

MISC  
ARTS

(100)

visitor

**From:** WHELAN, JOHN [DR2WHEL@STUDENT.QMUC.ac.uk]  
**Sent:** 28 January 2005 09:57  
**To:** info  
**Subject:** COMMUNITY ARTS CREATIVE SESSIONS- proposal;[Scanned]

I am a performer, artist and teacher currently completing a PhD in creating original performance. I am interested in providing the below project which I submit as a proposal to the cultural commission. I feel the cultural rights of every Scottish citizen begin subjectively, in the self, and locally in the community and that creativity is innate and available to all as a social, cultural, interpersonal and artistic form of expression, communication and interaction. I will also send my CV and wish to meet up or talk to discuss this proposal as soon as possible please contact me- on 079 3038 1770- 26A Niddrie Mill Crescent, Niddrie Edinburgh EH15 3EU-jwheelan@hotmail.com

### CREATIVE CITY

**Title:** Creative City

**From:** February- Summer and beyond

**Times:** Number of sessions per week on an ongoing basis of 2 hours duration expanding as and when needed for community and city site based projects.

**Purpose/Aims:**

The aims are practical and pedagogical seeking to empower participants and increase their creative independence, autonomy, awareness and potential, accessing their creative tools and resources to also pursue independent creative projects in the future.

To introduce participants to the performing arts disciplines of voice/sounding, movement/physical theatre, devising, character and visual aspects of performance such as site and digital video use as projections in process and performance. These workshop sessions will be conducted in workshop and training situations in studio and on site, with an aim over time to further develop small scale sound, performance and site specific group and individual projects using the architecture and spaces of the local community and city as stimuli and site of process and performance/creative process.

**Studio based workshops:**

these workshops take place in vocal, movement, devising and sensory approaches and trainings in performing arts. They are more generic training in voice, movement and theatre to access and explore the underlying purposes of what creative and performative processes, namely, communication, expression and awareness.

The participants own awareness and confidence will hopefully increase as their own subjective creativity and ability is accessed over time. These sessions will be developmental starting with basics and moving on to more advanced techniques.

**Site specific community and City projects:**

These are intended to use the resources at participants disposal such as architectural sites in the community and city as creative sites for devising and performance, presentation or natural temporary sculpture, for example. The aim is to seek a new perception and perspective about the creative potential of what is all around us and how it can be creatively used. These projects will seek to expand upon training already done in performing arts and apply them in live art performance situations. These Live Art performances will take the form of 'Urban Interventions'. Urban interventions imply an alternative use of designated city spaces and other sites where witnesses are also asked to reconsider the use of creativity and performance in the social, personal and artistic relationship with the urban environment and other related spaces.

The teaching model is based on my PhD research, which is still in the process of being written up.

Sincerely,

John Whelan BA MA PGCE PhD by PAR 19/1/05

08/02/2005



**visitor**

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**From:** WHELAN, JOHN [DR2WHEL@STUDENT.QMUC.ac.uk]  
**Sent:** 28 January 2005 09:58  
**To:** info  
**Subject:** resume.doc[Scanned]

Here is my CV as promised- John C Whelan in relation to the Creative City project

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**RESUME**

John C. Whelan  
No.26A,  
Niddrie Mill Crescent  
Niddrie  
Edinburgh  
EH15 3EU  
Scotland  
jwheelan@hotmail.com  
(0044) (0) 79 3038 1770

**EDUCATION**

PhD by PAR (Practice As Research) September 2002- present

09/ 2000 - 05/2001 Cert Ed. in P.C.E.T. (FE/HE) (specialism - Performing Arts) at University of Greenwich  
Greenwich University, maritime campus, Greenwich London SE10. England.

09/1998 - 10/1999 Masters Degree in Theatre Arts from Goldsmiths, University of London. New Cross London SE14 6NW.  
England.

09/1995 - 06/1998 BA (Hons) 2:1 in Theatre Studies from University of Ulster at Coleraine. Co. Londonderry Northern  
Ireland.

08/1996 - 05/1997 Film, television and Acting studies at University of Waterloo, Waterloo, Ontario Canada. (Exchange year  
on BA)

09/1994 - 06/1995 Cert. in Theatre studies/communications at Colaiste Dhulaigh, Coolock, Dublin 17. Ireland.

09/1984- 06/1989 Leaving Certificate (1989) Intermediate Certificate (1987)- St David's C.B.S. Artane Dublin Ireland.

09 1976-84 St Francis National school Priorswood Dublin Ireland

**EMPLOYMENT**

Bracknell & Wokingham College, Church Rd. Centre, Bracknell Berks.

FT College Lecturer, Head of drama dept.-planning teaching & assessing A.V.C.E and GNVQ Performing arts courses 08  
2001- 08 2002

Total Studios, Angel Islington London- Anglo/Russian project for Edinburgh Fringe Festival. 2001. Teaching & devising  
with student actors from Russia, France and Australia (devising, production process, visuals for performance.) 06 2001-  
09/2001

University of Greenwich Trainee FE teacher - Maritime Campus London- 09/2000- 06/2001

Actor in experimental play with Southern Actors 'Myopia'.  
Kennington London. Brighton & Eastbourne. 10/1999 - 02/2000

**PRACTICAL TEACHING EXPERIENCE**

Bracknell & Wokingham College, Church Rd. Centre, Bracknell Berks.

FT College Lecturer, Head of drama dept.-teaching A.V.C.E and GNVQ Performing arts courses

08/02/2005

Total Studios, Anglo/Russian project for Edinburgh Fringe Festival. 2001. Teaching & devising with student actors from Russia, France and Australia (devising, production process, visuals for performance.)

University of Greenwich, Micro Teaching Session on Neuro Linguistic Programming (NLP)  
To PCET students as part of planning and delivering teaching.

Bexley College (BTEC Performing Arts) -  
Specialist teaching areas- Acting Techniques/Devising  
53 hours as part of practical teaching placement for University of Greenwich.

Bexley College (Griffin Manor Autistic Class/ Special needs)  
Specialist teaching areas- Communication through sound, movement and music.  
9 hours.

Bexley College (GTEC Drama class)  
Specialist teaching area- Devising/improvisation, 9 hours.

## **PERFORMANCE WORK**

### **PRACTICAL RESEARCH AND EXPERIMENTATION IN PERFORMANCE**

**Practice as research in performance (PARIP) - SCOTTISH PARIP FORUM FOUNDER & COORDINATOR**

**Performance research using Audio Visual and Kinesthetic stimuli and embodied experience in constructing performance using sensory experience as a basis for Epistemological mode of learning through practical exploration conducted internationally**

#### **Practical research area:**

My main area of ongoing practical experimentation/research is innovation in approaches to constructing performance form, style and content.

Including: Film, video and other visual media in performance construction/narrative.

- Devising and writing to a theme or concept.
- The body in performance/performing identity,
- Cross gender performance/performing gender.
- 'Performance Art'/Transcending 'traditional' forms and styles in performance
- 'shock tactics' in live & visual work.

I began this practical experimentation and research while working on my MA final performance. I have continued to work with professional theatre companies and fellow artists Internationally on performance projects, which have augmented and furthered my area of research interest

**September 2004-** Contemporary Dancer and participant with the Berlin Mobile Academy project (Fakelore/folklore) Process and performance with Flying steps, vartan and storm, She She Pop, Constanza Macras and Dorky Park and George Kuhumalo. Hebble Theatre, HAU 2, Berlin Germany.

**August 2004 -** Performance research, process and performance collaboration with Butoh Dancer using Tokyo as stimulus and site of process. Peppers Gallery, Ginza, Tokyo Japan.

**July 2004 -** Presenting artist- Scenography in Performance Conference Loughborough University.

**May 2004-** Presenting artist at Centre for Contemporary Art (CCA) performance Laboratory, Glasgow Scotland

**March 2004 -** Presenting Artist at Centre for Contemporary Art (CCA) performance Laboratory, Glasgow Scotland

**November 2003 -** Scottish PARIP forum Coordinator and presenting artist, The Arches, Glasgow Scotland

**October 2003 -** Presenting artist at Centre for Contemporary Art (CCA) performance Laboratory, Glasgow Scotland

**September 2003-** PARIP UK conference presenting artist and Scottish PARIP forum Coordinator, University of Bristol, England.

**August 2003-** Artist building site specific beach sculpture with Odin Theatre at Bidevinde International theatre festival, Thorsminde Denmark

**06/02-08/02**

Solo Devised live art performance for Edinburgh fringe (Aardvark) - Are Stereotypes the truth?!, Edinburgh Scotland.

**09/01- 06/02** College productions & practical and or academic teaching -

Cloud 9 / Titus Andronicus - Devising Drama, creating work for performance, Historical & contemporary contexts/ Strasberg/Stanislavski/Grotowski, Vocal skills, Movement skills. Bracknell Berkshire England.

**06/2001- 08/2001**

Producing and directing experimental performance for the Edinburgh fringe festival 2001.

Adapting Harold Pinter's poetry for performance. Performance poetry with simultaneous live and recorded film action, Edinburgh Scotland

**05/2001**

Working with Anglo-Russian Theatre Company, on version of 'Little Tragedies' by Pushkin. At Total Studios International, Angel, Islington, London.

**09/2000 -10/2000** Worked with Theatre for Mankind on multimedia version of scenic poem 'Maria Nefeli' for performance. Looking at the role of visual imagery (film & video) in supporting text and linguistic concepts. Hellenic Centre London.

**10/1999 - 02/2000** Worked on experimental play with Southern Actors 'Myopia'.

Cross Gender casting sought to explore the nature & dynamics of 'masculinity', 'femininity', sexuality and gender in a love triangle. Kennington London. Brighton & Eastbourne.

**07/1999 - 10/1999** Worked on solo devised 45 min. performance for my Masters Degree practical dissertation. This was a practical research project culminating in an experimental public performance.

Research Theme- " Innovation in approaches to constructing performance".

Looking at performance style, form, historical & contemporary influences.

Use of film, sound, music live & recorded, shock tactics to create abstract performance environment, Goldsmiths University of London London.

### **OTHER EDUCATION AND PERFORMANCE RELATED RESEARCH**

**AT UNIVERSITY OF GREENWICH:****Written research documents and reports (2500-3000 words):**

Perspectives on disruption (cognitive & behavioral approaches), language, Communication & Learning.

Policies & Values in higher Ed.

Assessment of learning/assessment methods, their validity and fairness.

Perspectives on learning ('Psychosocial theory').

Teaching your specialism (a comparative report), analysis of yours and other lecturer's professional practice in the area.

Neuro Linguistic Programming (NLP) in approaches to lesson planning/session design.

**AT GOLDSMITHS UNIVERSITY OF LONDON:****Performing Identity and performing Gender:**

4000 word research document into the nature of Gender, identity and sexuality in performance. Looking at 'Drag' performance in the 'Harlem Ball'

, Tran sexuality and transsexual performers (Kate Bornstein)

Sexuality and Gender as Identity in 'performance'.

**Shock Tactics:**

4000 word research document into the increasing use of 'shock tactics' in performance to evoke a response from the spectator/audience.

Looking at Grotesque, Grand Guignol, representations of murder, mutilation and violence on stage (author's responsibility).

Modern authors using 'shock tactics'-

Sarah Kane 'Blasted'

Mark Ravenhill 'shopping & fu\*\*ing'.

**AT UNIVERSITY OF ULSTER:**

12000 word Dissertation on the progression of the 'Method' approach to acting and performance from its birth as the 'System' in Russia under Stanislavsky to its integration into the mainstream as the 'Method' under Lee Strasberg.

Chapter 1 - The birth of the 'System' in Russia.

Chapter 2- The 'System becomes Method' in America.

Chapter 3- The method in modern acting and film- DeNiro in Taxi Driver.

John Whelan

**REFEREES**

**JACQUI JOHNSON**

SECTION HEAD

BRACKNELL & WOKINGHAM COLLEGE

CHURCH ROAD CENTRE

CHURCH ROAD

BRACKNELL

BERKSHIRE RG12 1DJ

ENGLAND

[jacqui.Johnson@bracknell.ac.uk](mailto:jacqui.Johnson@bracknell.ac.uk)

**SCHOOL OF POST COMPULSORY EDUCATION AND TRAINING**

MARITIME GREENWICH UNIVERSITY CAMPUS

30 PARK ROW

LONDON SE10 9LS

**DR ANGELA PICCINI**

PARIP: PRACTICE AS RESEARCH IN PERFORMANCE

DEPT OF DRAMA: THEATRE, FILM TELEVISION

UNIVERSITY OF BRISTOL

CANTOCKS CLOSE BS8 1UP

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# Cultural Commission

Dr John Whelan  
26A Niddrie Mill Crescent  
Niddrie  
EDINBURGH  
EH15 3EU

7 February 2005

Dear Dr Whelan

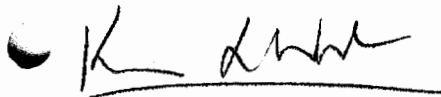
## Cultural Commission

Thank you for your letter of 29 January enclosing a copy of your CV and proposal.

I very much regret that no-one from the Cultural Commission will be available to meet with you. The Commission has entered the final stage of its consultation and all of our resources must be spent completing our work and beginning the process of developing recommendations for Ministers.

You may wish to consider writing to the Scottish Arts Council (12 Manor Place, Edinburgh, EH3 7DD) with details of your proposal. The SAC is the government agency which promotes and develops the arts in Scotland.

Yours sincerely



Karen Watson  
Programme Manager

Broughton High School  
Carrington Road  
Edinburgh EH4 1EG

t: 0131 315 0262

w: [www.culturalcommission.org.uk](http://www.culturalcommission.org.uk)