

The Exhumation of Salvador Dali (R&D)

An exploration of slow working and accessibility



This document is a list of considerations and ideas. It is intended as a reference point for people trying to build more accessible working spaces.

In this project, we tried to focus on slow working and accessibility in an R&D for a new show.

These are just the things we put in place for this specific project and this specific team. Everyone's access needs are different, but access should be thought about in every project. Building access into our practices benefits everyone.

If you want any further information, please contact Emma Geraghty (Lead Artist) on emma.geraghty@outlook.com

If you would like an easy read or audio version of this document, please get in touch - emma.geraghty@outlook.com

What was the project?

In 2017, Salvador Dali's body was exhumed for DNA testing as part of a court case to see if he had an illegitimate child. This project, *The Exhumation of Salvador Dali*, used this story as a starting point for an R&D for a new solo project.

The catchphrase for the project was **high ambition, low risk**. We played with a lot of ideas. We danced and wrote and laughed and recorded music. We weren't focussing on outcomes.

We thought about **access** in terms of neurodivergency, money, and time. We thought about **slow working** in terms of flexibility, duration of project, and focussing on process rather than outcomes.

So here are the things we tried out during the R&D:

PROJECT STRUCTURE

- Longer project. The R&D was completed over 10 weeks, including 2 individual weeks off. This allowed us to have shorter working weeks and leave time between working days for the ideas to settle in and grow.
- Flexibility in scheduling. We started with an idea for when people would be physically in the room based on the availability of the people in the creative team, but this wasn't fixed - as much as possible, we tried to adapt the timeline to suit the needs of everyone involved.

MONEY

- Funding. We had a successful ACE bid for this project, and would not have moved forward with it if we didn't get the funding.
- Everyone in the team got paid the same day rate, which was higher than the ITC recommended rate.

- Payment schedule. Everyone got 50% of their fee at the start of the project and 50% when the project was set to end. (The project got extended by a month, but we made sure to stick to the original payment schedule).
- Travel and accommodation were all covered by the budget, as were materials. Producer Rosie kept track of how many days people had worked and made sure they were aware of this so people didn't overwork.

COMMUNICATION

- Important information was sent over email, with relevant sections highlighted. If an email was long, it stated that at the beginning and offered an option of receiving the info in a voicenote instead.
- We made sure that everyone knew who to get in touch with for what - i.e money/accommodation would be with Rosie, scheduling with Emma etc.

IN THE ROOM

- We ran a three-day working week for the creative team when they were in the room to allow days either side for travel.
- Our working day was 10am-5pm with an hour long lunch break outside of the R&D room, when possible.
- Breaks were taken throughout the day whenever they were needed.
- We did a check-in at the start of every day and a check out at the end of every day. This allows space for people in the room to be vocal about any issues they may be facing, and also for everyone to touch base with each other.

THE ARTS COUNCIL APPLICATION

- There is a budget at ACE for access costs, so you should always ask for them.
- When I was initially approaching people for the project, I asked if they had any access costs that needed to be included in the application. This question was asked for everyone, along with examples of what they could ask for.
- Access costs in our application included: therapy sessions and transcription software.