Individual details

Your contact information

For groups of individuals or groups of organisations, one individual or one organisation will need to take the lead and have the main responsibility for managing the application and any grant. If you are the person or organisation taking the lead, you will be responsible for the grant and we will only make payments to your bank account.

We use this information to update your contact details.

First name	Ryan
Middle name	James
Last name	Jordan

What is your full address?

We will use this address if we need to write to you about your application. Please provide the full, correct postcode as we need it to process your application. Fill in as much of the address as you can, then press 'Search'.

Full postcode	IP6 8JR

Address name or number	Kitkimbo
Street	Upper Street
Locality	Baylham
Town / city	IPSWICH
County	
Non UK Address	☐

Which Arts Council region are you based in?	East

Phone number, including area code	07876407912
Mobile number	

Please give any other contact details.

Email address	ryan-jordan@hotmail.co.uk

Website address	http://www.ryanjordan.org/

Textphone	
Fax number	

If you or your main contact person requires written communication in alternative formats, please let us know your preference.
☒ No preference

Contact with us and local authorities

What advice have you received?

Have you received any advice from the Arts Council?	Yes

What type of advice did you receive from us? (Please tick all that apply)

Website

☑ Application pack

☑ Information sheets

Direct contact

☐ Went to a seminar or a workshop

☐ Met a member of staff

Phone

☑ Phoned the enquiries team

☑ Phoned the regional office

☐ Phoned the Gfta centre

Written contact

☑ By post or email

Other

☐ Advice from a member of staff in regional office

☐ Spoken to local authority staff

☐ Any other contact

Activity description and dates

Description of the activity

We use the information in this section to assess your application.

All the questions relate to the activity you are asking us to support.

What is the name or working title of the activity you are applying to do?

The Suffolk Psychogeophysics Summit 2011

(No more than 50 characters)

Please give us a description (in no more than 50 words) of the activity you are asking us to support.

Tell us if your activity has any particular focus (for example, 'My activity is in a hospital setting' or 'Our activity will include work with young offenders'). This helps us to decide who should assess and comment on your application.

You will be able to give us more information about your activity when you write your proposal. (See the 'Your proposal' section of How to apply.)

The Suffolk Psychogeophysics Summit proposes a week-long series of interventions, field trips, open workshops, discussions and performances engaging the local community, led by international artists. Participants explore the Suffolk countryside through psychogeophysics, combining psychogeographic techniques with the study of geophysics, leading to the creation of lasting high-quality artworks.

(No more than 50 words)

Activity dates

When will your activity start and end?

You must allow enough time for planning your activity and for us to process your application. We need six working weeks after receiving a complete application to process applications for £10,000 or less, and 12 working weeks for applications for £10,001 and over.

If you do not give us enough time before your activity starts, we may not be able to assess your application. The start date for your activity should also include the planning and preparation time you need. For example, if an activity needs marketing, you should include enough time to do this. We will not fund any goods or services that you bought or ordered before you received an offer letter.

Start date	28/08/2011
End date	03/09/2011

Activity location

We report to local and national government on where funded activity takes place. We also consult local authorities about activities that will affect their communities. To help us to do this we ask you to give us information on where your activity takes place.

Type of activity:	Non-touring

For more information about Touring activities, read our Touring information sheet

Location details

This is activity that is happening in just one place or activity that is not taking place in any specific area (such as online work or a publishing project).

Is the activity taking place in one space or one venue?

No

People who benefit from your activity

How many people do you estimate will benefit from the activity?

In the boxes below, please give an estimate for this activity. If possible, please also estimate how many people benefted from your activities in the last 12 months. If none applies, enter '0'. 'Participants' means people doing the activity, including education workshops. 'Audience' includes people going to an exhibition or performance, and people getting access to work that is printed, recorded, broadcast or available online.

Numbers benefitting from this activity:

Artists	17
Participants	40
Audience (live)	300
Audience (broadcast, online, in writing)	10000
Total	10357

Numbers benefitting from your activities over the last 12 months:

Artists	90
Participants	150
Audience (live)	1200
Audience (broadcast, online, in writing)	12000
Total	13440

Is your activity directed at people who are unlikely to have taken part in this type of activity before?

Yes

What are the age ranges of the people who will benefit from your activity?

All age ranges

☐ Children under five
☐ Children aged five to 11
☐ Young people aged 12 to 15
☐ Young people aged 16 to 19

☐ Young people aged 20 to 24
☐ Adults aged 25 to 64
☐ Adults aged 65 and over

Is the activity you are planning directed at, or particularly relevant to, any of the following groups of people?
Tick all relevant boxes:

☐ Disabled or deaf people
☑ People at risk of 'social exclusion'
☐ Asian or Asian British
☐ Black or Black British

☐ Chinese
☐ Any other ethnic group

☐ Not specifically directed at any of the above groups

Do you think that your application includes activity which supports the Cultural Olympiad?

No

Activity results

Please give the expected results of your activity.

We understand that your activity may change through the planning stages. Please estimate what you think will happen because of your activity, based on your current plans, and enter the appropriate number in each field. Enter '0' (zero) in any field which is not relevant to your activity.

Number of performance or exhibition days

7

Number of new products or commissions

12

Period of employment for artists (in days)

7

Number of sessions for education, training or participation.

21

('Participation' means people doing the activity. Divide the day into three sessions - morning, afternoon and evening. A 'session' is any one of, or part of, one of these. For example, a half-day education workshop would be one session.)

Financial background

Please download and read the following information sheet before completing your Income and Expenditure: Grants for the arts – example budgets

Are you registered for VAT (value added tax)?

No

Income for your activity

Amount you have applied for

£7,319

☐ Are you applying for 100% funding?

You should only enter cash expenditure to this screen. Please enter any support in kind on the Support in kind screen.

Income from other sources

Income heading	Description	Expected or confirmed	Amount £
Earned income	Workshop Fees	Expected	£800
Local authority funding			
Other public funding			
Private income			
Income total			**£8,119**

Please click on the button 'Add income line' to add an item of income to the budget.

Activity expenditure

You should only enter cash expenditure to this screen. Please enter any support in kind on the Support in kind screen.

Spending (expenditure) activity for your activity

Expenditure heading	Description	Amount £
Artistic spending	Artist Fees (17 x £200)	£3,400
Artistic spending	Artists Travel (international flights & national train)	£830
Artistic spending	Artist Accomodation (3 cottages)	£1,900
Artistic spending	Artist Sustenance	£255
Making your performance accessible		
Developing your organisation and people		
Marketing and developing audiences	Phone bill, printing, server bills	£200
Overheads	Contingency	£480
Assets - equipment, instruments and vehicles		
Assets - buildings for arts use		
Other	Vehicle Hire (Minibus Hire for 1 week)	£734
Other	Workshop Materials	£200
Other	Fuel Costs	£120
If you are disabled or Deaf, additional access or support cost you need to manage the activity		
Expenditure total		**£8,119**

Please click on the button 'Add spending line' to add an item of expenditure to the budget.

Income total   £8,119.00

Support in kind

Support in kind

Description	Expected or confirmed?	Amount £
Venue Hire (CSV Media Club House Ipswich)	Confirmed	£1,500
Audiovisual Equipment Hire (CSV Media Ipswich)	Confirmed	£480
MUTE Banner Advertising	Confirmed	£250
Radio and Internet Advertising Ipsiwch Community Radio	Confirmed	£300
MUTE Print-on-demand Support	Expected	£200
		£2,730

For more information about Support in kind, read our 'Support in kind section of the Help notes'

Please click on the 'Add support line' to add an item of Support in kind to the budget.

Proposal

Our experience with Grants for the arts has shown that people applying prefer to include a written proposal rather than answer a lot of detailed questions. We are therefore asking you to complete a proposal about the activity you want us to support. This is a very important part of your application. We will use your proposal and the application form to assess your application.

The amount of information you need to provide in your proposal depends on how complicated your activity is and how much money you are applying for. Your proposal should be no more than:

2000 words for applications between £1000 and £10,000; and

8000 words for applications £10,001 and over

For each section listed below (under 'Description') we provide a link to more guidance about what information we need.

For more advice on our assessment and overview criteria please read our Understanding the assessment criteria and overview information sheet.

We need extra information for certain activities (see links below).

Applications for buying equipment, instruments and vehicles

Applications for buildings to be used for the arts

The Suffolk Psychogeophysics Summit proposes an intense week-long series of interventions, field trips, open workshops and evening discussions led by international artists and researchers exploring the Suffolk countryside through the interdisciplinary lens of psychogeophysics, defined as the combining of psychogeographic techniques (methods of wandering) with geophysics (geophysical archaeology, the revealing of place).

Psychogeophysics is an artistic investigation of how geophysics (for example, the earth's magnetic field, all radio communications and signals) effects the human psyche; how the electromagnetic environment impacts on ourselves and other living systems. The biological effects of natural fields and the proliferation of man-made signals have been explored to some degree by scientists, yet the effects on the psyche remain largely unknown. A few scientific studies have hinted at potential links between geophysical phenomena and mystical experience, including proposed UFO sightings. Psychogeophysics actively elaborates and extends these studies in a highly playful manner.

The summit will thus practically elaborate new ways of artistically exploring the countryside, and of making sense of charged locations relating to the cold war (Orford Ness), to UFO research (Rendlesham) and to contemporary, local folklore.

The week's workshops, research and walks would enrich and inform accessible, public events including an introductory evening lecture at the CSV Media Clubhouse in Ipswich, and the final presentation and performance event at the same location.

Open events within the week include practical workshops in building simple geophysical measurement devices from recycled materials, the construction of "ghost" detectors to be tested on the streets of Ipswich and experiments within high voltage photography of rocks and minerals. Fieldtrips will build on discussions and techniques established during these workshops, undertaking studies at specific Suffolk location of interest; the measurement and mapping of qualitative psychic, physical and geophysical data.

The final day/evening event would further introduce psychogeophysics to a lay audience through lectures, performances and basic workshops. Documentation and demonstrations of artist's projects and research from the week would be explained and exhibited within an informal, celebratory setting.

A print on demand publication will be produced shortly after the event including contributions from all participants alongside contextual material and current research to widely disseminate the event and explorations. This legacy will be supplemented with online, high quality video and audio content alongside HOWTOs and background material.

The Summit is intended for a non-specialised audience excited by new ways of exploring the countryside informed by basic geophysics, archaeological technique, local history and folklore. No technical knowledge is required for any of the workshops, walks or discussion events.

Public interventions will promote and encourage the involvement of a wider, interested and intrigued public. Volunteers and trainees from the CSV would form part of the core summit group, opening up the event to a wider constituency. Radio broadcast of summit components (field recordings, interviews, studies) would further widen the event audience.

Lectures and further public events such as the final one-day event would be well advertised and promoted to attract a wide audience, and the introductory, explanatory nature of these events will engage these audiences.

The core artists and researchers involved include Andy Bolus, John Bowers, Mike Challis, Stephen Fortune, Kathrin Guenter, Graham Harwood, Willfried Hou Je Bek, Martin Howse, Ryan Jordan, Petr Kazil, Jonathan Kemp, Mariko Ogawa, Eleonora Orreggia, Will Schrimshaw, Cad Taylor, Suzanne Treister, and Danja Vasiliev.

They are all highly experienced artists, theorists and researchers who have exhibited, performed, published and lectured worldwide. Many of them have been involved in previous events successfully organised by myself and others closely linked in international networks.

The mix of practical, discursive and theoretical skills presented by the group well suits this hands-on, DIY-oriented project. They have experience working collaboratively and span several disciplines and media, maintaining a well established and suitably diverse audience for their work.

The activity aims to establish a practical foundation for a new interdisciplinary current within contemporary visual and new media arts (and research) exploring recent methodologies of working together, of the DIY scene, of

radical field research and psychogeographic practice.

Another primary aim is the interdisciplinary exchange with artists, researchers and the public engaging practically with location and ideas of revealing. The summit is thus conceived as an open, collective meeting point and place of active research and discussion. The format of the event is designed very much to achieve these aims.

The summit marks an important culmination of my own previous work, in collaboration with others, investigating signal ecologies and electromagnetic phenomena with close connection to the environment. My own artistic development can be summarised as taking place within the exchange of ideas, the establishing of a solid foundation for my own future psychogeophysical research with particular reference to the countryside as a key site in this research, within shared practical experiments developments (sharing working environments and techniques) and within the development of new artistic works produced within the Summit event.

The London Psychogeophysics Summit took place in London in August 2010 and was supported by SPACE Media Arts, Mute magazine and HTTP gallery/Furtherfield. The week long series of workshops, interventions, walks and presentations was well received by around thirty participants and large public audiences. Full documentation is online at:

http://www.psychogeophysics.org/wiki/doku.php?id=summit:desc

with media reviews at:

http://www.metamute.org/en/content/politics_here_is_death

and: http://dataisnature.com/?p=580

The activity proposes a high level of engagement with and by the people experiencing the activity; the artists taking part, those in closer active participation through the open call and in workshops, and the wider engaged audience. The notion of revealing both hidden signals and landscape implies strong effects on the people experiencing the Summit. Those working more closely with the invited researchers will no doubt be heavily influenced within their own lives and work, as evidenced by previous experience. This will have important effects within a wider artistic and interdisciplinary context.

By the end of the summit there will be a number of new high-quality artworks produced and disseminated worldwide from the artists and public participants involved.

How the public engage with your work

Public engagement will take the following forms:

Practical hands-on workshops
There are two workshops which will be held at CSV Clubhouse in which CSV users and the general public are invited to take part. The workshops are free of charge to unemployed/socially excluded and open to all. The workshops are intended to engage the public who may not otherwise have access to these cultural activities or technologies. For example, the "Ghost Detector" workshop is aimed, but not restricted to a public who may lack formal education, training or qualifications. During the workshop participants will be taught how to build a device which amplifies the Electromagnetic Field surrounding everyday electrical objects so they can then hear the "unheard" or "ghosts", record the sounds and take home all the equipment they have made. In the last 12 months I have organised and delivered 15 public workshops which have catered for a wide range of individuals ranging from leading academics, to ex-offenders and people with learning difficulties.

Volunteering
The Suffolk Summit will include a range of volunteers. A call for volunteers will be announced prior to the summit. Primarily they will be sourced through CSV, Ipswich Community Radio (ICR), and Ipswich Community Television (ICTV). The volunteers will actively take part in this project by assisting the artists in the documentation of the event. This will be through audio recording, video recording and interviews, and publishing the footage online. The footage taken throughout the summit will then go through a process of post production with the users of CSV, ICR, and ICTV as they will then edit and produce radio programmes and broadcasts, music, photography exhibitions, and documentary films with the data collected.
The engagement with the public here is important as it increases the local volunteers experience, training, and awareness to a high level.

Open Call for Artists
There will be an open call for local and national artists to join the core team in the Suffolk Summit. Each applicant will write a brief proposal of a project which will fit the theme of the event. A selection of local artists will become

fully involved with the summit activities.

Local Community Involvement
Local communities will be involved in all activities, through prior community outreach and our close collaboration with CSV. The local communities will also be informed through our publicity prior to our visits and be invited to take part in the various field trips. We anticipate to involve the widest possible audience, young and old, employed and unemployed, educated or not, as this project crosses many barriers and fields from psychogeography to music to geology to photography to painting to folk tales to abstract coding and programming.

Raising public awareness of the summit will be carried out through local newspaper adverts and articles, broadcasts on local radio, local community groups and music groups, through local art groups (such as The New Wolsey Theatre, Town Hall Galleries, Ipswich Art School) and posters and flyers distributed throughout Suffolk.

Aside from the local promotion we will be promoting the summit internationally via specialist email lists which have thousands of users (Liveart list, microsound, Piksel, nettime, rhizome, spectre, syndicate, dorkbot-blabber).

Making it happen

I am currently in close contact with all key partner organisations, participants and venues. The event is well formed and conceived at this stage of planning, with a clear planning and publicity strategy and outline of main stages chronologically as follows:

1] full confirmation of all participants, venues and partner institutions

2] collaborative planning of the event through IRC, mailing lists and web platform

3] practical/technical planning and production - all travel and accommodation arranged and dates fixed, all technical needs for each venue addressed

4] open call, marketing and publicity (mailing lists, posters, community outreach)

5] pre-event organisation

Over the last 7 years I have performed, presented and led workshops internationally in a wide range of venues from art and academic institutions to derelict warehouses and squats. Some international performances and workshops have been at Piksel Festival, Norway; 3rd International Pure Data Convention, Brazil; xxxxx, Germany; APO33, France; Coxpon Ambient Theatre, Hungary; Tweak Festival, Ireland; Royal Opera House and Science Museum, UK; MediaLabPrado, Spain; and Sound and Music Computing, Italy.

In 2006 I started noise=noise which has showcased over 300 artists, academics, hackers, dancers, and performers ranging from the internationally acclaimed to the underground lurker.

During 2010 I directed A10Lab based in Peckham, South London, in which we developed free software and hardware tools for artists and the public through many workshops encompassing a wide range of public from social excluded persons to leading academics.

Finance

The figures are based on quotations from contacts and firms, and on previous experience in organising such events in London.

Through my Suffolk contacts I have been able to secure institutional support in-kind from CSV Ipswich who are very willing to provide us in kind support in the form of venue hire, technical equipment and technical assistance.

The budget is realistic and viable, yet presents very good value for this intense and wide reaching activity.

Budgets, cash flow and accounts will be available each day during planning on the organisational wiki and all receipts will be kept and available for audit as required.

Evaluation

As part of planning and organisation both a mailing list and content management platform have been implemented and will be used by all participants and partners to plan, monitor and evaluate progress. The ongoing development of the project can thus readily be tracked by all using the online infrastructure.

Evaluation will address the marketing and publicity campaign, providing clearly quantifiable statistics for online presence, and audience attendance for key public events. Evaluation will equally examine the planning of the project at all stages with strict attention to expected outcomes.

Evaluation will take the form of monitoring three identifiable staging posts within the projects development:

a) that the projects marketing and publicity campaign is widespread and effective

Criteria: significant project presence registered in online listings and to maintain statistical monitoring of unique visits to host site and associated partner sites (eg. participating artists sites) throughout period of project.

b) that the project's planning, as detailed on the organisational wiki, is successfully completed, with all its components executed.

Criteria: that the projects described aims and their means of production are in place, the event is executed successfully and delivers all described outcomes, including a well attended closing event

c) that completion and distribution of publication takes place within 4-6 weeks of the event's completion

Criteria: that publication quality, design and layout are determined and publication goes to print for distribution via online and UK/Europe outlets.

Reason for no match funding

Monitoring information

Monitoring and reporting information

We use the information in this section to report how we have spent our funding from the National Lottery.

In this section, you must answer all the questions. If you prefer not to provide some of the information, you can tick the 'Prefer not to answer' box. We may use this information to report to the Government or to monitor the different backgrounds of people who receive grants.

This information will not be used to assess your application.

Ethnicity

Please tick the box that applies to your background:

White

☑ British

☐ Irish

☐ Any other white background

Asian

☐ Asian Bangladeshi

☐ Asian Indian

☐ Asian Pakistani

☐ Any other Asian background

Black

☐ Black African

☐ Black Caribbean

☐ Any other Black background

☐ Chinese

Mixed

☐ Asian and white

☐ Black African and white

☐ Black Caribbean and white

☐ Chinese and white

☐ Any other background from more than one ethnic group

☐ Any other ethnic group (Please give details below.)

☐ Prefer not to answer

Disability status

Do you consider yourself to be disabled?

No

Gender

Are you

Male

Supporting evidence

Our assessment of your activity will be based on the information contained in the completed application form and the written proposal. Therefore all relevant and essential information should be included within the main body of the application.

Supporting information should only be used to provide evidence of previous work and activities. If you do need to refer to supporting information in your proposal please clearly state where it can be found. If supporting documents are essential to the understanding of your proposal these should be clearly referenced within the main text.

Evidence of previous work is useful to us as it is not always possible for us to see or experience your work first-hand. This could include:

an evaluation of your work

other people's views on the quality of your work (for example audiences, people taking part, readers, critics or other artists)

links to other sources of information about your work such as a website

a small sample of images of your previous work or of work in progress

evidence of who takes part in and attends your activities and how you reach them; or

other proof of your past work.

Other supporting documents that are useful to include are:

Cash Flow / Full budget breakdown identifying ACE investment

Examples/mock-ups of the work you are creating

Delivery schedule / Time line of events

Attachments and links

Description	Link to open / download	File Size (MB)
Psychogeophysics Summit 2010	psychogeophysicssummit2010.jpg	0.3
Psychogeophysics Summit 2010	psychogeophysicssummit2010_crossbones.jpg	0.1
Psychogeophysics Summit 2010	psychogeophysicssummit2010_darkheartofcodeness.jpg	0.3
Table Of Practice - Public participatory performance - Modern Panic Exhibtion June2010	publicperformance_ModernPanicExhibition_june2011.JPG	1.4
School Of Meat Cutting Workshop - March 2011 - CSV Ipswich	workshop_participants_CSVworkshop_March2011.JPG	1.3
School Of Meat Cutting Workshop - March 2011 - Performance Space London	workshop_participants_PerformanceSpaceWorkshop_March2011.JPG	1.5
Decrystallization workshop June 2010	workshop_participants_decrystallizationworkshop_june2011.jpg	0.1
MUTE Magazine Review - Psychogeophysics Summit 2010	psych_review.pdf	0.1
Feedback Form from A10Lab Workshop	feedback1.doc	0.0
Feedback Form form A10Lab Workshop	feedback2.doc	0.0
Perosnal Artist Website	http://ryanjordan.org/	
Psychogeophysics Website	http://www.psychogeophysics.org/	
Total		**5.2**

Attachments

CV

Please attach your CV   ☒ CV.pdf

A Curriculum Vitae (CV) will help us learn more about what you have done in the past. If you are an organisation, please include a CV for each main person involved in the activity, or more information about them.

National lottery

Do you, or does your organisation, object to receiving National Lottery funding for religious reasons?
No

Declaration

Data protection and freedom of information

We are committed to being as open as possible. This includes being clear about how we assess and make decisions on Grants for the arts and how we will use your application form and other documents you give us. We are happy to provide you with copies of the information we hold about you, including our assessment of your application.

As a public organisation we have to follow the Data Protection Act 1998 and the Freedom of Information Act 2000. We have a data protection policy which is available from our website.

We also have an information sheet about freedom of information. You must read the 'How we treat your application under the Freedom of Information Act' section of 'How to apply' before you sign your application. This information is also available from our website.

By signing this application form, you agree to the following:

1. We will use this application form and the other information you give us, including any personal information, for the following purposes.

To decide whether to give you a grant.

To provide copies to other individuals or organisations who are helping us assess and monitor grants, including local authorities, other lottery distributors and organisations that award grants. After we reach a decision, we may also tell them the outcome of your application and, if appropriate, why we did not offer you a grant.

To hold in our database and use for statistical purposes.

If we offer you a grant, we will publish information about you relating to the activity we have funded, including the amount of the grant and the activity it was for. This information may appear in our press releases, in our print and online publications, and in the publications or websites of the Department for Culture, Media and Sport (DCMS) and any partner organisations who have funded the activity with us.

If we offer you a grant, you will support our work to campaign for the arts, contributing (when asked) to important publicity activities during the period we provide funding for. You will also give us, when asked, case studies, images and audio-visual materials that we can use to celebrate artistic excellence.

I confirm that, as far as I know, the information in this application is true and correct.

Do you agree with the above statement?

Yes

Name   RYAN JORDAN

2. You have read and understood the section 'How we treat your application under the Freedom of Information Act'. You accept how we generally plan to treat your application and other related information if someone asks to see it under the Freedom of Information Act 2000. You accept that the information sheet does not cover all cases, as we have to consider each request for information based on the situation when we get the request.

☐ Tick this box if you consider that we should treat your proposal as confidential information.

☐ Tick this box if you consider that we should treat your financial information, such as your budget and any business plan, as confidential information.

☐ Tick this box if there is any other information you have provided that you consider to be confidential information.

If we offer you a grant and you have ticked any of the boxes above, we would generally treat that information as confdential until your activity ends (according to the date you gave us in this application).

☐ Tick this box if you consider that we should treat that information as confidential after your activity ends.

3. You agree that we can keep you informed of our work and pass your contact details to organisers of arts marketing activities, conferences and training events.

☐ Tick this box if you do not want us to keep you informed of our work.

☐ Tick this box if you do not want us to pass your contact details to organisers of arts marketing activities, conferences and training events.