, family and community workshops, exhibitions and competitions
- within socially engaged art projects
- for the **Permanent Collection**
- within the built fabric of the new city

Examples of objects selected include:



- shop front signage such as the neon signs that connect with the history of neon signage-making in the city to inspire text/poetry works
- objects of architectural significance, to be exhibited in the museums or used in the fabric of the new city centre buildings
- objects selected by artists as having significance in terms of context, place, family, history, community, culture – for use by Artists-in-Residence and in community learning settings
- large objects such as cars and water tanks that might lend themselves to large art interventions / installations / public sculptures



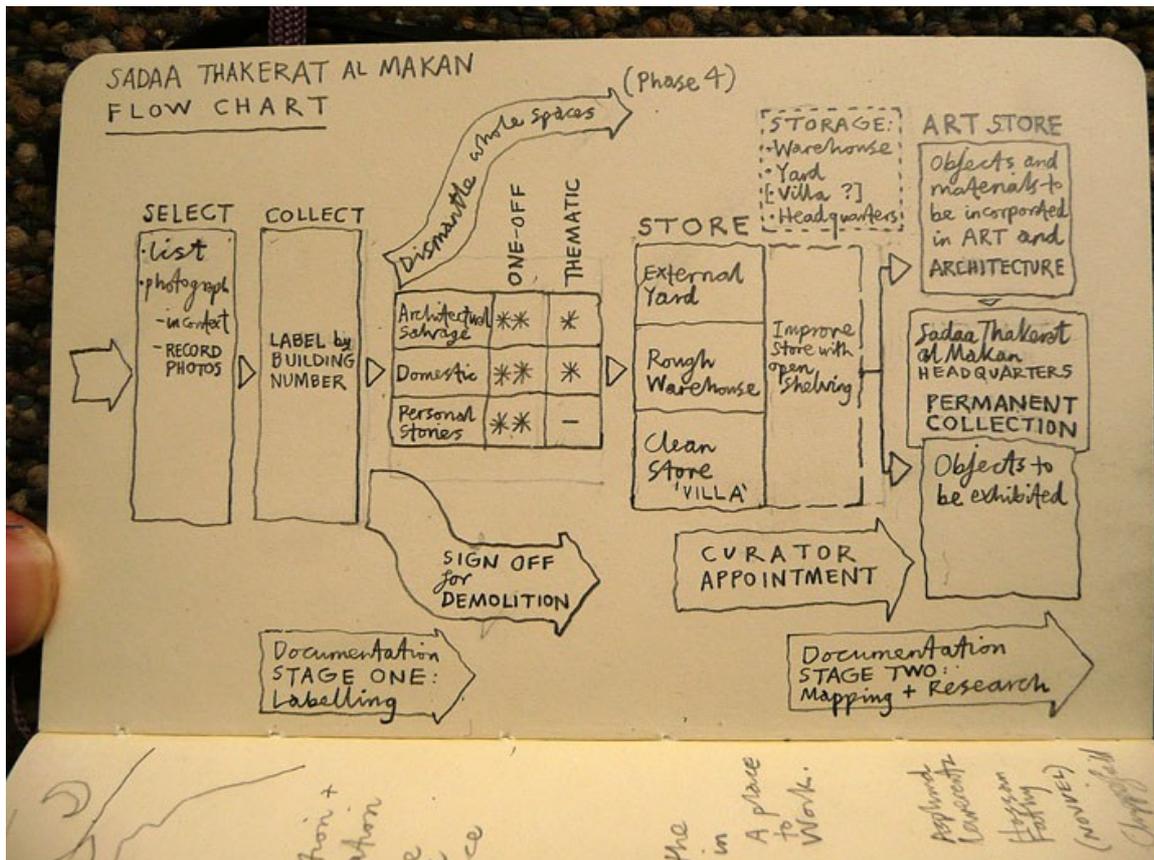
B. METHODOLOGY FOR THE COLLECTION:



A RIGOROUS AND DETAILED METHODOLOGY FOR SELECTION AND COLLECTION OF OBJECTS WAS PUT INTO PLACE DURING THE 4 DAY VISIT. It is written up and refined here in this Report (See APPENDIX ONE and TWO) and this has been sent to Khalifa and Kifayat / the project team as a live working document to be refined as necessary, once put to the test in practice.

5. WHERE

Tim Makower's diagram drawn during the investigative site visit, January 2011:



HOUSING THE COLLECTION:

The objects themselves will be used in multiple ways and may be destined for a number of outcomes. These range from permanent collections to workshops and temporary installations to permanent art pieces:

- for use by local and international artists, students and Artists-in-Residence, both **within the project Headquarters**, such as 'The Old School' (see below), and in other venues
- as part of the Musheireb Art Strategy's **Permanent Public Art pieces**
- as part of the **Permanent Collection** to be housed in the **Memory Centre** and other venues

THE PROJECT'S HOME:

The building that is currently being considered by the Found Objects team is the Girls School Building ('The Old School') and its grounds, on the edge of the site. The building is considered ideal as it is light and spacious, has a series of internal and external spaces that fluidly interconnect and lend themselves to multi-use as well as focused activity (See APPENDIX FOUR). However, it is understood that other options for the Project's home will need to be explored concurrently.

BRIEF FOR ART SPACE HEADQUARTERS:

The space requirements to be considered in the proposed school (/other space) fit out works are proposed here as a working document, and to communicate the range of spaces/requirements that would lead to an extraordinary Project Home:

- **Two Class rooms / spaces for storage of those objects** that artists are currently wishing to work with.
- **Internal spaces** for artists to work - a number of them (*see below) so that artists can overlap in real time and also so that artists who will also be working on permanent works for the new city can be in Doha with a studio space if they need to be for art making/exploration of brief/research. **So: Three spaces for artists residencies that can be self directed; Three spaces for artists residencies that can be self directed.**
- **External space** to work
- possibly basic, small spaces for artists to sleep - can be useful to create a 'hothouse' culture for artists to live and work together as a catalyst in the sharing of ideas, collaborative works etc (if space is tight then this would not be on the agenda but 'live-work' models for residencies work well in places, such as the world renowned Banff Centre)
- **space for a combined book-based/digital resource (project library) and computer/projector space** for both research and the making of internet-based works/sound/film works etc. This resource will be initiated with a 'travelling' Library comprising of a specific set of books/digital articles - the shared references of the project and added to by artists as they come and go, as a reflection both of their practice, their being 'in residence' relative to being Qatar-based and or/to those who will come to Doha from other places – reflecting trans-modernity (reflecting the brief for the new city?)
- **a simple empty (gallery) space** (classroom) for temporary works to be set up in whilst in the process of making to share / contemplate
- **an open-space for dialogue to make its home**, for Pecha Kucha ('Pey-Chuck-Cha' in English to reflect Japanese pronunciation- means 'chit chat' and has already been initiated within Doha as a discussion forum amongst artists) and other forms of discussion that can be led by ideas and artworks, 'show and tell' leading to googling groups etc and that this space could also be used as the **storytelling** space as poetry and spoken word can be a central spoke in the wheel of the creative programme and is culturally specific
- **a dark room** (community use)
- **an education space for workshops** to hold 60 (2x classrooms sized space)
- **Office space for Curatorial team**
- (NB need for careful location of noisier activity e.g. stone-carving / use of machines)

6. WHEN

KEY PROJECT MILESTONES:

Dates provisional and subject to change (**Please see APPENDIX THREE**)

7. PROPOSALS FOR EVENTS:

A. DIALOGICAL PRACTICE EVENT PROPOSAL: ARTISTS' PAPERING OUT DIALOGUE IN "HH15", FEBRUARY 20-23, 2011

(‘Working towards the first Doha Mobile Arts Project (D-M.A.P)’):

PLEASE NOTE: RESULTING ART-PIECE TO BE EXHIBITED AT THE KEC IN SEPT/OCT 2011

1. Over two days artists and architectural students shall work together with the drawing shed artists on ‘papering out’ spaces inside the house known as “HH15”, and ‘drawing out’ this space from the inside outwards.
2. Practitioners will collaborate and work together to create a series of ‘Flat Plan’ Sculptures of the spaces which they will ‘draw out’ using graphite, compressed pigments, oil sticks etc.
3. The architectural students will be those same students involved in a fourth project/competition at Qatar University during February 2011, to design a series of Mobile Arts Projects (D-M.A.P) (See J.2 below)
4. Part of the brief for this project will be to visit ex Musheireb communities that have moved out for the area over the many years since it was built.
5. Photographs, sound recordings and films will be made during the process.
6. **It is proposed that the resulting work be shown in the KEC, as part of the Big Draw Festival in October 2011, and form the potent basis for the QMA symposium that we hope will take place during this time. (Please See APPENDIX FIVE for Rationale.)**

B. KEC FOUND OBJECTS EXHIBITION/INSTALLATION, OCTOBER 2011:

Early discussions have taken place about the possibility of a Found Objects Installation (*as in 7.A. above*) as part of the KEC exhibition to take place in September / October 2011. It is proposed that the date chosen be in October, to coincide with ‘The Big Draw’ - see 2. BELOW - to attract a more diverse audience and to contribute to a culture of October being the month of Doha-wide art activities.

C. ARTIST-LED COMMUNITY ENGAGEMENT/PARTNERSHIPS: THE DRAWING SHED (BL/SL):

This is a fundamental piece of work at the heart of ‘**Sadaa Thakerat Al Makan**’ project and its capacity to reach, involve and engage a wide section of the communities that make up Qatar. It will bring into the heart of the people living in Qatar an active, enquiring connection with project that will enable it to become embedded, and flourish.

1. MOBILE ARTS PROJECTS (D-M.A.P) COMPETITION, QATAR UNIVERSITY FOURTH YEAR ARCHITECTURE STUDENTS: FEBRUARY 2011

- BL/SL presented to the staff at the School of Architecture, Qatar University. Out of this emerged discussions about community engagement and architecture, and the potential role of Mobile Studios for artists to create residencies as well as form closer connections with diverse communities within Doha and Qatar.
- The idea of a 'tent on wheels' was agreed as valuable amongst the professors, and a further name, Al Studio Al Mutanaqil, was subsequently put forward, meaning in English, 'mobile studio'.
- It was agreed that the School of Architecture will set up a competition as a compulsory assignment for the first ten days of the new term – Feb 2011. The assignment will take the form of a competition to design the best mobile art studio for the Qatari context – physical, social, cultural, political.
- BL/SL are proposing that **more than one type of** mobile studio be offered to students for rigorous interrogation. This would include:
 - A mobile drawing studio
 - A mobile photographic studio (for portraiture) that can also become a mobile cinema*
 - A mobile 'found objects collection' studio
- BL/SL to develop the brief with co-chairs Tim Makower and Professor Ashraf Salama in the coming weeks.

2. "THE BIG DRAW": STARTING OCTOBER 2011

What is the Big Draw?

'October 2011 is Big Draw month in twenty countries and on five continents. Launched in 2000, this annual initiative has grown from 180 events in the UK to over 1500 worldwide. The Campaign aims to use drawing to connect visitors with museum and gallery collections, urban and rural spaces – and the wider community – in new and enjoyable ways.' (SEE:<http://www.campaignfordrawing.org/bigdraw>)

Why Drawing?

Drawing is accessible to everyone, even when they think it's not(!) and drawing festivals can provide large and spectacular opportunities for mass events, or small and local community creative get-togethers. The role of mark-making also crosses other boundaries – such as class, gender, and ethnicity and age. Drawing events can be a great way to support intergenerational family activities and every year all over the world people have fun in participating in the Big Draw. It is an unthreatening activity with a thousand creative approaches that works well in both small community settings and large public spaces and can bring city and community spaces alive with participation.

How Drawing connects to the ‘Sadaa Thakerat Al Makan’:

- As a direct means to connect people with the objects in the collections through drawing
- within family, school and community workshops, exhibitions and competitions to be held within the project’s HQ and at the KEC
- in community engagement programmes and projects through the Mobile Art Projects (D-M.A.P)
- in developing links with and across Doha’s arts community through drawing workshops within museums and galleries (e.g. Mathaf, The Museum of Islamic Art)

(Please see APPENDIX TEN: THE BIG DRAW PROPOSAL, from the Director of the Big Draw, Sue Grayson Ford)

3. LECTURES, TALKS, WORKSHOPS

These will form a key part of the project as it moves forward and will be developed and woven throughout all its various elements. The drawing shed has already started this process with its presentation at Qatar University in January 2011 and plans to revisit the Architecture Department in February to help launch the D-M.A.P Project.

5. ART CONCEPTS:

The structural relationship between the ‘Sadaa Thakerat Al Makan’ project and the Musheireb Art Strategy to be explored in depth once the two appointments for Curator and Consultant have been made, though the basis of the relationship has been touched upon throughout this document.

Bobby Lloyd and Sally Labern are proposing, as part of their brief, that they work as artists on concept proposals for the Mushereib Arts Strategy and take forwards a minimum of two ideas per artist to fruition.

See Artists-in-Residence (3.E above) and drawing shed Artists’ brief (3.C. above.)

6. DATABASE OF ARTISTS:

This is an important piece of work that needs to operate on a number of levels and to start straight away (See APPENDIX SEVEN).

APPENDIX TO PROPOSAL:

APPENDIX ONE:

METHODOLOGY FOR OBJECT SELECTION AND COLLECTION:

Each member of the selection and collection teams to be properly briefed re health and safety while visiting the site, as well as equipped with appropriate protection clothing – including high visibility jacket, steel-capped footwear and hardhat.

SELECTION PROCESS

Collection teams to work in pairs: 'one photographer and one scribe':

Using clean map of numbered buildings within demolition site area:

- Mark on map the building with X
- Write on map the number of building, name and floor
E.g. "49196: Pharmacy: Ground Floor"
- Write on map the full name of photographer and scribe and date:
E.g. "photographer: Khalifa Al-Obaidly: scribe: X; 16.01.11"

Team to enter building, with foreman and labourers:

- Photographer to photograph front of map
- Using reverse of map, team to start selection of objects: scribe X to systematically mark against the list a simple description of each item ('stationary': Floor 3: box of receipts; 'architectural features': Floor 4: 5 Bakelite light switches).
- **Using a highlighter pen, any large, awkward or built-in items to be highlighted on same sheet for special removal as soon as possible** – to be overseen by Khalifa / Kifayat or other as agreed (Bakelite light switches, ceiling fans, large cupboards, window frames, neon and other signage etc.).
- Photographer to systematically photograph each item in turn.
- If labourers or foreman identify items for collection please respect this.
- Once all items selected, photographer to photograph the back of the sheet i.e. the written list.
- Building number, name, team and date to be added to MasterPlan which is held with Khalifa.

COLLECTION PROCESS

- As directed by both photographer and scribe, labourers to remove small items from building. Items to be placed in boxes which are clearly labelled with number of building (minimum).
Luqman (logistics director) to oversee this.
- **Each item to be labelled with a small tag that identifies building number.**

Once above process is complete:

- Kifayat to sign off small collections process.
- **Kifayat to oversee the transfer of large or built-in items that have been highlighted to a separate running sheet, to be signed off asap.**

For items found in streets and other places that are not buildings:

It is essential that these items are also marked on a map, and recorded in same way as above.

E.g. Street name X, photographer: Khalifa Al-Obaidly, scribe: X, date. On back of sheet, write item:

e.g. tree trunk, at corner of Street X

e.g. bollard with markings, outside Barbers 200028....

All architectural salvage / heritage items to be marked and collected in same way as above:

- E.g. balconies, window and door frames, columns, etc.
- NB Please make sure you save the Concrete Marker bollards with the Government Logo, from HH18 (message from Tim) and any others spotted along the way.

There are also other items that need to be saved as a matter of course:

These can be collected together in the same containers and do not need to have location marked - although this would be beneficial in obvious cases.

These include:

- All broken glass
- All broken ceramic
- All shoes
- All abandoned cars
- All water tanks
- All tree trunks

Other special collection items:

- NB – Khalifa, Issa asked whether you could arrange for **the leaves of the HH19 tree** to be given to Yousef Ahmed and we need film / photos of the process of him making the paper and/or using it for his art (note from Tim). ***The trunk must also be saved as part of the larger collection.***
- **NB - there is at least one barber's saloon in phase 4** (there may be more than one). We should keep the entire interior of that with no damage at all. This must be planned in advance.
Please plan for this & other similar opportunities in Phase 4.
- **Penguin Cool-line Building** to be scheduled in (as Tim had no time to carry out selection / collection process above)
- **All small plants at each location:** Lemon trees and other small plants [these small plants may form the basis for an art work. This is not the same as the large trees to be used only for the leaves or the trunks (which should also be saved)]

e.g. Mallow/hibiscus type plant in HH15. Khalifa suggested that these could maybe go off to the Dohaland nursery to be looked after until needed. This immediately ties in the nursery into this arts project (and therefore the arts strategy as a whole) as an identified resource.

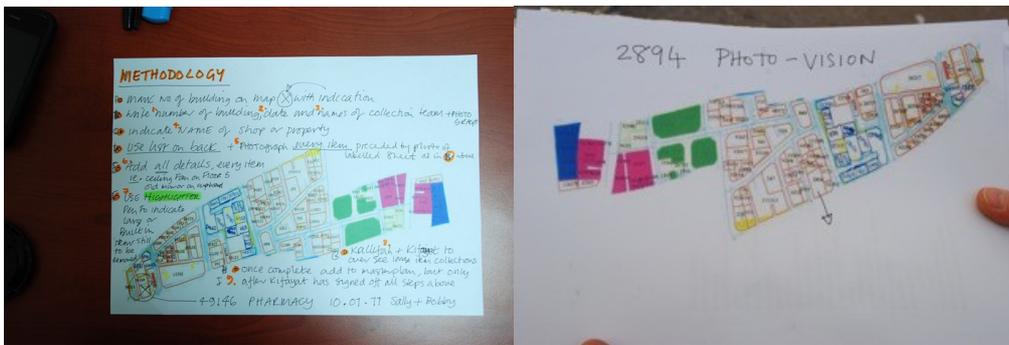


Image of Methodology as set by BL/SL during site visit in January. The methodology has been refined and given significantly more detail.

FOUND OBJECTS LIST FOR COLLECTIONS: (Printed on back of site plan sheets)

- Doors, shutters, screens, gates
- Architectural elements
- Building materials
 - Metal
 - Timber
- Tree trunks
- Signage
- Light fittings
- Chairs, tables, cupboards
- Cookers, fridges etc
- Fans, cooling items
- Electrical items
- Tools
- Nails, screws, cogs etc
- Coloured glass mosaic
- Containers, boxes, packages
- Art materials
- Hats, shoes, gloves
- Clothes
- Books
- Stationery
- Posters and advertising
- Photos
- Toys
- Memory documents – personal collections
- Cars etc
- Water tanks
- Large objects

APPENDIX TWO:

RECORDING THE OBJECTS' COLLECTION PROCESS:

A fundamental part of the building of the found objects project and its collection is the recording of the process, which is now underway.

This is taking a number of forms:

1. Photographing the site before, during and after demolition. Phase 4 to adopt a more comprehensive approach under the leadership of Khalifa.
2. Khalifa and Kifayat to arrange for a time-lapse camera and filming from The Mercure, especially when the section around Photo-Vision comes down, as the hotel offers an easily accessed and defining view of what is happening.
3. Greenline filming to engage with the project more closely, and to be briefed as to their role by Khalifa and Kifayat so as to allow for the capture of some rigorous and meaningful footage.
 - e.g. the demolition of Kashmiri Butchery with two cameras – get dramatic footage, including the machinery close-up.
 - e.g. Everything around that urban space – the “Harley Davidson House” etc will be very valuable footage as will the streets and connecting spaces between buildings.
4. Carrying out the methodology for selection and collection with rigour, and collating the results. Khalifa and Kifayat to be responsible for this with the support and guidance of BL/SL.
5. Other artists' and architects' and residents' engagement in the process of photography, drawing and image-making.

APPENDIX THREE: TIME-LINE:

This time-line is provisional and to be seen as a working document:

“FOUND OBJECTS” SELECTION / COLLECTION

- Complete collecting January – April (/ end of demolition)
- Documentation Stage 1 January – April (or end of demolition process)
- Documentation Stage 2 April - September
- Select Memory Centre Collection process to start from April 2011
- Phase Four dates to be confirmed

THE DRAWING SHED (tds) - BOBBY & SALLY

- Report January 24th 2011
- Appointment Jan-Feb 2011
- Further Visits 2nd site visit: Feb 20-23, 2011; other dates to be agreed thereafter
- Input into Curator’s Brief January 2011
- Input into AiR(s) Curator January 2011, and following appt of
- Set-up for the mobile Drawing Shed Input in Jan, visit Qatar University: Feb visit; design selection, build and implementation to follow
- Develop Art Concepts for KEC Following appt and 2nd site visit in Feb / leading up to Sept/Oct event
- Ongoing Support Following appt – ongoing 2011 / 12/ 13/ 14

CURATOR – “SCHOOL of DOHA”

- Brief Jan – Feb 2011
- Advertise Feb 2011
- Short-listing March 2011
- Interviews March/April 2011
- Appointment April 2011
- Education Department ??
- Database of artists, with tds and FO team Jan – ongoing

THE BUILDING – “SCHOOL of DOHA”

- Brief Jan – Feb 2011
- ROTA meetings Feb ?
- Tender documents Feb- March
- Contract Feb-March
- Name March
- Set-up, PR etc March - October
- Opening October

ARTISTS-in-RESIDENCE

- AiR Strategy April - May
- Selection process April - ongoing
- Residencies / projects outreach: May ongoing; School of Doha: Oct ongoing 2011 / 12 / 13 / 14

KEC: SEPTEMBER / OCTOBER??

- Drawing Week preparation Feb - March
- Drawing Week Book March - September
- Found Objects Installation(s) Sept / Oct
- Set-Up Sept/Oct.....
- Events Sept/Oct - ongoing

“THE BIG DRAW”

- Set-Up Jan/Feb
- Preparation, PR etc Feb - Oct
- ‘Tent on Wheels’/‘AI Studio AI Mutanaqil’ Competition Feb
- Building /‘AI Studio AI Mutanaqil’ March - Sept
- Events Oct
- KEC Re-fit December 2011 / 12 / 13 / 14

QATAR UNIVERSITY ARCHITECTURE SCHOOL

- ‘Tent on Wheels’/‘AI Studio AI Mutanaqil’ Competition Feb
- HH15 Drawing Project Feb 20-23
- Found Objects Project Feb – April / Phase 4

FUTURE EVENTS

- Workshops 2011 / 12 / 13 / 14
- Exhibitions 2011 / 12 / 13 / 14
- ETC 2011 / 12 / 13 / 14

SITE WIDE STRATEGY - ART @ MUSHEIREB

- Appointment Feb 2011
- Selection of Phase One artists March - ongoing
- Major International Name March / April ??
- Interface with Found Objects March - ongoing

“HH15”

- Pauline Nee Feb
- Gerry O Leary Photography March?
- Dismantling March / April

MUSEUMS PROJECT & CULTURAL FORUM

- Appointment of Director ?
- Appointment of Design Team ?
- Future Strategy ?

APPENDIX FOUR: “THE OLD SCHOOL”



The space requirements to be considered in the proposed school fit out works are proposed here as a working document, and to communicate the range of spaces and requirements that would lead to an extraordinary place for the project:

It is understood that the Qatari NGO ‘Reach Out to Asia’, known as “ROTA”, is interested in the space and discussions have taken place (amongst the Dohaland team) about how this might work. It has been suggested that:

- a joint use of the space with some shared elements with the found objects project could work very well in reality, with one third of space available to both and to be booked for occasional / overspill events, seminar rooms etc which could be split vertically or horizontally.
- Twelve classrooms plus courtyard / outdoor related space(s) would work well.
- Parking lot will be needed for parking, unless it is purely a perimeter structure... could go second floor perimeter offices with parking underneath, but very tight; suggest we sketch a parking study plus we take the idea of shared building to ROTA, as they had mentioned it would be a structure to grow into. This may also help with DL budget approval which can also be an angle with ROTA (William Gall)

(See ROTA: <http://www.reachouttoasia.org/output/Page1.asp>)

APPENDIX FIVE: RATIONALE FOR HH15 PROJECT, FEBRUARY 2011:

SL/BL OF THE DRAWING SHED WILL BRING TOGETHER A GROUP OF ARCHITECTURE STUDENTS AND LOCALLY BASED ARTISTS TO EXPLORE THE CONTEXT FOR D-M.A.P AND CREATE TOGETHER AN ARTWORK / INSTALLATION THAT COULD BE EXHIBITED IN THE KEC IN SEPTEMBER/OCTOBER 2011:

- Over the two days, artists and practitioners will work together, eat together and talk together; it will form the basis for the deeper understanding of the making of the Sadaa project and why this project as an artist led initiative will be very different in its outcomes for Doha, Qatar.
- Part of the project research brief will be to visit outlying communities of Doha, including the places that the ex-Musheireb residents have moved to over the years.

The house HH15 is to be taken apart and rebuilt within the new Musheireb and a detailed survey has been undertaken by Pauline Nee. In this it is of course the largest 'found object' in the old Musheireb. This intention to 'save' an important building during the demolishing of the first planned social architecture of the city of Doha, has been a catalyst to in-depth discussions amongst the team led by 'the drawing shed' artists Bobby Lloyd and Sally Labern.

It is not surprising that there have been many conversations amongst many people about the emotional impact upon the communities of Doha connected to the razing to the ground of this historical heart of the city; the socio-economic, cultural and environmental implications are there openly being explored.

Exploring the 'traces' left by generations of families living in these homes it has been felt at a deep level that the 'essence' and idiosyncratic 'sense of place' - held not only within the walls of the house but in its very juxtaposition with the other buildings around it - will be in the disturbance as the sum of its parts are ripped apart, once the building's architecture is disassembled and remade elsewhere in the Musheireb, that this essence will be lost. In recognising this we acknowledge that 'we are the places that we were'.

As a dichotomy, it is also exciting that many artists will be involved in exploring the sense of place of the new city in relation to the old, and with the witness of the present, within the Musheireb Arts Strategy.

We are proposing that we bring together a group of artists and architecture students to lay Sadaa's foundation for what we hope will be an on going dialogue rooted in creative arts practice: by this we mean embarking on a conversation that is both rigorous and critical in the sense of questioning, valuing and developing 'new' languages that will come out of these metaphorical 'in-between' spaces if we keep them 'open enough' the Mobile Arts Projects – (D-M.A.P) are also about keeping these spaces 'open'.

Students and artists will work together engaging in highly physical and visceral (intuitive, instinctual, profound) processes. **Drawing has been chosen as mark making is a primal act (babies do it, adults doodle) and accessible whilst hugely open to individualisation and collective participation and this prepares the way for the Big Draw.**

Sally Labern and Bobby Lloyd making traces from the door of HH15, January 2011



APPENDIX SIX: ART CONCEPTS, EXAMPLES, IDEAS, PROPOSALS, 2009-10

As part of their consultancy brief / appointment, Bobby Lloyd and Sally Labern propose to produce a series of Art Concepts, with the aim of making temporary and permanent art pieces for the city.

Examples, ideas, proposals, 2009-10:

Bobby Lloyd: stills from animation made from sign found in rubble, Doha, September 2009



Bobby Lloyd: Found Objects Wall for St Andrews, London, from circular objects collected from the rubble during demolition, 2007-2010



Tim Makower's installation using objects in the Collections' warehouse, 2010



How ideas develop...

Shop Till, SATCO, Doha, January 2011



.....

Sally Labern: **Till Island No 1**, Woolworths. Abandoned Till, papered out with 'second skin', black pigment; Digital Till Readers tell juxtaposing stories from London and Somalia, London 2009



APPENDIX SEVEN: DATABASE OF ARTISTS

This is an important piece of work that needs to operate on a number of levels and to start straight away:

- Khalifa to work on local lists (Qatar Art Society as well as other communities' Arts organisations, forums and groups) in parallel
- BL/SL to work on local other and international lists
- BL/SL to create access to the best and most accessible international listings to allow for equal and inclusive opportunities for artists
- Mathaf contacts to be developed re. artists with roots in the Arab world
- Curator to develop, refine and make use of database – ongoing
- Site Wide Art Consultant to have access to database

APPENDIX EIGHT: THE DRAWING SHED:

Bobby Lloyd and Sally Labern are the co-lead artists of **the drawing shed**, an Award winning curatorial / artist-led project centred around a number of mobile art studios. It is currently based on two housing estates in the London borough of Waltham Forest, as part of Well London / Arts Council England's Project Be Creative Be Well. In addition to the mobile drawing studio and mobile ClayOven, **the drawing shed** delivers its projects through **PrintBike**, a mobile print-making project, powered by the British made Brompton bicycle. An integral part of **the drawing shed's** work is the use of **found objects as the basis for image-making in relation to 'place' and 'identity'** and this may include community engagement; **the drawing shed's** curatorial approach is one of extending dialogue and inquiry in the selection and support of a series of short-term culturally diverse artist residencies / commissions.



the drawing shed has recently worked with project partners: The Campaign for Drawing, London South Bank University and Goldsmiths College, University of London, delivering strategic national UK arts projects, and papers at conferences. It won a National Award from the Campaign for Drawing in 2010.

Bobby Lloyd and Sally Labern have worked together on other strategic and community-based arts projects over a number of years, in addition to their separate studio practices and portfolio of other independent contemporary art projects and commissions. (CV's available on request).

www.thedrawingshed.org (under construction)

APPENDIX NINE: THE CURATOR: DRAFT JOB DESCRIPTION, PERSON SPECIFICATION AND EQUAL OPPORTUNITIES DOCUMENTS

- Introduction to the role and terms & conditions (*to be drafted, drawn out of report....*)
- Role description & person specification
- Application form
- Equal opportunities policy
- Monitoring form (NB this will be separated from your application on return and does not form part of the selection process)
- Sadaa Consultancy Report 2011 (pdf) (project history and context)
- Organisation chart 2011 (pdf)

| Area | Curator Director: [Sadaa]* |
|---|--|
| PRIMARY ROLE | <p>To curate and direct the development of Sadaa based at the School of Doha, Qatar. [Sadaa]* is a new practice led arts initiative linked to the Musheireb, the new heart of Doha.</p> <ul style="list-style-type: none"> • To manage the collection and storage, display and use of ‘objects’ that will also be a major resource for artists’ residencies within the city as well as form a permanent collection of objects to be exhibited • To oversee the management of The Store and the Art Store • To curate the School of Doha building and its creative programme in collaboration with the freelance project consultants: the drawing shed, supporting Residencies, Learning & Participation within a framework of Critical Practice. • To curate and deliver the international Artists-in-Residence Programme using the Objects as a resource to trigger both temporary and permanent contemporary art initiated in the City of Doha • To integrate the annual Big Draw into a developing programme • To develop Doha’s new Mobile Arts Project D-Map in dialogue with ‘the drawing shed’ and Qatar University • As a member of the Senior Management Team, to contribute to the overall direction of the organisation with the board of trustees. <p>Act as a champion for our projects and for expanding our audiences and constantly offering an extraordinary experience to those who come and engage with building(s), the collection, the artists and the programme.</p> |
| LINE MANAGER | (?)Executive Director Dohaland (?) |
| RESPONSIBLE FOR | Full time posts (?) Mobile Arts Projects Programme Manager (?) Temporary posts as required including: Collections /Programme Administrator(s) and internships (local and international) Artists residencies |
| 1. To oversee the Collection and contribute to the organisation’s creative direction and to the emerging network within both the City’s Development and the Arts/Museums sector | <p>Be part of a team which drives the creative energy of the School of Doha at its inception and help to develop its vision and lay the ground work for its development as a central part of the Musheireb Arts Strategy</p> <ul style="list-style-type: none"> • To set the *Objects Collection at the heart of the project (*see paper on its management and dialogical influence). • In collaboration with Executive Director, D-M.A.P Programme Manager, Learning & Participation Curatorial Artist consultants (the drawing shed) and in dialogue with artists - plan the organisation’s work in all areas of the activity/programme • Work with artistic and development associates and curators to develop plans that support an integrated and challenging cultural offer in Doha • Seek advice and ideas from Trustees who will act as a Programme |

| | |
|--|---|
| | <p>Advisory Group (that will include leading artist practitioners)</p> <ul style="list-style-type: none"> • Build relationships with co-producers and co-commissioners both within Qatar and internationally • Develop and Maintain strong and dynamic relationships with the organisation’s network of artists and partner organisations, including: <i>The Memory Centre; Mathaf; QMA: Cultural Forum; National Archive.</i> |
| <p>2. To programme and produce festivals</p> | <p>In line with the visioning ethos for the project act as curatorial lead for the whole programme and seek co-producers, particularly for projects which are about connecting to the diverse communities of Doha. Work with partners both inside Doha, Qatar and internationally to set up new dialogues and to connect to existing networks</p> <ul style="list-style-type: none"> • Undertake relevant research, networking and partnership relationships to produce the best possible positioning for the new organisation • Lead on planning the right programme to achieve the organisation’s strategic objectives, in particular its positioning vis-a-vis locally based institutions, locally based artists in relation to internationally based artists; supporting its income generation potential (particularly from partnership projects) and its overall profile • Ensure that there is a critical space for artist led discourse to rigorously shape programme development and the organic possibilities for projects • Ensure all festival events in the annual October Big Draw run smoothly, for audiences and artists • Lead on the development of and curating of D-M.A.P with Qatar University • Event management: Oversee all production matters and equipment purchase/hire relative to the residency programme and D-M.A.P • Team: Manage and set up appropriate delegation of tasks to both paid and volunteer workers • Venues: Negotiate with existing (built) and new (mobile) venues over all aspects of festival events. Ensure all public entertainment licences are granted and properly adhered to. Maintain health and safety at events and in venues in accordance with current legislation and insurances in place • Budgets: Manage/ oversee preparation and regular monitoring of both the programme and festival budgets |
| <p>3. To lead on residencies and commissions</p> | <p>Act as a lead on residencies and commissions</p> <ul style="list-style-type: none"> • Lead on commissioning for the organisation and manage relationships with those commissioned • Ensure that there are healthy structures in place to hear the voice of locally based artists working in the ‘network’ to develop a framework of a Critical Discourse through which their practice can be supported • Create a living dialogical resource/library contributed to by artists as diverse and on going ‘conversations’ to support the Artists in Residence community • Lead on relationships with co-commissioners ie. Musheireb Arts Strategy Consultant • |
| <p>4. To be a member of the SMT (Board of Trustees?) contributing to the direction of the organisation</p> | <p>Actively contribute to moving the organisation’s practice, profile and reach as an artist led organisation in Doha</p> <ul style="list-style-type: none"> • Participate in strategic planning and delivery of plans • Create structures that involve artists in advisory roles in the management and delivery of the organisation’s aims • Contribute to the process of financial planning and monitoring |

| | |
|--|--|
| | <ul style="list-style-type: none"> • Support fundraising for the organisation • Lead Representative for the organisation locally and internationally |
| 5. To line manage and oversee communications | <p>Contribute to shaping Saada's communications across all of its networks, particularly in relation to the arts community in Doha and internationally</p> <ul style="list-style-type: none"> • Work closely with the marketing team for Dohaland and ensure that the agreed approach is in line with the organisation's plans and strategies • Establish annual communications plans with the Dohaland marketing team and agree this with your line manager • Provide information to communicate the programme for use through PR, marketing and web • Support communications colleagues in planning use of these materials • Contribute to defining how Sadaa communicates about its work |
| 6. To support fundraising | <p>Enable the organisation to build effective funding relationships by engaging actively in the fundraising process, for the developing programme and particularly looking for ways to lever funds through partnership</p> <ul style="list-style-type: none"> • Provide information about projects to enable effective fundraising • Contribute to fundraising meetings, cultivation events and advocacy by talking about the programme • Provide materials as required to meet *funder monitoring(*Dohaland) and evaluation requirements |
| 7. To deliver the organisation's work | <p>Lead strategically to support delivery</p> <ul style="list-style-type: none"> • Further explore and create the framework for the Collection to be used in challenging ways • Oversee the project delivery of the annual October Big Draw Festival, and the Residency, Participation and Learning Programme ensuring 'links' with the Collection as a 'trigger' in the broadest sense for art making • Research and write papers to underpin strategic values of the organisations position and practice |
| 8. To contribute to the good management and oversee the general administration of the organisation | <p>Be able to work on many levels to support delivery</p> <ul style="list-style-type: none"> • Participate in overseeing the general administration of Sadaa as the lead member of the team • Delegate effectively to administrative staff |
| 8. General | <ul style="list-style-type: none"> • Adhere to Sadaa's policies and contribute actively to the staff and Dohaland(?) team ethos |

Person Specification

| |
|--|
| <p>Essential</p> <ol style="list-style-type: none"> 1. Qualified to post graduate degree level or equivalent 2. Minimum of 10 years direct experience of curating /programming or curating alongside being an arts practitioner 3. Ability to embrace partnerships with artists in supporting their developing artist led practice 4. Ability to curate from a position of a critically engaged practice that challenges post colonial anxiety 5. Strong, accessible, transparent and confident leadership |
|--|

6. Wide knowledge of contemporary art practice and artist led socially engaged art practice
7. Experience of developing and delivering projects based upon curator-artist discourse
8. Knowledge and understanding of working with community participants in formal and informal settings
9. Excellent arts project management skills
10. Evidence of successful partnership management skills
11. Experience of overseeing complex events series, ideally in arts venues and non-arts venues
12. Ability to work as part of a team and on your own initiative, and to direct, manage and motivate a team
13. Ability to 'speak the language' of a wide range of practitioners –artists, educators, consultants etc. (across a full range of arts, cultural, literature, sound, installation, live art and combined arts sectors)
14. Ability to produce written reports and analysis of findings from evaluations
15. Excellent communication skills, both written and verbal
- 16. Ability to speak Arabic**
17. Excellent attention to detail
18. Experience of managing complex budgets
19. Experience of negotiation of contracts and management of the delivery of the contracts
20. Ability to work to tight deadlines and prioritise workload
21. Understanding of equal opportunities and access issues as they relate to the arts
22. Must be a 'people person' and have a sense of humour
23. IT literate (Word, Excel etc.), as well as the use of internet and email, blog/skype/social network sites, as tools both for art making and dissemination

Desirable

1. Experience or knowledge of contemporary art practice by artists rooted in the Arab world
2. Experience of having curated a collection within a contemporary arts context
3. Experience of setting up performance management/Continuing Professional Development of others
4. Knowledge of current national and local and international structures and initiatives
5. Understanding of development of content for website/blog/internet based arts projects
6. Knowledge and understanding of health and safety legislation relating to events

EQUAL OPPORTUNITIES POLICY

Policy Statement

Sadaa is committed to promoting equality of opportunity and inclusion across the organisation's work. To achieve this, the Organisation understands and approaches diversity in its most broadest and inclusive sense. This includes differences defined by social and cultural categories including gender, religion, sexual orientation, disability, 'race' and age. The Organisation further acknowledges differences that cut across social and cultural categories but are equally significant to equality of opportunity and inclusion such as health, education, economic and material disadvantage.

The Organisation will undertake all its functions and activities in a manner that makes its programmes and opportunities accessible to all. Wherever possible the Organisation will proactively address issues of under-representation and inclusion within the resources and remit of the organisation. These commitments will be outlined in more detail in the Organisation's Diversity Action Plan.

Arrangements

Staff and Governance

The Organisation will strive to ensure that:

- all opportunities for being involved in the Organisation aim to reflect a balance in terms of gender, religion, sexual orientation, disability, 'race' and age and are broadly representative of the local communities, this relates to
 - trust membership
 - committee and artist working group membership
 - contracted artists
 - schools and community groups
 - staff and volunteer/intern helpers
- all staff and contracted artists are treated with respect and fairness
- all aspects of selection procedures are free from bias
- Equal opportunity monitoring forms are part of every application process
- all staff have clear and up-to-date job descriptions which are reviewed annually in line with the Continuing Professional Development Policy
- all staff have access to performance review and training to enhance the skills required by their role in the organisation

Residency, Learning & Participation Programme

The Organisation will seek to:

- ensure that its equal opportunities policy is fully reflected in its Residency, Learning & Participation Programme
- achieve participation in its projects by involving a wide range of schools, community groups, and young people and adults across Doha
- ensure that school staff and community group leaders are involved as partners in project activities
- ensure that all 'public' participants are treated with respect and fairness, and enabled to take responsibility for their own creative decisions as audience but also in 'art making'.

Audience

The Organisation seeks to involve as wide an audience as possible in its events and activities through

- diverse programming to attract diverse audiences
- programming which consolidates and extends the Organisation's tradition of serving its local communities of residents and workers
- creating literature and publicity which is free from bias, gives clear information and attracts interest
- using translation to clarify information
- creating opportunities for those with diverse needs to share in all events
- aiming to provide suitable technical equipment to support participation by those with sensory impairment
- adopting a marketing policy which allows access to all sectors of the community
- ensuring all Big Draw Festival venues and D - Mobile Arts Projects spaces are physically accessible
- making sure that artists who may have an impairment can access involvement in the Residency Programme without discrimination

ends.23.01.11tds.SL

APPENDIX TEN: THE DRAWING SHED'S INVESTIGATIVE SITE VISIT:

This project grew out of a pilot initiated by Issa al Mohannadi and Tim Makower in September 2009, at which point Bobby Lloyd visited Doha on an investigative visit to scope the potential for its potential. In a report at the time, she wrote that the cultural significance of place which in turn is embodied in its fabric, its setting and its contents; in its use and in peoples' memory and association with the place is central to the Heart of Doha project and in turn to the proposed Found Objects Project for the site. The architectural scheme for the Heart of Doha sets a benchmark for 21st Century urban design, while the art strategy will continue this extraordinary vision.

The planned development of the project was put on hold for over a year as the demolition itself was delayed, and was revived in September 2010. At this point, BL proposed to Tim that a joint consultative process with artist Sally Labern would contribute more rigorous thinking to the piece of work as well as allow for the potential for a more sustained collaborative contribution to the development of the project, should it develop in the new and exciting ways being proposed – namely taking it forward with community engagement programmes, Artists Residencies and art studio space for this to take place....

WHAT TOOK PLACE DURING JANUARY INVESTIGATIVE SITE VISIT:

Artist/Consultants Bobby Lloyd and Sally Labern (BL/SL) from 'the drawing shed', London, visited Doha from January 9-12, 2011, with Tim Makower, on an investigative site visit to move forward the possibility of a 'found objects' project in Doha, in response to the Mushereib area that is currently being demolished. The four days were intense and very productive and involved the following:

- A combination of site visits
- Meetings (with Tim Makower John Rose, the Found Objects collection team, Muthaf Curator/Acting Director Wassan al-Khudairi)
- Presentation to Professor Ashraf Salama and the Qatar University Architecture faculty (where Tim Makower is co-chair) including a two hour critical discussion with eight members of the staff team which led to an important shared vision for this project
- Object selection and collection leading to BL/SL, with Tim Makower, developing a methodology for selecting and collecting to be undertaken by the Found Objects team
- A rigorous exploration, as well as an understanding of the interface between this project and the strategy brief for site-wide Mushereib Art Consultant.
- A potential building for the project nearby to the site was also found and visited – The Old Girls School – (and the team was inspired by the building and agreed that this would be the ideal location to house parts of the collection, the proposed art Curator and series of Art Residencies that it is hoped will follow. It was also aware that the charity ROTA has an interest in the building and the potential for sharing the space with ROTA was discussed as a very positive benefit. While it was understood that this building may not be possible, and for example, a series of architect-designed porta-cabins would also serve the purpose, it was universally agreed that the building with its history, space, light and location on the edge of the site, would make an excellent physical and symbolic container for the project.)

WHO WAS INVOLVED:

As team stated in Document above.

THE FINDINGS OF FIRST VISIT:

Within the Mushereib area itself, BL/SL found an extraordinary city centre, people have left, sometimes clearing out their spaces thoroughly and leaving just the building structure, at other times leaving as in a hurry, with personal items lying about, as well as business tools, paperwork and files. Photographs were easy to find on ground, one one single-story building next to the affectionately named 'Harley Davidson house' (19309) had been left as if the residents were going to return, with plates and bottles on table, and kettle and other domestic items nearby. A mosque was still poignantly carpeted with a single pair of shoes left at the entrance. Trees and shrubs were noted, within and outside buildings, as well as the significant architectural features in many of the non-heritage buildings such as balconies, light switches (Bakerlite when electricity came into the city along Kahraba Street in the late 1940's), window and door-frames and so on.

At Qatar University, with architecture professors, we embarked on discussions around language and what makes sense in Arab culture, where the term 'found objects' does not exist and the nearest equivalent is 'lost luggage'. This led to new names for the project and satellite aspects of the project. The word 'memory' in Arabic seems to have a richness that embraces 'place' – 'the memory of place', which - combined with a something else - was thought to be more appropriate than 'found objects'. 'Thakerat al Makan' means 'Momento of Place', combined with 'Sadaa' – meaning 'echo' or 'voices', could translate into English as 'the echo memory project'.

Notes: Need to evidence the value and uniqueness of involving the diverse artist/creative community(ies) in a rigorous and developing/continuous dialogue as to what it is that we are doing here.

Sally and Bobby's role is to support and enable this open enquiry to be part of the 'open framing' of this project so that the content of the new city

Reflects diversity, embraces dialogue, is inclusive and rigorous, does not close down the potential value of the 'collection' (need new word for this collection of stuff/place in Arabic... Maybe it is seen as a 'notebook' this resource...this multiple snapshot of the Musheireb)

Refusing the *sentimentalisation* of 'old Doha' but asserting through transformation the multiple and overlapping histories of 'place' (and 'value of') as a vibrant resource in the emergence of new places and multiple senses of 'belonging' 'transforming' 'intransit'..... It's both politically and personally potent, this 'inbetween-ness'

Multiple sense of belonging - dialogues we have witnessed are also shared by the Qatari exploration of feeling both like a minority - and as the leaders in the remaking of society as this appears to be openly part of this emergent and transparent dialogue; this is vital as no 'voice(ies)' can be seen to be either dominant or unheard in the openness of this inquiry if this new (fragile) form of human conversation is to continue to be at the pulsing heart of the new city, new country :This holds its own contradictions in the complexity of the ebb and flow of Qatari society and this open dialogue is part of that emerging dialectic.

How can we best support the opening up of this dialogue between and across communities and what role does art have to play in this? Big Draw and Mobile Art Project spaces; involving and brokering (supporting) a continuity of dialogue which maybe: Witness/

Exhilarating /Uncomfortable/Human/Welcoming/CulturallyDiverse/CulturallySpecific/SensitiveToStrong feelings/Challenging/ Complex

....and using the 'found' the 'memory' and multiple 'senses of place' as the resource/a catalyst for this exchange and Transformative Human Dialogue to take place.

The 'forum' to be at heart if the process- art making to reflect this (open social spaces for mark making/drawing etc), developing new forms of expression, the bringing in of contemporary art practice and this being openly welcomed and engaged with as part of this process - how to support this, what structures to foster to help contain this openness?

APPENDIX ELEVEN: THE BIG DRAW PROPOSAL

Welcoming Doha to The Big Draw Family

Over ten years, The Big Draw has grown into one of the most recognised visual arts festivals in the UK's cultural calendar. In the last two years, this initiative has attracted so much global interest and support that The 2010 Big Draw also took place in 20 other countries across five continents.

The annual October Big Draw is co-ordinated centrally in London, from where advice, publicity materials and prestigious Drawing Inspiration Awards for the best events are distributed internationally. The growth of worldwide Big Draw activity has been rapid. Organisers across the globe have responded to the Campaign's mission to promote drawing as a powerful medium for thought, creativity, communication and action. It is vital that the Campaign continues to support and nurture the expanding Big Draw family in order that its partners can benefit fully from knowledge of the uses and purposes of drawing accumulated over more than a decade.

We would greatly welcome the involvement of Qatar as the first Arab country to join the international Big Draw family, and would use this as an opportunity to further develop our relationship with our international partners.

This will include:

- Redesigning the Campaign for Drawing website, <http://www.campaignfordrawing.org/> to reflect the international nature of The Big Draw, with dedicated pages provided for each country. This would allow local organisers in Qatar to upload their activities and update information about their Big Draw and other drawing activities year-round.
- Support from the Campaign's PR and Marketing staff to ensure that the home page and Big Draw social networking sites reflect each partner's plans and initiatives, and that their news is promoted to the UK press and media.
- Downloadable guides, resources and publicity materials that reflect the international success of the Big Draw.
- Ongoing email and telephone support for organisers anywhere in the world.

Costs

A joining fee of £10,000 would secure a high profile presence and documentation on the international pages of the website (1000 hits a day) and full access to all Campaign for Drawing resources.

Additionally, the Campaign proposes a 2-day professional development workshop for 30 Artists, Cultural Educators and Teachers in Qatar to share Big Draw experiences from around the world and to support the growth of Qatar's own Big Draw activities. The Campaign can provide a full set of its publications for each participant to share inspirational case studies. This unique and rigorous course would build confidence and expertise among local organisers to confidently lead future drawing events in Qatar.

Costs

4-day visit by the Campaign's Professional Development Director, Eileen Adams

4@ £800 plus Business Class Travel and hotel accommodation

+ Materials budget of £600, plus £250 airfreight, to support an exciting range of practical workshop activities during the course.

Further 1-day course after the October Big Draw to allow peer review and reflection on the first Qatar Big Draw, and to embed the knowledge and skills gained.

2 @ £800 plus Business Class Travel and hotel accommodation

Ends.SGF/CfD.28.01.11

“whose Voice is this who’s talking in my larynx
who’s in my privacy under my stone tent
where I live slippershod in my indoor colours
who’s talking in my lights-out where I pull to
under the bent body of an echo are these your
fingers in my roof are these your splashes”

Alice Oswald, Dart