

**What does it mean to say
YES to artists?**



Questions for artists:

- **What do you need?** If you had the ear of the staff and the board of the organizations that are mandated to serve your needs as a creative practitioner and arts worker, what would you ask for? Try to be as concrete and specific as possible.
- What does holistic support look and feel like to you? How could venues work to improve the material conditions of artists lives?
- **What's missing?** Are there any core needs which you do not feel are adequately supported by the current structures?
- **What would a whole-hearted YES feel like to you?**

...I like the idea of spaces/theatres functioning more like libraries or community centres. Why are the only times we step into venues when we are either seeing a show or making a show? I need spaces to support my whole process, not just the production phase. Sometimes I just need a place to go and have tea and be with people, somewhere to go and do my day to day desk work, somewhere warm with a bathroom and wifi and a printer that feels. I need spaces to understand the ebb and flow of incubation, creation, maintenance, rest... people with salaries have somewhere to go to every day, to do their work. I want that. Especially as someone in my late 30's, who grew up in the East Village and LES and has been priced out like everyone, I just want to hang out in my neighbourhood and do my work- not in some overpriced cafe, drinking a coffee I can't afford, I want to be in a space that feels like it belongs to us. I want a place to be, which is conducive to work, and where I'm likely to run into people. I've been feeling this more and more as I've been in a prolonged period of being precariously housed or, right now, officially houseless. People have so little certainty- spaces can provide a some sort of stability.

...There's such a massive lack of understanding of the workplace culture of freelance artists and arts workers. It so often feels disrespectful and wilfully ignorant.

As an independent producer, I am constantly dealing with organizations lack of efficiency and double handling of contracts, marketing info, etc.

Having made the jump from working within an organization to working freelance, the disconnect is so apparent to me. There is just a fundamental lack of understanding on the part of people working in offices for a set salary for the realities of freelance workers. There is a fundamental lack of understanding of the conditions of freelance labour- someone who sits at the same desk every day will never understand the stress that comes with even the simplest things- like not having consistent access to a dedicated workspace, access to a printer, basic stuff. This is not even to get started on how much of my time gets wasted by inefficient administration practices. (what I want is) clear communication about deadlines and respect for and understanding of different ways of working.

(As an emerging/early career artist) I feel like there's no room anymore to come together and skill share and make works in community to learn as you go. It's all official programs with stakes.

I'd love orgs to make space for experimentation, community and skill sharing that has no stakes, and there is a lack of artist led training programs that extend beyond the occasional workshop. There's no space to cut your teeth or come together with peers and experiment and fuck around. Back in the day spaces like PACT allowed you to come together and make shit in space with community and a lot of the artists just above me in age had that. Now you have to apply for their specific programs with an idea. You don't get to share space with other artists throwing spaghetti at the wall. It would be great if they opened their spaces again in that way. Like Thursdays 6-9 are community time, come use the space, be together, chat shit and skill share. Or aho, run more structured, artist-led training programs that are not outcome focused.

“As a disabled artist, things I need include: accessibility built into programs and spaces.

I need better seating, and a greater variety of seating- ensuring there are different kinds of seats/beds/ couches, so I can change my posture throughout, or lie down when I need to.

Offering meals and snacks (wide variety) - I am so often hungry at venues. Meals at theatre bars are always overpriced and rarely cater to my dietary needs- always overpriced sandwiches and the like. It feels dehumanizing to be hungry all the time.

Allowing my dog to come with me and providing space for my dog.

Having a well stocked on site physical library as well as a free to use photocopier.

Having some things in person but also some things via zoom.

Having all things via zoom be an option.

More afternoon programming- between 12pm and 5pm. Early mornings can be prohibitive for people with chronic pain and mobility issues, and so can late nights.

Have transportation vouchers for people who need it.”

“Beyond the obvious more money I’ve never performed or exhibited anywhere that has offered any family/parent support, as in offering to arrange & pay for appropriate child care during a performance or install. I once had a curator’s partner watch one of my older kids as an infant during a performance, but otherwise I’ve had to pass on residency and performances that would require travel, or my partners have had to miss work to provide childcare. Obviously this is an issue across most workplaces in North America at least but I feel like arts organizations could be leading & they’re not. And it really effects artists who are single parents and birthing/nursing parents in massive ways.”

“What I want is for presenters to not be hypocrites.

There is a lot of rhetoric about care, sustainability and artists as workers. But the ppl doing the talking are some of the worst offenders for carelessness, waste and bullying / neglect. In so many cases they could actually do less, but do the things they’re spouting about well, and those things would fall into place. Their egos are stuck in the bigger is better model and they are having a pissing competition about the 4 day week or who’s taking the least flights or who’s not the biggest asshole etc. while we watch their staff be ground to the bone in very uncaring, unsustainable and unsafe workplaces, and their artists flail in burnout and poverty.

What I want is them to either admit it’s all talk, or actually be cultural leaders who use the power that they’re all clinging onto for the greater good, and actually make meaningful change to be broadly accessible workplaces and venues.”

“I am dreaming, bear with me here, of all theaters being places where food is served. I want to gather with people to eat. Most of us are half starving half the time. I don’t want to rush to a show to eat chips for dinner again.”

I also want more workshops and regular training, at an accessible price or free Not just workshops but other kinds of classes that support physical health- like find me a dancer or any performer who doesn’t do yoga regularly- why aren’t venues using the spaces they have to run low cost yoga classes??? Why am I paying to go to some overpriced studio when I could be going to (Venue) to take a community class in the theatre’s off hours? It seems like there is so much more that could be done with these spaces”.

***“What comes up for me a lot is the fact that a performance is a performance, the lead up to the performance and then there is nothing after the performance...I don’t feel supported year round...like okay, I’ve got a gig, I’m supported during the preparation for the gig, filled with love and praise or whatever... but there’s no continuity of care when I’m not on the bill, there’s no way to keep on coming back, so sense of ongoing access or support or community.*”**

I’ve been thinking a lot about this, and honestly what I want is less focus on production and more focus on overall support. I’m wishing for performance spaces that are consistently open and accessible year round for artists to perform but also be part of a community that gathers on a weekly/monthly basis, where we can work or show our work, where we can share our work in development at any stage...like I want to imagine venues acting as hubs for artists communities and extended communities, places where we go often and are places to connect in all all aspects of our creative lives...I think the keywords for me is continuity, commitment and consistency.”

**Broad analysis of this anecdotal
data-set indicates some prevailing trends.**

Specifically, this overall vibe:



What do artists need, broadly speaking:

- **Artists are exhausted.** They are sick, broke, and burned out on the gig economy. Artists need venues to shift their priorities from product to practice.
- **Artists need places to be, work and gather consistently.** They need accessible public Third Spaces. Artists want reading rooms, collaborative co-working spaces, spaced to make, dwell and connect.
- **Artists need to eat.** Artists are experiencing food insecurity in large numbers. Artists also tend to live their lives on the go- time shortages and general instability can complicate people's access to nutritious and affordable food. Disabled artists in particular have articulated this as a priority.
- **Artists need bodies that work.** Performing artists generally need bodies that not only work, but function optimally. Artists need healthcare. Failing that, they need increased access to affordable preventative and complementary care.
- **Artists are isolated.** They want spaces to do things with other artists, besides make work. They want reading groups and film nights and they want to eat together.
- **Artists need childcare.**
- **Artists need professional support,** career development, financial support (beyond grants) and opportunities to build a collective base for **labour advocacy.**

Not to hammer home the point, but every single artist I spoke to said some version of the following:

I don't want to do fucking shows right now.

I don't really even want to go to shows right now.

I really only go to shows so I can run into people. Otherwise, we never see each other.

Saying YES to artists means:

Saying YES to the things they have asked for. Which are:

- **Spaces to work** - not just studios, but office space, co-working space, spaces to go every day.
- **Somewhere to eat** - low-cost meals for communal enjoyment.
- **Somewhere to see folks** - regular access to spaces where you run into people, where you get to spend time with people, where relationships and networks can organically form.
- **Stability** - one-off grants, prizes and fellowship money are a good way for philanthropists to write off large sums, but they keep artists locked in positions of reliance. Big awards are wonderful but they won't keep you housed.
- **Holistic support of the individual and community body** - not just the parts that are monetizable, track on Instagram or can fit into 150 words of program copy.
- **Agency and transparency** - artists want to feel at home in the venues that serve them. They want to have an active stake in these spaces.
- This is a non exhaustive list, but a good start.

Moving ahead, I see two options:

A: Persist with with the current programming structure.

B: Try something else.

Plan A

In scenario A, sees **(Venue name redacted)** operating first and foremost as a live venue. This would entail a certain number (5-7) major presentations per year, spread across disciplinary sub-fields. The main programming stream and the community programming stream remain somewhat distinct, and the bulk of (>>>>)’s budget continues to go towards major presentations.

Assuming we continue with existing presentation models, here is a non-exhaustive list of artists I would love to see on (>>>>)’s bill, organized roughly by formal focus / discipline.

Contemporary dance: Miguel Guitierrez, Devynn Emory, Jaamil Kosoko, Ligia Lewis, Anna Martine Whitehead, Jen Rosenblit, Elliot Reed, Shamel Pitt, Nora Chuipaumire, Justin Shoulder, Olympia Bukkakis, Dewey Dell, Matthew Day.

Performance and inter-disciplinary: Geoffrey Gibson, Cassils, Nao Bustamante, Cannupa Hanska-Luger, Johanna Hedva, Tania El-Kouri, Solitary Gardens, Gregg Bordowitz, bronze purnell, rafa esparza, Hancock and Kelly, Kira O-Reilly, Shawné Michellaine Holloway.
Regina Gallindo, Demian DinéYhazî

Contemporary music and sonic practice: Tanya Tagaq, Holland Andrews, Raven Chacon, Divide and Dissolve, Chloe Alexandra Thompson, Autumn Chacon, January Hunt, Drew MacDowell, Puce Mary, Lingua Ignota, Johanna Hedva, Mikki Blanco, Dorian Wood, Aku, Carmina Escobar.

With the average budget of a single season of an ensemble dance or theatre show sitting at around 70-80K, an average contemporary music budget sitting around 6-10k for 1-2 nights, we can continue with business as usual. With the 404 000 programming budget, we can platform 5-7 artists, around 2 major presentations per quarter, give or take the movements of the community programming, discourse programming, etc.

Plan B

Instead of focusing on a limited number of presentations with high-production needs and set outcomes, we could explore a radical re-structuring of (name redacted)'s programming to better align with the organization's mission statement, and better serve artist's needs as they have articulated them.

This approach would see a move away from presentation in favor of developing holistic support models, designed to sustain artistic practice and research, smaller scale presentations with a participatory focus, support for creative development, and most importantly, work towards re-binding the community structures that have been decimated by the pandemic and the many ongoing challenges of our times.

This could look like a lot of things.

Pursuing this option seriously would entail significant further consultation with artists and other community stakeholders.

It would also involve deep collaborative work with the existing (name redacted) staff- given the amount of experience and expertise already in the room, and given the fact that the greater portion of (name redacted)'s staff are artists themselves.

With those caveats in mind, here is a dreaming map of what that program might look like.

As starting off point for that process, let's look at the **substrate** >>

Four is an energetically stable number. When I'm building out any kind of system, be it a piece or a program or poem or an argument, I tend to group elements in divisions of four. Four elements, four cardinal directions, four seasons, etc.

So, for the purposes of this draft program for 2025, I've divided the work into 4 programming streams:

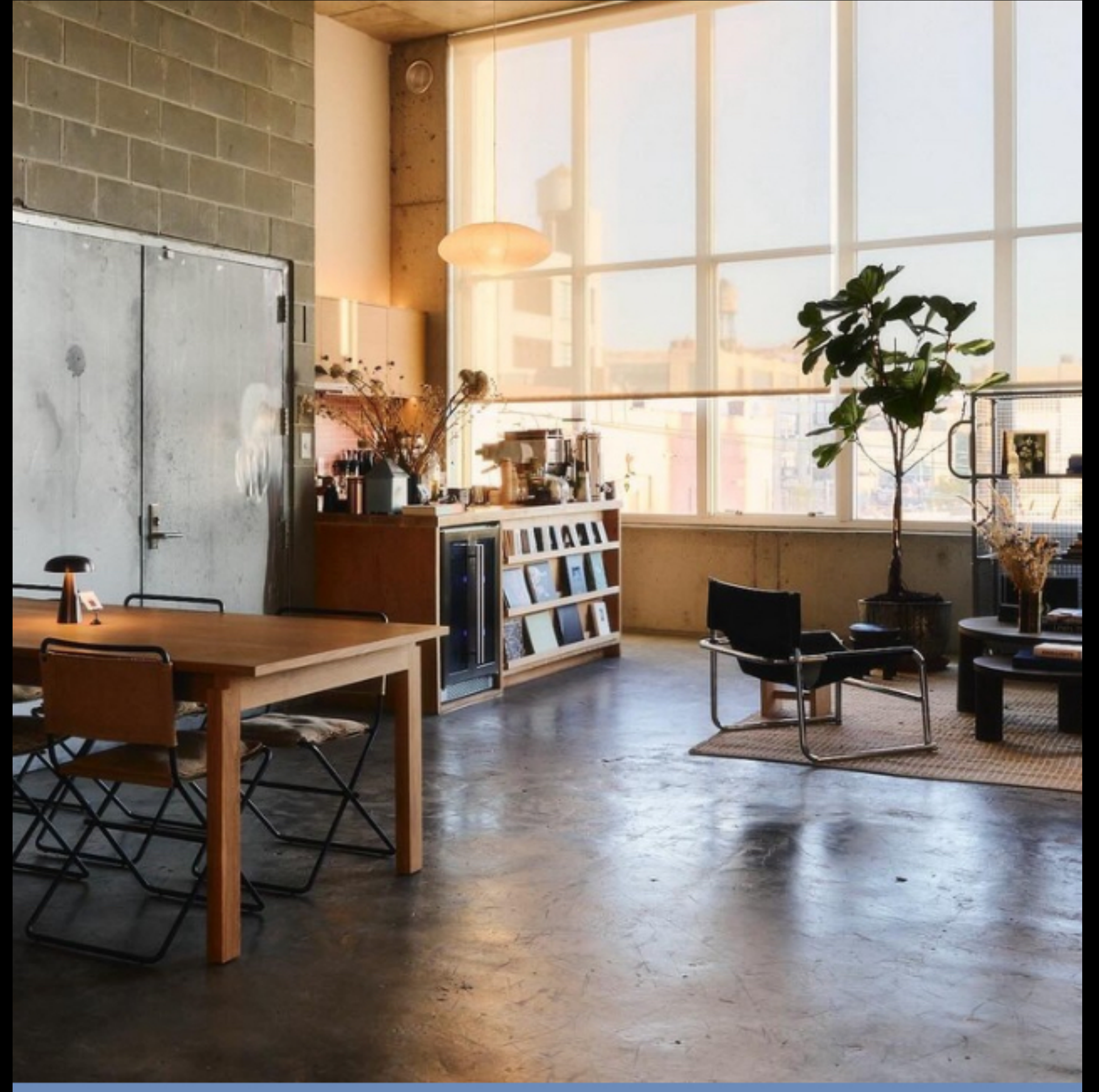
- **Artists Services + Support**
- **Education + Public Programs**
- **Presentations + Commissions**
- **Events**

Artist Services + Support

4 programs deigned to support (name redacted)'s community of artists in their working lives.

- Open Studio
- Canteen
- BodyShop (working title- let's find a better one)
- Existing programs: (existing venue program names redacted)

Open Studio



Open Studio

- One of the clearest and most consistent needs that artist articulated to me was the need for regular access **physical work spaces**.
- **Most performance residencies offer studio space for devising and offer desk space as an afterthought**, when desk space is actually a more pressing need.
- **Arists need venues to understand and support their work culture/s as freelancers.**
- An addition to the highly popular (>>>>) and (>>>>) programs, **Open Studio** aims to meet the stated need on behalf for venues to operate as Third Spaces and to offer spaces for co-working, collaboration, structured and un-structured gathering.

- **What this dream actually looks like is:** having a beautiful, accessible, welcoming place to go on a daily basis to handle your daily workflow as a creative professional, where you can go and be among your peers and colleagues, run into people, drink a coffee or have a snack, store your things safely, read and access research materials, attend casual events, take meetings, have a nap, have a stretch/ take or lead a lunchtime class, do some printing, etc.
- The Open Studio program involves a semi-permanent/modular build-out of one of the two smaller presentation spaces at (>>>>) - converting one of them into an adaptable space for artist co-working, research, collaboration, etc. This would include: desks and work tables and appropriate seating for up to 20 people at a time, basic refreshment facilities (tea, coffee, water), printing facilities, couches and niches for reading, taking meetings or calls, napping- any any all of the things an artist would do in their studio.
- The Open Studio will also house the (>>>>) **Research Library**- purchase of books and other materials for this library are factored into the budget.

Open Studio

- I devised this program with a view to utilizing (theatre name redacted)- purely because of the size and the flexibility of the space. The (>>>) and (>>>) programs could certainly be merged (this would have to be a discussion between myself and (>>>>), depending on existing visions or allocated programming for that space).
- If the (>>>) is not fit for this purpose, I would use the (>>>>) Theatre. If the Open Studio were to be actualized in this space, then we might even consider re-naming it the (Name redacted) Reading Room. Given that (name redacted) was a lauded writer, I am fairly sure she would be fine with this.
- If the build-out were to happen in this space, then I would suggest building-out only half of the space (extending from the windows at the north end of the room) as an active work space, retaining the south end (from the south wall) as a dedicated space for **Public Programs**.

- A thoughtful and beautiful build-out of this space will make for a space conducive to creative work, research and collaboration. It will also provide (>>>>)'s artistic community with a permanent place to be on-site, which supports their whole practice, and supports creative community. It could provide artists not only with resources and a sense of regularity, but with a sense of home and community which is sorely needed.
- A modular build-out of the space could be implemented in a way which does not permanently impact the space.
- A clever re-imagining of this space can be achieved in a cost effective way, with the many skilled stage technicians on (>>>)’s staff.
- All the physical features that are installed to set-up the Open Studio co-working space, reading room and event space can be installed in such a way that they can be struck and stored with relative ease if/when this becomes necessary in the future.

Open Studio – budget overview

Set-up costs + outflow

- A modular build-out of this space can be achieved with an initial investment of roughly 12 000 USD.
- 7000 of this seed budget goes towards furnishing the space with the necessities- desks/work tables, seating (work chairs and other seating (couches, etc), shelving, a photocopier and printer, and a basic self-service kitchenette (tea and coffee, small fridge), lockable cubbies for artist use, plants, etc.
- 3000 of this budget is apportioned for buying inventory for the Spare Room Library- titles can be purchased at cost from publishers, ex-library titles can be sourced for free. Further titles can be added over time.
- 2000 is put towards incidentals and consumables- printer ink, paper, keeping the kitchen stocked with basics.

Potential future investments:

- a few large high resolution monitors and at least one computer with high processing capacity for artists who are editing video or hi- resolution images- which is all of us, all the time, and many of us do not have machines with the necessary processing power.
- A Risograph would be fun. This would enable artists to produce small print editions, zines, posters, and other ephemera. The production of physical ephemera is not to be underestimated as an archival tool in performance cultures. Work that exists only in the digital archive is quickly forgotten. We could also experiment with printing our program materials this way.
- A cache of gear which is solely for artist rental- pro audio equipment.
- A small (2 person) sound booth- for taking private calls, or recording audio.

Inflow:

- Access to this space should be very low-cost, but not necessarily free. Numerous structures could be set up to offset operations costs.
- I would suggest trialling a 2 tiered membership structure: comprised of **Open Studio Fellows** and casual **hot-desk rentals**.

A cohort of artists might apply to be **Open Studio Fellows**:

- these are the semi-permanent, partially subsidized residents of the space. Spare Room Fellows have full access to the space and facilities within business hours, a dedicated locker for leaving materials or equipment on-site, a set number of access hours to the (>>>>) theatre. I would cap the number of Spare Room Fellows at 20, in order to not overcrowd the space. The Fellows pay a nominal fee to support operations costs: say, 200 USD for a full year of access. This brings in **4000 USD in revenue** to offset consumables and operating costs.
- Artists who want to use the space on a more casual basis might pay a low **Day Rate- no more than 8-10 dollars for a full day of use**. This is likely to benefit artists who are touring in NYC and looking for a space to work and connect with peers, or artists who are NYC based but who have lower admin-support needs.

Canteen



Canteen - on site, artist-run kitchen.

- The (>>>) Canteen is a permanent venue fixture in the form of an artist-run and operated **food truck**- serving low-cost meals at all (>>>) events.
- This program involves the purchase of a major new piece of venue infrastructure- an operational mobile food vending vehicle (a truck, or a trailer).
- (>>>) will seek tenure proposals from food-focused artist collectives for a 12 month operations contract- the indigenous-led iCollective being one possible candidate for this role, or the Wide Awakes collective who ran a similar operation in partnership with the Brooklyn Museum.

- The operating team enter an agreement with (>>>) to provide catering for all (>>>) events, making simple, low-cost meals (no more than 6 dollars cash donation per plate) available to all attendees.
- A 6000 dollar float is offered to the collective to purchase necessary start-up supplies and establish revenue flow.
- Baseline staffing costs of the food truck are covered by a 10 000 staffing float, with additional staffing costs covered by sales revenue.
- The collective are free to run the truck outside of programming hours if it benefits their overall revenue flow to do so.

Canteen - budget

Outflow:

- The total budget apportioned to this program for 1 year of operations is USD 65 000.
- 40 000 is for the purchase and fit-out of the truck. Something like this classic Chevy:

<https://roaminghunger.com/marketplace/buy-a-food-truck/7190-1994-chevrolet-truck-chevy-p30-stainless-steel-kitchen-food-truck/>

- The truck is a recoverable capital investment. This vehicle will retain high resale value.
- 20 000 is apportioned as a start-up float for 12 months of operations. This is provided by (>>>) to cover initial outlay of supplies and base-line personnel costs. The tenured collective manages this budget according to their own operating structures- in the case of iCollective and Wide Awakes, these structures are already established.
- Artist collectives work with food as a going-concern will already hold the necessary food service licenses and other compliance requirements.



Inflow:

- With the truck operating across roughly 15-20 live events throughout the year, serving an estimated run of 50 meals at 5-8 dollars per plate, the gross inflow over the course of the year could be anywhere from 5000-9000 USD.
- The truck is an artist's service and does not generate profit for the venue. (>>>) does not claim a percentage on this inflow- this inflow goes towards the canteen's operations and staffing costs, to be apportioned by the tenured food collective according to their own operating structures.

BodyShop



BodyShop

Regular, low-cost community classes and clinics for bodymind support.

- An expansion of the existing (>>>) program, BodyShop (working title) delivers a year round roster of affordable physical conditioning classes for artists and the broader community.
- So many artists are also yoga or pilates teachers, or barre instructors, or have professional certification in clinical bodywork modalities- this is a strong of skill which can be drawn upon to provide a wide range of community classes.
- A rotating roster of artists are booked to facilitate each cycle of BodyShop offerings. Yoga and pilates are the jewell in this crown, but the offerings could also include physio clinics, subsidized massage clinics, Feldenkrais or other alignment techniques, rope flow, meditation, etc. Any and all of the things that artists routinely access at overpriced, commercial studios.

- I would propose breaking this program down into 4 x 6 week cycles of regular classes, allowing for a break of two weeks between each cycle. This ensures the Keith Haring can be totally free during those breaks for other presentations with larger scale bump-ins, etc.
- During each cycle, I would propose 3-4 classes per week in the (>>>>) Theatre. 1 hour, lunchtime classes tend to be the most well attended offerings at any commercial yoga studio or fitness studio.
- Classes are offered at a sliding scale, with a suggested 5-10 dollars donation- preferably in cash.
- The artists on the teaching roster are paid a retainer for their time commitment, and additionally take whatever they earn in revenue. This could provide a group of teaching artists with a regular supplementation to their income.

BodyShop - Budget overview

Outflow:

- Artists on the BodyShop roster of instructors are paid a retainer by (>>>>) of 100 dollars per 1 hr class. Additionally, they take home 100 per cent of the daily take of cash donations. Assuming an average attendance of 20 people at 5 USD per head, the teaching artist makes around 200 USD per class.
- Estimating 3 classes per week, over 4 cycles of 6 teaching weeks, (>>>>) is paying out 7200 USD in personnel costs to maintain this program.

Inflow:

- Like the other artist services, this program is an investment on (>>>)'s behalf in the wellbeing of its community of artists, and the community at large. This program runs at a small financial loss, in order to provide an essential low cost service available to (>>>) artists, and to the broader East Village community. It also provides an opportunity for the roster of teaching artists to supplement their weekly cash flow. It's not a huge gig, but it's consistent, it's fun, it's easy, and it's connected to community.

Education + Public Programs

Programs designed to holistically support creative development, share knowledge and skills, provide structures for radical, de-institutionalized pedagogy, and support artist to engage with and contribute to the archive.

- PS Ensemble
- Bread + Butter
- Discourse programs, including the existing (program names redacted) and the new **Public School program.**
- The pilot (>>>) **Writer in Residence Program**

PS Ensemble



PS Ensemble

A 12 month peer-led training and creative development program for young performance makers.

- Honoring the building's former life as a public school, the PS Ensemble program aims to address structural barriers to artistic training, modeled on the highly influential **PACT Ensemble program** which ran in Sydney, Australia for more than 30 years. **I am a direct product of this program**, as are many of my peers.
- I am interested in confronting the MFA industrial complex in whatever way I can. One way of achieving that is by creating alternative, autonomous, and community-situated programs for art education. Brilliant artistic minds are structurally denied the chance to develop a mature and viable artistic practice due to economic disenfranchisement.
- I'm also interested in giving regular teaching positions to senior artists that allow for autonomy, and don't exploit their labour- unlike as most Adjunct Faculty positions .

- **The PS Ensemble** supports a cohort of 15 young artists in the 18-30 age range with a full-tuition scholarship to attend an ensemble training program, meeting weekly over the course of a full year, with an Ensemble show at the conclusion of the year.
- In addition to their tuition, the cohort are awarded a 1500 stipend to offset the time investment of their participation. Given that most young people work service jobs, taking a Saturday off to attend training potentially puts a dent in their regular income. They may also need this for other expenses-transport, childcare, etc.

- The cohort meet weekly on a Saturday in the (>>>) Theatre, and train with their peer mentors from 12pm-6pm. There are four terms per year, with every term lasting six weeks.
- There is a core faculty of two peer mentors, who run the class every week, and stay with the cohort all year. The mentors deliver a strong program of physical and vocal technique, and devising fundamentals.
- 5 guest workshops are also part of the program, including one workshop from each of the four **Artistic Associates**.

Bread + Butter



Bread + Butter

A bi-monthly artist Town Hall + luxury communist kitchen

- Artists in our sector are un-unionized workers. We are not even close to being unionized. This is a problem. Organizations, equipped as they are with physical spaces, resources and infrastructures, have an ethical and social responsibility to address this.
- Artists and arts professionals have been enduring increasingly dire economic conditions. They have also been closely watching massive industrial actions unfold in other industries- film, specifically.
- While the existing structures of labour organizing are not necessarily an easy fit for artistic communities, a regular open labour forum would nonetheless be a step in the right direction.
- This is especially important given the broader context of our geo-political times and the unfolding challenges of these times. Artistic communities are full of brilliant, brave, inventive and justice oriented minds, whose full political agency is often stymied by various factors: elitism and under-developed class consciousness being one of them, but more importantly by the structural atomization of our collective presence as workers and civic bodies. We cannot be affective political agents without a sustained base of collective consciousness and organizing capacity. This is arguably going to become more and more important over the next 10 years, as many already disfunctional social structures continue their decline.

- 6 events over the course of the year that provide an open forum for arts professionals to gather and address issues related to their labour conditions, labour organizing and labour histories.
- The events will take the form of live presentations by a range of speakers: delegates from the W.A.G.E collective and other union organizers, but also with labour historians and professionals with practical wisdom to impart- artist friendly tax accountants, for instance.
- These gatherings are free for all to attend, with provisions for a certain number of meal tickets- the artist Canteen will be providing simple fare (soup and bread, etc) for all attendees. In the Berlin squat culture of my youth, this was called a VoKu (Volksküche, “people’s kitchen”). These events were regular and solidified radical communities.

Public School



Public School

- Public School is a regular **reading group**, utilizing the newly formed **Reading Room and public archive**.
- **Books are animate.** Books left unread on shelves become disgruntled. The (>>>) Library needs an active program of engagement to ensure those books are handled and loved. A regular program of reading groups achieves this aim, and also provides another way for artists and the broader community to gather in generative and enjoyable ways.
- People also want intimate forums to gather and talk deeply about ideas that are **not on the damn internet**. Its painful to see the best minds of a generation hysterical, naked, howling in the comments section.

- The Public School program could take a few forms, but initially I would explore delivering these events as a series of peer-facilitated thematic modules. At the beginning of each cycle of meetings (2 per season, 4 per year, as a guide), a PDF reader is compiled from the materials in the (>>>) Library, and distributed to participants, in the same manner as a university seminar reader.
- The group meets weekly in the Open Studio to discuss their deep reading of important texts related to performance and adjacent fields of enquiry.
- Zoom participation is also enabled for remote participants.

Some possible Public School thematic modules I would personally be interested in seeing/pulling together:

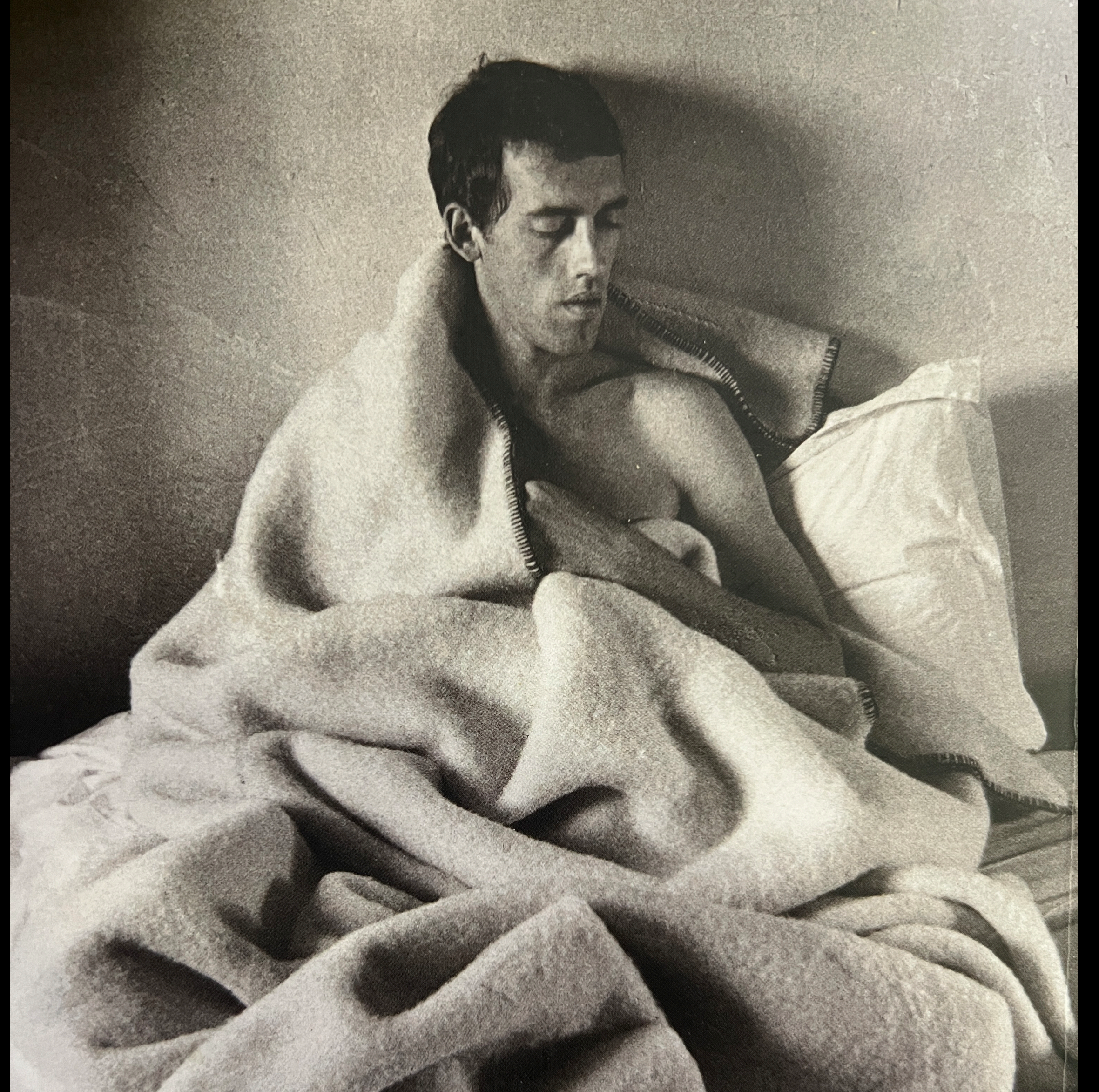
The Uses of the Erotic - beginning with revisiting Audre Lorde's foundational text, a series of readings could be put together broadly circulating on queer and radical eroticism, queer history, Sex Worker history, sexual subcultures and the intersection/s thereof with performance cultures.

Dreaming Machines - a series of readings and dialogues on the ethics and politics of AI, embracing this subject through a decolonial lens, engaging the many Indigenous artists and scholars working in this terrain. A peer facilitator for this cycle could be Angie Abdilla, of Olde Ways New, an Indigenous AI project.

The Temporary Autonomous Zone - a re-reading of Hakim Bey's well known text on rave culture's could spiral out into an examination of more recent work by Black, Indigenous and Trans scholars on the same subject. Peer facilitators could be Hannah Baer or Mandy Williams (aka Ideal Black Female)

Regarding the Spiritual in Art - a reading of the Kandinsky text could provide a platform into broader discussions and readings on performance and world religions and spirituality. I would put Viva Ruiz or Jaamil Kosoko forward as possible facilitators.

(>>>) Writer in Residence

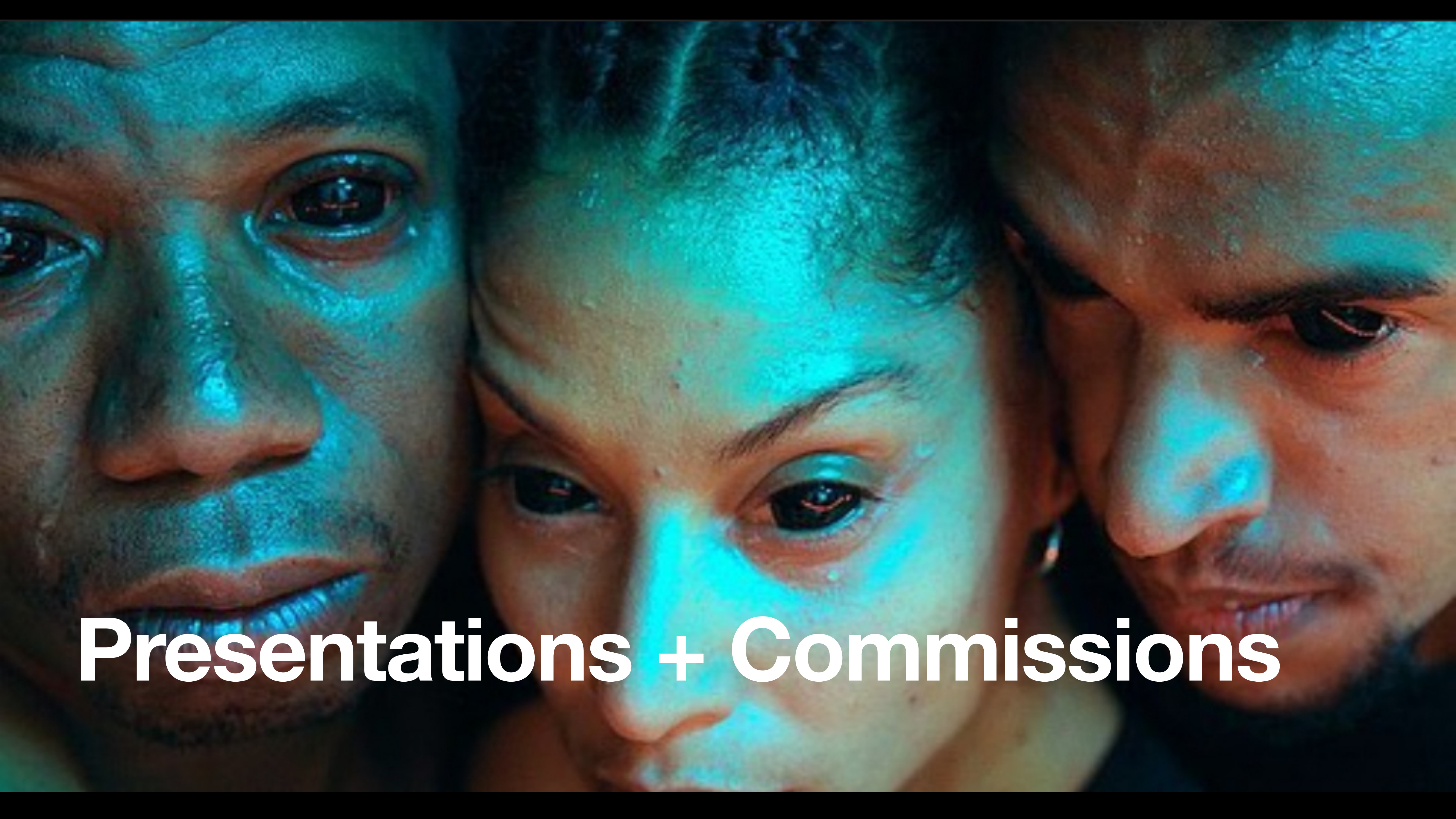


(>>>) Writer in Residence

- In my mind I am calling this the **David Wojnarowicz Fellowship**, with absolutely no clearance from his estate on that- it's just what I am calling it in my mind to honor a radical queer literary and artistic Ancestor of New York City, and a very personally important figure to many as someone who also works at the intersection of fine art, performance and literature.
- Many performing artists working within more experimental fields have highlighted the deficits of review culture. Artists and communications teams both expend significant labour hours putting together press releases and other materials to court the attention of journalists at major publications who frequently lack the skills or the desire to write well about our work. As a result, many artists are written out of the archive, and many writers are robbed of opportunities to produce juicy work about things that interest them.
- Very often, peer critique of experimental performance practice ends up coralled to the academy. Which is fine, but those publications are largely inaccessible to broader audiences, and come with a range of formal strictures that are not always conducive to writerly craft or innovation.

- Realtime Magazine is often held up in global performance cultures as an example of an artist led publication that did the greater portion of the heavy lifting when it came to fostering a culture of robust critical writing around contemporary performance.
- Realtime is a touchstone for me when it comes to critical and lyrical writing on performance. I worked at Realtime as a staff writer, assistant editor and proofreader. So did most of the artists active in Australia at that time, as well as many writers in the UK and Europe. Realtime was also the only publication that regularly published in-depth critique of our work.
- We do not have the capacity for a full scale publishing concern, but at the very least (>>>>) can have a blog page. The bulk of the content for that page is generated through the Writer in Residence program.

- Many performance artists are also beautiful writers. In New York at least, the overlap between performance cultures and literary cultures is more developed than many other places, but there are still very few supported programs that serve artists working at this intersection.
- A robust cohort of writers is already habituated to PSNY through the First Mondays program. This is something that can be nurtured and built upon.
- The (>>>) **Writer in Residence** is awarded a small stipend and unlimited access to the Open Studio space and facilities.
- Writers can work on whatever they want during their residency. They have one obligation to fulfill as part of their three month contract, which is to produce three short-form pieces engaging with (>>>)'s broader programing. The form that this takes is non-proscriptive: they can be anything from critical articles to interviews, to wholly abstract poetic documents.
- The aim is to give writers a space to work, access to specialist library, a publication platform, and the chance to generate new work in response to a dynamic context and range of stimuli. The work produced by the (>>>) Writers in Residence would be initially published digitally by (>>>) with a view to the production of a print anthology down the track.



Presentations + Commissions

Presentations + Commissions

- (>>>) Fellowship - 2 x commissions for established, legacy artists to produce new work, conduct research or pursue a range of outcomes determined by the artist in collaboration with the (>>>) team.
- PS Ensemble Fellowship - smaller scale commissioning platform folded into the Ensemble program, which supports the presentation and production of new solo and collaborative work by the emerging artists in the ensemble.
- Blank Space Commission - 2 x small commissions for performance makers interested in moving into the visual arts, specifically artists working at the intersection of performance and photography.
- Nightlife Producer in Residence - 2 x 6 month residencies for a NYC nightlife organizer or crew.

(>>>) Artistic Associate

- A six-month contract for 4 established and legacy artists (2 per season) to conduct research, make work, or spend *however the f__ck they want*, The fellowship artists meet with the (>>>) team to develop a tailored program in advance of their tenure. 2 per season, because no artist wants to be the only one of their kind rattling around inside of an institution. We work better with some basis of peer-support.
- The artist is provided with a stipend, paid out in bi-weekly installments through (>>>)'s payroll.
- The artist is provided with ongoing access to (>>>)'s spaces, including a reserved spot in the Open Studio.
- The fellowship is not a commission. The artist is not expected to produce work. The Artistic Associate position exists to provide a sustained period of material and technical support for a late-career artist, and provides them with stable access to facilities. In return, the artist is actively present on-site at (>>>) on a regular basis, in numerous capacities.
- The deliverables are flexible. The artist is contracted to deliver a minimum of 1 public event at (>>>) during their fellowship period, however the parameters of this presentation are self-determined. If the artist wants to use their funds and access to (>>>)'s resources to develop new work, then they can do so. If they want to focus on research and present a talk or public program to fulfill this requirement, they can do so.
- The fellowship artists deliver 1 guest lecture/workshop session to the PS122 Ensemble cohort during their fellowship period.
- My immediate nominations for the first four fellowships are: **Cecilia Gentili, Muriel Miguel, Pamela Sneed and Gregg Bordowitz.**

PS Ensemble Show

- The members of PS Ensemble are offered a small stipend to support their participation, but I believe that a separate budget should be apportioned towards the production of an Ensemble Show at the end of the year. This rounds out the program, and gives those performers a chance to conclude their participation on a high note.
- I am inclined to push for an Ensemble Show rather than an individual showcase. Young artists are too readily siloed into solo practice before they are fully ready to do so. Developing the skills to collaborate and perform within an ensemble is a core discipline for performance makers, and it is one which is chronically underserved by many existing training programs, which focus on the elevation of individual genius (and marketability) over collaborative skills.
- The show itself is devised and rehearsed during the last quarter of the training program, with an estimate of 15 additional rehearsal hours in the (>>>) Theatre in the lead up to the season. An ideal season length is 4 shows. This is a standard minimum number of shows for most theatrical seasons, it provides the performers with a chance to develop the kind of discipline necessary to perform multiple nights and/or days in a row.
- In addition to the funding allocated to this program from the education stream, an additional 30K is reserved from the Presentations and Commissions budget to cover the production and staffing costs of this production.

Blank Space Commission

- 3 x small commissions for performance makers who also make 2 dimensional work, or who are wanting to move in that direction. Artists proposals could be in any medium, but there is a strong focus on supporting performance makers moving into photography, printmaking and drawing. Many performing artists have interests or established praxes in these mediums, but lack opportunities to show and
- The Blank Space commission provides the artist with 1200 commissioning fee, a 1000 materials stipend, and access to (>>>)’s spaces to produce a small body of image, object or print based work for 3 month exhibition in the Open Studio / Library.
- Should the artist wish to sell this work, editions can be made available for sale via the venue website. An online point of sale is easy to set up. Additionally, we could consider building a sub-site that specifically serves the blank space program. This would not be a difficult build, and it would give the work a dedicated online presence.

- If so desired, the artist completing the Blank Space commission can be connected with professionals in the visual arts. There are many performance makers with good ideas, who make good work, who are interested in moving into the visual arts, but the industry is intensely gatekept.
- I would suggest that at least some of the works produced for the Blank Space Program should be offered back to (>>>) for an annual **Artists's Auction**. This is an excellent fundraising tool, in my observation.
- Partnerships with other organizations with more advanced facilities- such as the **Robert Blackburn Printmaking Workshop** - would also be worth exploring.
- I think an investment in a decent quality medium or wide format photo printer and at least 1 good quality DSLR, and one decent film camera would also be a great idea down the track

Nightlife Producer in Residence

- (>>>) has always had a good reputation for hospitality, and especially for throwing loose, hot parties. It's part of the organization's identity, because nightlife is an ingrained facet of queer cultures, and at its root, (>>>) is a queer organization. This is a strength that this organization can lean into, further, and in a more sustained way.
- The best party I have been to at (>>>) was the recent Spectrum holiday party. I would put Gage and the Spectrum crew forward as the inaugural residents. Following them, I nominate Rayna at Voluminous Arts.
- This party was especially successful because it succeeded in bringing an established party, with its own vibe, it's own story, it's own cohort of artists and artist-attendees (because everyone at a dance party is an artist- these are co-creative events) into the building. It may not have been the most well attended, or the most lucrative, but it achieved a whole lot of other things outside of those metrics.
- **The (>>>) Nightlife Producer in Residence** program aims to honor the distinct, world-building artistry of club organizers. The program will allow two established NYC promoters to produce a bi-monthly event in the (>>>) theatre. This brings new audiences to the venue, keeps the venue alive and active and juicy. It also gives nightlife promoters an opportunity to produce events that may expand beyond the typical production capacities of a nightclub.

Events



Events

- **Regular music programming.** Focus on artists based in or near NYC, working at the intersection of music and contemporary performance (Dorian Wood, Raven Chacon, Drew MacDowell, Johanna Hedva, etc). Music events are high-revenue, high-turn out and lower production needs than most performance works. This represents the bulk of the venue's ticketing revenue.
- Summer Cinema program. Guest curated screenings for the **Open Air** cinema, curated by SodaJerk, Cathode Cinema, etc. Let's stick a beamer outside and run an open air cinema in the courtyard.
- Platforming of existing Queer community events that are fun, accessible, and centre performance in many forms, such as: QueerArt Drag Brunches (we love to hate them, but well executed they are a good time, and draw a warm and lively crowd), Chokehold (queer wrestling, hosted and organized by Ellery Neon), Bushwig, etc. These events are mostly low production output, high-audience draws, and have established crews of organizers and performers. They are part of the fabric of NYC's performance cultures, and deserve more support than they get.
- Targeted events designed to co-incide with greater seasons of NYC cultural programming: New York Fashion Week, Frieze Art Fair, New York Book Festival, etc. TBC on that one- it is an
- Community organizing events- workshops led by established community organizers on a range of topics- Harm-reduction, street medic training, Narcan administration, etc. Community organizers need space. We have space.

Budget Overview

- Broad-brushtroke costings for this program of events comes in at \$390 000, leaving \$14 000 in liquid contingency.
- Stream breakdown >>>

Artist Services

OpenStudio

Furniture (purchases and fabrication), and fit-out: 7000

Library stock: 3000

Consumables: 2000

Total 12 000

CANTEEN

Vehicle purchase and fit-out/branding: 40000

Float (initial outlay of supplies and personnel): 10000

Total: 50 000

BodyShop

Personnel: 7200

Incidentals: 800

Total: 8000

TOTAL: \$70 000

Education and Public Programs:

PS122 Ensemble

Core faculty fees: 60 000 (2 faculty, 30 000 each)

Guest faculty: 5000

Artist stipends: 18000 (15 x USD 1200 stipend)

Incidentals: 2000

Total: 85 000

Bread + Butter

Speakers fees: 3000

Catering (offset of Canteen's expenses for those events): 3000 (500 per event)

Total: 6000

Public School

Facilitators fees: I would personally be happy to run this program myself, initially, with no additional investment from the programming

budget. If it works, I would make a provision in future programming budgets of around 6000 to cover a facilitator's fees over 12 sessions.

EPP cont.

(>>>) Writer in Residence

Fees: 2 x 5000 residencies, 3 months duration, to pilot this program, with a view to expanding that offering if the program is successful

Total: 10 000.

TOTAL: \$101 000

Presentations + Commissions

(>>>) Artistic Associates

Base salaries: 30 000 per artist (4 artists)

(Benefits package to be paid from the staffing budget)

Total: 120 000

PS122 Ensemble Show

An unrestricted project grant of 25000 to support the production of a public outcome for the PS122 ensemble.
Line-items for this budget are to be determined by the teaching artists and ensemble.

Total: 25 000

P+C cont.

Blank Space Commission

Commissioning fees: 1200 x 3

Materials Stipend: 1000 x 3

Incidentals: 400

Total: 7000

Nightlift producer in residence

Fees and production: 6000 for a six month contract (3 parties) x 2, total budget to be managed by the producing artist.

Total: 12000

TOTAL: \$164 000

Events

Music programming (2 major events, 4 smaller events)

40 000

Summer Cinema

Guest curator fees

4000

Small events (open tenure):

10 000

Total: \$54 000

Stream Totals:

Artist Support: \$70 000

Education and Public Programs: \$101 000

Presentations and commissions: \$164 000

Events: \$54 000

TOTAL: \$390 000 expenditure

Inflow: TBC

Contingency: \$14 000