



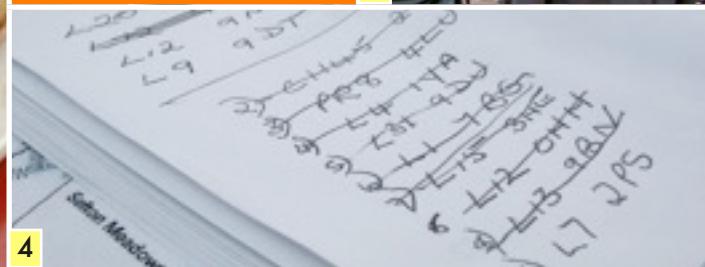
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DO YOU SEE WHAT I SEE?

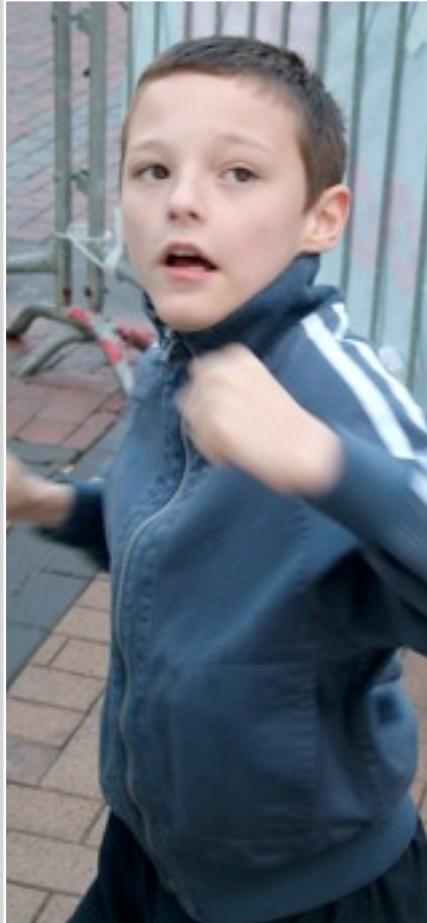
The face of Jesus, in a plate of beans? We're not making this up. Poet Aileen la Tourette tackles divine intervention with a side order of toast as our successful **Nothing Rhymes With Poets** project allows five local scribes the opportunity to immortalise their words on film. Religion, personal expression, butter versus margarine - we lead where others can only follow. No dawdling at the back, please.

As the **Liverpool Biennial** pitched up temporary home we were delighted to host a stack of primarily local content, reminding art safari enthusiasts and street sweepers alike that **the Big Screen is a free-to-use community resource**. A handful of submissions chose to pay homage to the glory days of the X-Certificate, prompting your screen manager to add cardboard blinkers to his viewing monitor so as not to worsen any respiratory conditions amongst BBC Merseyside staff. Nice try people, but you might want to try the script writers at *Hollyoaks* instead!

The peculiarly British fascination with bricks-and-mortar extended to earth-and-worms for **English Heritage Open Day**, when the brainiac officers of the **Merseyside Archaeological Service** allowed the public to submit postcodes on site to reveal the land use history of the local area. This was a much more orderly affair than the punch-ups that occurred during our **Alive After Five** street gaming, when families gathered to shout encouragement. But before you report us to the local authorities, read on...

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ALIVE AFTER FIVE

At long last, the debut of our pre-teen streetfighting initiative, featuring such feared backyard combos as the dimple jawcrunch, pigtail whiplash and plimsoll grointhwack. Only joking. Instead, as part of the city-wide **Alive After Five** events designed to kick-start regular late night shopping on Thursday nights until 8pm, we hosted a series of camera based gaming activities. Perhaps the most popular of these was the boxing option within the **Sony PlayStation EyeToy** series, as you can see from our pictures!

Over x4 Thursday evenings in August, queues formed of eager pugilists and air guitar enthusiasts as young as one year old (with a little help from Mum), for a chance to defeat a digital contender. Each night also saw the appearance of **Big Screen's Little Bug**: a former **Biennial 04** street project and reimagined rubbish cart - now tricked

out with an **internal motor, TV screen, on-board stereo system** and with enough shelves to hold all our bits and pieces in an orderly fashion. Remember kids, you can never have enough storage.

A note of thanks to the **Business Improvement District** for allowing us this excercise in public aerobics, striking fear into the heart of the local pigeon community.





LIVERPOOL BIENNIAL

The Liverpool Biennial is the UK's largest festival of contemporary visual art. A collaborative event delivered every two years in association with arts organisations across the region, the Big Screen Liverpool launched at the start of the **Biennial 04** with a series of international video artworks.

For the **Biennial 06**, we continue to cement our support by co-hosting **Kelly Mark's A-Z** project (also appearing at FACT), together with the screening over 150+ locally made films submitted to the **Made in Liverpool** programme; excluding only those unsuitable for all-ages public view (we're no prudes, but honestly, just **WHAT** were some of you thinking?!)

Liverpool Biennial, **Liverpool Culture Company** and **Scarmen Trust** announced the original call for films, no longer than ten minutes in length, particularly those that reflect the energy of our changing city and respond to the theme '**Beneath the Skin of the City**'.

After receiving in excess of **200 entries**, all those suitable for broadcast - and not just the winners, with standards being so high and choice of topics so diverse - received at least **35 screenings per film**. Selected films also toured Liverpool neighbourhoods as part of a community screening programme.

Liverpool-based filmmaker Paul Sudbury's **Gardens of Stone** follows the rise and fall of high-rise housing estates in Liverpool's Scotland Road area. **They Were All Some Mothers' Sons** reveals the hidden history of a long-forgotten prisoner of war camp in Huyton. **Duck Luck** presents a tale of intrigue from the perspective of a mechanical tin toy and his mannequin pal. Cutie-pie octopus **Ula** discovers a TV set at the bottom of the ocean, only to embarrass herself horribly in a gorgeous animation from Jason Paul Wood, a student at the **Liverpool School of Art & Design**.

Thanks to the Liverpool Biennial and Renae Belton for the opportunity to host such fantastic material.



LIVERPOOL A-Z

As part of the **Liverpool Biennial 2006**, the Big Screen co-hosted artist **Kelly Mark's A-Z** project in collaboration with **tenantspin**, Sefton Park's community broadcasting project.

Kelly chose to relocate from Toronto to Liverpool for four weeks while producing her work, an option made possible by **Arena Housing** donating a flat on the 8th floor of a South Liverpool tower block as both accommodation and film studio for 26 visitors whose names begin with the letters A through to Z.

Kelly wondered if during her stay here she could somehow 'navigate' the city in a new way. Through

this series of frank, funny and always intimate talking heads, the artist has pieced together a city in which no areas are deemed inaccessible, unnecessary or undesirable.

Arts, law, history, philosophy, entertainment, sport, activism and media are all represented. As are the gaps in-between; people as **citizens, observers, doers, and participants** in urban life.

Project co-ordinator **tenantspin** is a community internet television channel run by FACT and Arena Housing in partnership with residents of Liverpool. The project has been running for over 5 successful years and covers a wide range of topics. Support these tea-and-webcast activists and visit them at www.tenantspin.org



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**WHAT LIES
BENEATH?**



STREET SURFING

Ever been curious as to how your street might have looked in ye olde days? Is that moaning really coming from the boiler's digestive system, or is your semi sited on an ancient Viking burial mound?

Since the beginning of **Ordnance Survey** maps in 1850, it has been possible to trace the development of our streets. **Heritage Open Days** teamed up with **English Heritage**, the **Merseyside Archaeological Service**, **Big Screen Liverpool**, **Liverpool Culture Company** and **BBC Radio Merseyside** to give you the chance for a glimpse into the past this September.

Local Archaeological Officer **Sarah-Jane Farr** and assistant **Mark Hart** were on hand to offer expert advice, together with **Helen Jones** of BBC Radio Merseyside's **CSV Action Desk** and volunteers. Their mission? To turn back time and unpeel the layers of local sights, locations and even your own home by accessing painstakingly assembled archives.

This opportunity was due entirely to a rather nifty piece of computer software, filled with maps and information relating to the region. **The Mersey-**

side Historic Characterisation Project (MHCP) is a new and innovative survey, which covers the whole of the urban and rural landscape of the five local authorities of Merseyside. Funded by English Heritage with assistance from five local authorities, the project began in 2003 and is due for completion shortly.

For our day at the Big Screen, the public were able to submit a postcode in person, and see maps of the street or local area over time to reveal the history of that particular patch of land. Our experts were then able to decipher sights and symbols of local relevance, from marshland to roman roads and long-lost country estates; just think, your garage may have once been a stable, or your bedroom a pig-sty. Or maybe it still is...

This service is not presently available on the internet and so the occasion offered a rare opportunity to peek into the past. In 2007, the year when Liverpool celebrates its' **800th birthday**, Heritage Open Days will be held for a whole month.

This means that even more people will have the opportunity to see Liverpool buildings which are usually difficult to access.

NOTHING RHYMES WITH POETS

Following the successful launch of the first Nothing Rhymes with Poets project in 2005, the scheme returned with a big grin and a bag of sweets to share having secured a fresh round of funding for a second installment. Thanks to **Arts Council England & Awards For All** we were once again able to offer Merseyside poets the opportunity to create a commissioned film interpretation of a chosen work.

Working in partnership with **The Windows Project, Dead Good Poets Society** and **First Take**, from an initial list of open submissions, a shortlist of twenty poets were invited to attend a workshop designed to polish performance skills prior to live audition.

Following the final hurdle, each of the five winners participated in their own video commission, voicing and in all cases starring within a visualisation of each winning entry. Oh, and **£200 prize money** apiece didn't go amiss either!

Broadcast exclusively on screen during the month of October, the winners are: **Seeing The Face of Jesus In A Frying Pan (Texas)** (Aileen La Tourette), **Love All** (Cathy Roberts), **This Is Not Just Food** (Lou Stothard), **Missing** (Janine Pinion) and **List** (Pauline Rowe).



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Business Improvement District

