

# Forkbeard Fantasy Summer Schools 2010

Friday 2<sup>nd</sup> – Friday 9<sup>th</sup> July

Friday 16<sup>th</sup> – Friday 23<sup>rd</sup> July

**The celebrated Theatre, Film & Animation Company help you to discover new ways of working in different art-forms and media at their friendly inspiring creative base in rural Devon.**

We are offering **two six-day residential courses**. Both courses are held at Forkbeard's Waterslade Studios. Set in delightful surroundings, the facilities are fully equipped for film, animation, digital post-production, prop, puppet and automata construction, sound, lighting and hybrids of all these techniques, as used in Forkbeard's multi-media stage, film and exhibition work.



## **The Content:**

The courses give participants a hands-on introduction to the wide diversity of practice within Forkbeard's work including:

- Animation in its numerous 3D and 2D forms, scratch and pixillation techniques
- Performing and interacting with film projections and creating film installations
- Designing and making sets, animated props, puppets, mechanical sculptures and costumes
- Introduction to and working practice with numerous materials, techniques and mechanical possibilities
- Post production editing (including compositing)
- Creative sound and lighting design for film, video, theatre and exhibitions

The first three days are spent in demonstrations and illustrated guides to the various techniques Forkbeard uses, and these are liberally interspersed with practical sessions and time for you to experiment for yourselves. For instance, an introduction to and demonstration of Forkbeard Fantasy's film interaction techniques is followed by devising, filming and enacting your own presentation. An introduction to the numerous types of animation leads into a full practical session creating animations of your own using EOS digital animation, 16mm scratch and iStopmotion.

The equipment, materials and resources we have available are excellent and wide-ranging.

As the week progresses you begin devising and creating your own pieces of work, either individually or collectively as preferred. The week ends with an informal presentation of all the work created. A DVD compilation of all the work is sent on to everyone afterwards.

Once the courses have finished, an on-going process of support and communication is set up via e-mail enabling a continuing relationship with Forkbeard and the fellow participants on the course, as well as offering future opportunities to collaborate or just to keep in touch.

### **The facilities at Waterslade Studios include:**

- Computers (Macs), EOS Digital Animation systems, animation rostra, light-boxes and numerous facilities for 3D and 2D Animations
- 16mm & S8mm Cine facilities, Steenbeck editors
- Projectors (video, 16mm, slide, OHP)
- Lights
- Cameras
- Workshop facilities, equipment and space for making, automata construction, woodwork, mould-making, vacu-form
- Comprehensive array of software including: Photoshop, Final Cut Pro, iMovie, Shake and iStopmotion
- Sound recording equipment - tape, DAT, Mini Disc, Logic, mixers, mics

### **Who will run the courses?**

The courses are run by the five main artists: **Penny Saunders, Chris Britton, Tim Britton, Ed Jobling** and **Robin Thorburn**. Their brief personal statements (below) give you an idea of individual approaches and backgrounds. Administration and additional support is provided by Forkbeard Fantasy's management **Janice May** and **Deborah Harrison**.

### **Who can apply?**

Anyone can apply. The only stipulation is that participants must be over 18 years of age. We anticipate meeting the expectations of current practitioners, students, recent graduates and professionals seeking a change of direction or artistic re-stimulation ... but individuals from any background or employment are welcome.

### **How to apply and how much it costs:**

There are 20 places on each course. The price is £750 for each 6-day course. This includes accommodation and all meals and refreshments. A deposit of £200 will be requested once your place on the course has been confirmed.

Demand for these courses is always high so we ask you to complete a short letter of

application outlining your current activities and what you would hope to gain from participating in the courses. This allows us to get the right balance of participants and a broad age range. We also ask you to give the name of a professional or teaching referee who knows you.

### **Funding possibilities:**

Arts Council England runs a scheme which offers small grants to individuals for their personal and creative development. These can be used towards covering the cost of the course. Please contact your local Arts Council office for more information or call the Arts Council England contact centre on 0845 300 6200. We would suggest that you also contact Skillset if you work in TV or film, your local education authority, arts development agency and trusts and foundations to gain further information about possible funding. Or you could think of approaching your employer who may recognise the professional development potential of a course like this. Applying for financial assistance is not a last minute thing – you must give yourself at least 3 months, and preferably longer, to make any application for funds.

### **Accommodation, Meals and Transport:**

Participants of both Summer Schools will stay at Manor Mill Cottages at Waterrow, some five miles away from Waterslade.



Waterrow is a picturesque Somerset hamlet, with a pub, on the River Tone. The nearest shops are in Wiveliscombe three miles away.

Manor Mill Cottages are part of a converted 18<sup>th</sup> century water mill overlooking the river. The grounds are beautifully landscaped and there is also an indoor heated swimming pool. Participants will share the accommodation provided in six cottages and there is a lodge where breakfast and evening meals can be shared together. There are single and shared twin rooms but most people will have to share a bedroom. All meals are provided.

Transport from Waterrow to Waterslade is not provided. There is no public transport. A car share for lifts will be organised, supplemented by taxis if required.

Both the Studios and cottages are situated in a rural area where mobile phone reception and access to the internet is very limited.

## **Dates:**

The accommodation is available from Friday 2<sup>nd</sup> to Friday 9<sup>th</sup> July for the first Summer School and Friday 16<sup>th</sup> to Friday 23<sup>rd</sup> July for the second Summer School. The courses both begin on Saturday morning and end on Thursday evening.

## **Forkbeard Fantasy members' statements:**

**Chris Britton:** " I've been one of the main performers in Forkbeard since its beginnings in 1974. I'm not a trained actor. I've evolved my own idiosyncratic style through street performing as well as a catalogue of sometimes bizarre or scary situations.

Over the last 30 odd years we have been experimenting with the endless possibilities of interacting with film and video on stage. I will be helping participants to experiment with this dynamic as well as illustrating some of the most successful of our methods and techniques. It's worth pointing out that these do not necessarily require performing.

In Forkbeard we tend to get involved in all the different aspects of the company. We are very much artist-led, so it's always our ideas that feed into the huge diversity of work we undertake. Many ideas get shelved after weeks of experimentation or writing but they might metamorphose into something else years later.

The Summer School takes on a similar approach. Dabbling with new or unfamiliar techniques can have an invigorating effect on your work.

One of my interests is creating installations using video projections. At the moment I'm working on the idea of moving an image of someone who walks from one water curtain to another to another to another..... these switch off and on consecutively to create a genuine moving image of a genuine journey."

**Penny Saunders:** "This workshop will involve all members of the company; we enjoy this quality of contact with people interested in our work, compared to the more obscure relationship with the faces in the dark during the shows. It is interesting to explore imaginative possibilities and the landscape of infinite possibilities with others in this way.

Although we work on many jobs together, we tend to specialise in a particular skill. I love constructing mechanised sets and particular costumes, using carpentry, latex, fabric, metal, motors and electronics. I trained as a graphic designer so my skills have been discovered over the last 30 years, mostly through charming, watching and persuading specialists to teach me another step. Telephone hunting and deciphering trade magazines are a frequent start to a new quest for information; it is wonderful how often specialists really enjoy sharing their knowledge. I don't think there is a college that teaches the eclectic range of skills I have learnt in this way. It's possible that someone coming to this workshop might like to use some of the time considering this 'landscape of infinite possibilities' of their own, making something that's possible to do within a week and at the same time developing an idea of what they could do if they had more time.

At the moment I am working with two people on a computer programme which will control an intelligent camera. But then I am just as happy to play with structures involving string and clay and help develop the set for a 3-D animation.'

**Tim Britton:** "Mostly I'm a performer, animator, cartoonist and writer. What I've enjoyed about FF over the years has been delighting audiences with the utterly unexpected, breaking rules, flexing the imagination muscles, and our fair share of stirring up the preciousness of the Theatrical Establishment. Being an artist with no training in theatre (except the last 33 years doing it!) I've always loved what can be achieved by mixing media, technologies and art-forms, and of course creating the peculiar worlds we inhabit in our shows and films.

Because anything is possible the summer schools remain very inspiring. This comes as much through being able to share techniques, methods and skills that I've picked up over the years as through continuing to open up new possibilities working with new people, who come with their own skills and know-how, and collaborating with them on fresh new ideas.

It's also good to make available and share all the amazing resources and space we have here at FF's studios, technologies old and new and all the stuff we've collected over the years like an endlessly curious caddis-fly."

**Ed Jobling:** 'I would say that my main areas now are film projectors and sound. Along with Tim, I 'make sounds' for our shows, films and installations. This includes compiling and creating sound effects, sourcing music and recording voices for narration. I also look after our huge collection of 16mm film projectors and stage-manage the shows on tour.

I like to see myself as a low key performer in the Forkbeard shows; I spend a lot of my time on stage quietly pulling at the hem of my coat or fiddling with my spectacles. I have often had to operate the sound from onstage at the same time as performing; peculiarly, this helps stop me getting nervous about being on stage.

I have always been involved in the education side; my experience of workshops and residencies includes helping make sculptures and models, miniature and oversized film sets and demonstrating live interaction with the moving image and creating sound for animation films. I think it is important that Forkbeard never try to hide their techniques and skills, but gladly expose them to students and participants of workshop/ residencies. It is fun and rewarding for us to see ideas taken further.'

**Robin Thorburn:** 'I first started working with Forkbeard in the mid seventies as lighting technician and occasional performer. Later I trained as a cameraman, then as lighting cameraman and then as a lighting designer, lighting director and director of photography.

In the early eighties I co-founded the production company After Image, which after several pop promos for such people as diverse as Adam and the Ants, the Residents and Stiff Little fingers, was commissioned by the newly formed Channel 4 to produce their weekly Arts slot, Alter Image. This was a radical departure for arts programming as there was no presenter and each episode comprised stand-alone items made especially for

television. After several series the company went on to produce other arts programmes including operas, a series with the band Pookiesnackeburger (now known as Stomp) and a music strand for BBC 2.

Since then I have worked on many programmes, from Bremner, Bird and Fortune to TFI Friday, from Newsnight to Julian Clary - and continue to do so. However, thankfully, over all that time I have never stopped being involved with Forkbeard projects, especially on the filming side.

Hopefully my experience of lighting, filming, scripting and post production will help participants realise their projects in a professional way, never forgetting Forkbeard's unique way of lateral thinking which has always excited and delighted me in equal measure.'

Check the Forkbeard Fantasy website for up to date information of Forkbeard Fantasy's current touring and other activities or more information about the company's work past and present in general on [www.forkbeardfantasy.co.uk](http://www.forkbeardfantasy.co.uk).

**Applications for the Summer Schools should be made as soon as possible.  
If you plan to apply for funding we suggest the earlier the better!**

Please send your application to:

Deborah Harrison  
Forkbeard Fantasy  
PO Box 1241,  
Bristol BS99 2TG

Or email: [ff@forkbeardfantasy.co.uk](mailto:ff@forkbeardfantasy.co.uk)

We will let all applicants know the outcome of their applications as soon as possible.

Forkbeard Fantasy is funded by



Forkbeard Fantasy is a Registered Charity, No: 1060344

You will find the Application Form for both Summer Schools on the next page.  
Please indicate which one you are hoping to attend.

**Forkbeard Fantasy Summer School Application 2010**

**Friday 2<sup>nd</sup> to Friday 9<sup>th</sup> July                      Friday 16<sup>th</sup> to Friday 23<sup>rd</sup> July**  
**(Please tick which course you wish to attend)**

**Name**

**Address**

**Email**

**Tel**

Please note: applicants must be 18 or over

**Current activity/work/interests:**

**What do you hope to get out of the Summer Schools?**

**Please provide the name and contact details of a professional/teaching referee and enclose a short CV.**

**Signed**

**Date**

**Post/email to Forkbeard Fantasy, PO Box 1241, Bristol, BS99 2TG**  
**[ff@forkbeardfantasy.co.uk](mailto:ff@forkbeardfantasy.co.uk)**