

Audio Transcript: *Open Call* Information Session
March 8, 2024

Darren Biggart:

Hello everyone. Welcome to our information session about our *Open Call* application. My name is Darren Biggart. My pronouns are he/him. I'm the director of Civic Programs here at The Shed. I'm a white male with blue eyes and brown hair wearing a two-toned blue button down, sitting in front of a white wall with a green West Side Fest poster behind me. The slide on the screen right now shows The Shed, looking from the south of the building towards the main entrance on 30th Street. The tree-lined, elevated High Line frames a large window structure including a fixed building with visible escalators and a giant bubble-like shell on wheels deployed to create a large performance space to the east.

Before we get started, we want to share some reminders. We'll be here for 60 minutes, so make yourselves comfortable. To turn on captions, you want to click CC on the lower right of your screen. I want to make sure our ASL interpreter is still spotlit. Great. Okay, good. We have ASL interpretation provided by Miriam Rockford, who you see now, and Rory Burton. Their videos will be pinned by our team, so somebody should be visible at all times at any point in time. Feel free to use the Q and A chat function located on the right side of the screen to post your questions. At the end of the presentation, we'll answer as many questions as possible that we didn't cover during the presentation.

So a recording of this session will be available on our Shed YouTube channel and on our website at theshed.org/opencallapply. Now, we'll ask everyone to introduce ourselves on our team who will be presenting today. Let's start with Dejá.

Dejá Belardo:

Hi everyone, I'm Dejá Belardo. I'm the assistant curator of visual arts and civic programs at The Shed. I am a brown skin non-binary person, wearing a color block sweater with orange and blue squares, a gray knitted hat on my head and a pink painting behind me. Next, I would like to pass it to my colleague Daisy.

Daisy Peele:

Hi everyone. My name is Daisy Peele. My pronouns are she/her. I am the associate producer for the show. A visual description for myself. I am an Afro-Latina woman in my 30s. I have wavy curly hair to my shoulders. I am wearing a black tank and not quite visible, I have a gold necklace with a stone pendant as well.

Darren Biggart:

Okay, so we'll just dive in with "About *Open Call*." It is The Shed's large scale commissioning program dedicated to developing and presenting new work from early career multidisciplinary artists who live or work in New York City. After a very democratic selection process, including more than 60 online reviewers and 15 panelists, about 18 projects will be selected to receive a commissioning fee of up to \$15,000 as well as in-kind support that The Shed will manage to realize their work and further nurture this. The resulting pieces will

be presented to the public free of charge in the summers of 2025 and 2026 in various spaces at The Shed, which we'll talk more about in a bit.

Let's do a timeline overview of what this process looks like. A few important milestones. Our application is open now and will close on Thursday, April 4 of 2024 at 6 pm. The review process will happen from April through June. The panel that gathers to review the finalist happens in June. Then, The Shed will conduct an internal feasibility study July through August and we'll notify folks of their acceptance in September. There will be a public awardees announcement later that fall. We anticipate October or November and then, gallery presentations will happen or all visual art presentations will happen in the summer of 2025 and performance or theater presentations will happen in the summer of 2026.

We're going to talk a little bit about eligibility to apply. Here's the criteria. You must be an early career artist, which we will define. You can be multidisciplinary, anybody working in a broad range of disciplines which are all listed, you must be 18 years or older. You must currently live or work in New York City and must be able to provide a W-9 for payment. I'll get into that a little bit with some FAQs around eligibility. The way we define early career is someone who hasn't had a major solo show or commission or support from a large scale cultural institution. There is no age restriction other than being 18 or older.

So sometimes we like to say artists at critical junctures should apply. Sometimes folks who may not be early in their life still may be early in their career or early in a new discipline or a new exploration of something. Anybody who can present a W-9 which requires a social security number can participate. Some folks apply as a collective, which we'll talk about. So as long as one artist is able to provide a W-9 that meets the eligibility requirement. One artist central to the piece must be based in one of the five boroughs of New York City. Collaborators outside of New York City are welcome, but note that there's no Shed covered line item for things like travel or lodging.

So you want to be mindful of that as you create your budget and at this point we ask that only individuals or small collectives apply not nonprofits or incorporated groups. So if you're fiscally sponsored, that's fine, but we ask that you apply and are paid as an individual. Lastly, just to define those terms of collective group and collaborator, applying as a collective means that a project has more than one creative leader, whereas a collaborator can be any contributing artist, a performer, designer, producer, but not one of the artists leading a project. The important distinction here is that you can only apply for one project as a lead artist, but you can be included on another project's creative team. I'll pass it over to Dejá.

Dejá Belardo:

Well, I'll start at the top and say I'm going to share a presentation about, the gallery presentation in our galleries for the exhibition. Like Darren mentioned, this will be presented in the summer of '25. In the visual image you see an art installation in The Sheds level two gallery, including a film projected on the gallery wall, two verticals video screens, sitting on the floor, a company two stacked dummies. This is Kenneth Pam's work from the summer of '21. Our gallery spaces, we have two galleries at The Shed, one in the level two and one

in the level four. They mimic each other, so you see 12,000 square feet is the size of the space.

Our gallery space is quite large and we've presented a large range of works in the space that include video, sculpture, painting, installation, and we've been able to accommodate some large footprints. The group show runs for approximately eight weeks in the summer of '25 and is curated by the visual arts team and the curatorial team at The Shed. You can see in the image here the layout of the level two gallery. Like I mentioned, it mimics level four as well. This is a bird's eye view of one of the gallery spaces, which is open plan. However, for past iterations of Open Call, we've been able to build out walls for the show or use curtains as dividers for the space.

And that is determined by the curatorial and exhibition team. We take into consideration the needs of each work and as we are working to determine the layout with the artists, we design the floor plan. Next, I'll talk about the plaza and the presentation of works on the plaza. In the image we see a group of people gathered in various spaces within an outdoor pavilion. There are boxes in different sizes and colors and patterns and arrange for individuals to sit and stand around in the pavilion. This is from our summer sway program that occurs in the summer out on the plaza. The public space is formed when the movable outer shell of The Shed, which gives a name to our space, is nested or closed to create a 17,000 square foot outdoor plaza for large scale events.

The space does not allow for outdoor projection or production equipment, but we are interested in architectural structures, public art and other structures that invite community gatherers, gathering like the image that we see on screen. Potentially, the Open Call commission for the plaza would've be accompanied by a music and dance series in the summer of '25 or 2026. Pending our feasibility study. Presentations would be installed outdoors for about eight weeks, and here you can see the layout here of the plaza space. Like I mentioned before, it's 17,000 square feet and the outdoor installation would be able to fill out the space on the outdoor plaza for the needs of our audiences outside.

For support of our visual arts program for Open Call, the visual arts team takes into consideration all of the artworks in the show to determine an exhibition design holistically, and so we'll work with each artist and their projects to determine what their space needs and installation needs are. We provide lighting, sound, video equipment all within The Shed inventory. We also will provide art handlers and for the installation and the deinstallation of the work, including packing of the work to return to the artists. After the exhibition is closed, we also will provide one shipping trip to and from The Shed within the five boroughs of NYC, so we'll pick up the work for installation and we'll return the work to the artists after the de-installation of the exhibition.

And we also provide photo documentation of the individual works as well as the whole exhibition for the artists to have for their archives. Next, I will pass it to Daisy who will talk about performance art.

Daisy Peele:

Thanks, Dejá. Great, so now, we're going to talk about what it means to present

work in The Griffin. What we see visually right now is an artist in The Shed's Griffin Theater singing on stage in front of a band with a backdrop of hand-written texts behind them. So The Griffin Theater is a black box theater with a playing space of roughly 40 by 20 feet. The seating in the theater is a system of reconfigurable risers with seats that can support proscenium or thrust style performances for audiences of between 150 to 220 attendees. Pieces presented here usually follow a run of three performances Thursday through Saturday with a two and a half day tech rehearsal period from Tuesday to Thursday.

We typically offer five days to rehearse in the space with no technical elements directly prior to the tech rehearsal period. Right here, we see a floor plan of The Griffin Theater for Open Call of 2020. Like in 2020, we will likely replicate having The Griffin Theater divided into two spaces. So on our left, we see what is called Griffin West and on the right is what we see is called Griffin East. For our future presentations. We typically work with performance artists to design these spaces to work in what feels like repertory fashion, meaning there's a holistic approach to the infrastructure of the space that will remain consistent for the series run.

This is to ensure we can quickly load in, load out and take pieces from week to week. Just a quick note regarding the floor plan. Traditionally we'll either have one space that has seating and the other space would be more of a flexible space to play and ... great, thanks Philip. Great. In terms of just an overview of what performance support looks like, in addition to the commission fee, which we'll get into later, The Shed commits to covering the venue, all approved operational and labor costs required to present the work, ticketing and reservations and support with a marketing and communication strategy to amplify you, your work and performing states.

Each artist is assigned a producer who oversees the operational planning and management of your work, along with the production manager who will help realize the technical aspects of the production. Artists are given one and a half years of a development period. Before we present the work and with this information, we want you to envision and share the ideal version of the work that you want to create, while understanding that accepted projects will go through a collaborative revision process as we determine how the scale matches our resources. Ultimately, this is a process driven program which we hope will help you take your work to a meaningful step forward while connecting you with a network of industry leaders in bringing professional development opportunities your way.

We've discussed the different styles of seating for The Griffin, but overall, we generally come up with what that space looks like in conversation with the selected artist. In terms of the building of our stage, our sound and lighting packages, that will largely come from our in-house inventory. Accepted artists will work with a team of designers that will be selected by The Shed, who will help design the technical systems that we use in The Griffin Theater. Our design consultants are established industry professionals who have worked in many performance venues, both union and non-union across different disciplines. Typically, we engage a scenic designer consultants, sound designer consultant, lighting designer consultant, and video designer consultant.

Consultants will meet with the performance artists at least six months prior to their performance run. As a general note regarding our flooring in The Griffin, The Griffin has resilient wood floors, but we also do offer Marley flooring that we've used for various projects that involve movement and that flooring in particular can be used outside of The Griffin Theater as well. Now, throughout the course of the one and a half year development period, each artist is given three residency weeks to workshop your pieces, that will culminate in a work and progress sharing. Each sharing three total will require a different stage of completion of your work.

The Shed is a union house, which means we have particular limitations and stipulations around division of work, hours, cost and safety. There will be more meetings if selected that we will share, that we will have to discuss more of what that process entails and then how we work with our union labor, some more, soon there. The Shed will cover photo documentation and one camera setup of one performance during the performance run of your piece. Great. All right, just a few FAQs about our presentation space, is the space I choose in my application guaranteed? Not necessarily, we always make determinations in collaboration with artists and our institutional calendar.

Our teams know spaces intimately and may have suggestions based on opportunities and trade-offs in any given space. Can performance works be proposed in the level two gallery? Yes, to an extent there are some limitations to note activations would be determined by our curatorial layout and we must ensure safety of physical works in the space. We also have limited technical capabilities in the gallery. For example, there is no full lighting grid or robust audio equipment. Can work be proposed outside of the spaces on the application. Initially, we'd like to see proposals for the spaces we know we can provide. That said, we think expansively and collaboratively.

If you're interested in different spaces, please make that clear and we can discuss further. Does The Shed provide studio space. For visual arts, we do not. Within our performing arts. As mentioned, we offer three residency weeks in the lab, which is our rehearsal studio. An important reminder, there are no tech elements offered by The Shed before the week of the performance. Do any of the performance spaces allow for aerial rigging and performance and do you accept art installations that need to be mounted to the ceiling and can artwork be on windows and the floor? So for our artwork, just to answer in particular art installations that need to be mounted to the ceiling.

We do have strong points that artwork can hang from. With regard to our performance work, at this juncture, we do not have a rigging infrastructure. However, please identify your needs in the form and the Open Call team will follow up to identify possible solutions. Great, and now, I want to kick it off to Darren.

Darren Biggart:

Thanks Daisy. Okay, I'm back to talk about schedule. The image you here is an artist dressed in an ethereal white outfit with some embedded fairy lights facing a stage with several performers dressed similarly who are standing at different levels and in various poses that evoke joyful expression, distanced

audience members face sitting each other ... sit facing each other. This is from Nia Witherspoon's, *The Dark Girl Chronicles*, Chronicle X in 2021. So as we've mentioned, the visual arts exhibition will take place in the summer of 2025 and performances in the summer of 2026. Size, presentation dates will be determined in collaboration with artists and key stakeholders.

Factors there include artist availability, space availability, and the institutional calendar. Historically, we've presented performances at 7:30 PM on Thursdays, Fridays and Saturdays, but we're open to discussions with artists if different times serve the work better. We do anticipate three sharings per performance piece and we ask for evening length works for us. That means around 50 to 90 minutes each. Next, I want to talk a bit about accessibility. The Shed team works with artists from an early stage to make sure accessibility is an integral part of each work and to make Open Call accessible, welcoming and inviting for all New Yorkers.

Our intention is to center access as artistry, so we work with an accessibility consultant throughout the process. We stay in close communication around artists and audiences needs and hold cohort wide workshops led by leaders in this space. All of The Shed spaces are wheelchair accessible. ASL interpretation and audio description are provided for dedicated performances. Assisted listening devices and sensory kits are available for all performances. For the gallery, visual descriptions listen everywhere software, captions for video works and enlarged texts are incorporated into the exhibition. Next we want to talk a bit about how to apply.

Shed uses submittable for our application process. Importantly, there is no application processing fee and creating your submittable profile is also free. You will be asked for the following elements, an artist bio and statement, three to four past work samples, your project title and description, examples of your proposed work, an itemized budget, and two references. I want to highlight that the guided questions within the application are meant to help with your responses to questions so you don't have to all of those questions, they're just a guideline and I also want to highlight that no further materials will be requested or accepted after the application closes.

Lastly, group or curatorial exhibition proposals are not accepted. We're looking for individual works. Okay, talking a bit more about submittable here. If you don't already have an account, you can create a free account. You see the website listed there. Once you have access to the application form, a couple of reminders that might be helpful. If you see a red asterisk that indicates that the information is required in that field for a complete application. In the submittable form, applicants will have the opportunity to apply as an individual artist or as a collective. You'll also be able to indicate whether you're proposing a visual arts or a performing arts project.

It's important that you select these because specific questions follow these selections. Submittable is also screen reader accessible. Speaking specifically about uploading samples, there are a lot of guidelines here. Any text should be a maximum of three pages. Text documents uploaded that do include links to files will not be considered. Video and audio files should be under 200 megabytes. Past work samples should be no longer than one minute. That's any-

thing, photography, audio, video, print. Proposed work samples also should be no longer than one minute. In thinking about what to submit, whatever you feel best represents your proposed project. That has shown up as sketches, video clips, audio clips.

Sometimes it's rehearsal documentation. Oftentimes, we see that for visual arts it's more still images and for performance works, it's more video and audio or moving images, although that's not always true. Want to name that a wide range of files are supported on submittable. You can see a full list of those file types in the instructions on the application. Want to also highlight that Open Call is a new commission program. Some works that have had past showings are fine. We see sometimes works that have had public programs or sharings in educational settings. We just ask that you explain to us how this iteration might transform at The Shed.

If your proposal includes anything not original, if you're using or quoting existing content of any kind, we'll just need to ensure that that use doesn't infringe the rights of any third party and that you secure rights to anything that's not in public domain. We do want to make a note about our word count. The limitations we've listed there are for efficiency. Every project has three people reviewing, so we're realistic about the time constraints there. We want a thorough and fair shot for all applicants, which does require some economy of language and we also want to name that for these same reasons The Shed does not as a rule, provide feedback on works.

Next, we'll talk a bit about the budgeting process. We get a lot of great questions about it. The Shed provides up to \$15,000 for anything outside of the elements that we cover. The elements we cover, which we shared a bit about earlier are all listed explicitly in the application. A couple of highlights here. In principle, we look for you to pay yourselves and your collaborators. There's no specific percentage of the fee that's required. Cost estimates are fine. Just know that the maximum that The Shed can provide is 15,000, so your costs from that commissioning fee should not exceed that amount. You do have the option to raise additional money.

If you realize that you cannot raise the difference or you fall short of what you've envisioned will have to make changes to the work, to adhere to the budget. As a guideline around additional support ... not projecting over 15% above the 15,000 that we provide because that may indicate a feasibility challenge. For example, for performances, remember there's very little tech time in this space. In terms of documentation. Photography of one performance is covered and photography of visual arts exhibition commissions are covered. One camera archival filming is also covered by The Shed for performances. If you're hoping for a more robust capture that should come from your budget.

The Shed does provide general liability insurance and just as a general rule of thumb, if we don't explicitly name that we cover a specific element in the application form, assume it's something that you should cover. There are some additional resources outside of the fee that come with joining the Open Call cohort and eventually, the alumni network. We have educational workshops, networking opportunities, and we look for ways to collaborate with Open Call cohort mates and alums as an institution. Just want to highlight that the next

two slides show a portion of the two budget templates, one for visual arts and one for performance work so you have a sense of how they appear in the application. I do want to highlight that at the bottom of the budget section in Submittable.

It lists all of the elements explicitly that are covered by The Shed. You do not need to add a dollar amount to these items. These are things we cover, so now you see the visual arts template to get a sense of it and the next slide we can look at the performing arts budget to get a sense of it. Next thing we want to talk about is the selection process and I'm going to invite my favorite person and colleague, Tamara McCaw to do that.

Tamara McCaw:

Hello, thank you so much. I am Tamara McCaw. I use she/her pronouns. I have dark brown skin, dark brown eyes and my hair is kind of twisted up in protective style, this lovely afternoon. I'm here to talk about the selection process. For us, it was really important to have a decentralized curatorial voice. We wanted to have diverse perspectives and approaches and disciplines. The reviewers, we have combined with reviewers and panelists, about 50 to 70 amazing colleagues. They are artists, cultural programmers, curators, producers, academics, and of course the internal Shed program team. The online review process begins in April and what's really amazing about this program, although there is a finite amount of artists selected, every application is reviewed by this really range of artists.

And it is a way to really get your name out into a larger field. Every application is assigned three online reviewers, two of which will be disciplined specific, and then every application is viewed by at least one Shed staffer. Regarding to the panel process, the top 150 applications that were scored during that online review process and submittable will go to panel and then, from that point, once that number is narrowed down, the internal Shed team will launch a feasibility study. That's really looking at the spaces that artists were interested in.

The scope of work, the budget. It would include some artist interviews and sort of reference checks by the references that the artists have included in their application. I'd like now to talk a little bit about criteria. You see them listed here on this slide. When we think about bold and inventive, we're thinking about thought-provoking, idea-driven work, we're prioritizing risk and experimentation and how is the work advancing existing practices. We think about artistic rigor. Is the piece coherent, thoughtful, mastery of skills, artistic excellence? The next one about relevance and resonance, it's really important. An overarching theme for The Shed is thinking about the urgent issues of its time, so work that's urgent, timely, relevant. A lot of times the panelists will think about is it sticky, is it sustained impact for diverse audiences and viewers? The feasibility, it could be a really great project, but can we realize it in the time that we have to create that work, the resources, the 15,000 budget and then does the work demonstrate integrity, being responsible care through thought, ethical approach, avoiding appropriation.

Darren Biggart:

Thanks Tamara. I'm going to lead some FAQs around the selection process. A lot of folks is asking when they'll be notified, that will happen in early fall. We

anticipate September of 2024. We know that's a ways away, but that allows for this decentralized selection process. How many applications were submitted in the last Open Call? Nearly 1600 applications were submitted and we expect around 10 to 12 visual art projects and between six to 10 performing arts projects, the number that we accept has to do with what those projects are and how we can realize all of them with our resources. Will The Shed own the commission if selected?

No, the artist retains the rights to their work. We do ask that a Shed commission credit follows the work. Timeline for payments, the first payment is remitted upon signing of the agreement and then, subsequent payments are tied to milestones throughout the creative development of the project. The final payment is made once the work is presented or exhibited. Some questions about references, we need the following information from your references, their name, their title or affiliation, an email address and a phone number so we can reach out in various modes. The type of references we're looking for is anybody who knows you and your work and can speak to your vision and to your work in collaborative development.

If they live outside of the US we just need to make sure that we can reach them via phone or email. That's totally fine and principally collaborators and team members are not considered in the selection process. This is about the lead artists and the work itself. I think we are now going to our Q and A portion of this presentation.

Daisy Peele:

We are indeed. So right now, let me just bring our friends back.

Dejá Belardo:

Great.

Daisy Peele:

All right. Hi team. Again, this is Daisy speaking. I will ask questions to The Shed team one or more may answer and we will do our absolute best to get through all the questions, but please, if something comes up for you, feel free to add it to the Q and A chat. So it looks like we have some questions around our floor plans/technical capabilities. So this is more leaning towards gallery installation. The question is, is there a space for a film to be watched in isolation or can a film be set up in the gallery with headphones?

Dejá Belardo:

I can answer that one. So in the past we have had films in the gallery and we have built out isolated curtain rooms that allow for sound dampening for the film itself. We try not to use headphones when possible and we have isolated speakers for each film project, but it is possible to build out of work with headphones or a dedicated space for a film.

Daisy Peele:

Great, thanks Dejá. I'm just going to continue on with this theme of gallery installation. Are installations with water allowed?

Dejá Belardo:

That is a very good question and it gets a little technical. We cannot have water in the gallery that requires running water. Our electrical system is located in our ceilings and so for every floor that is a hazard to have leaking running water. We have had live plants in the gallery that require watering and works that have vessels that hold water, but we cannot have live running water in the space.

Daisy Peele:

Great, thanks Dejá. And then, in terms of plaza installation, is it possible to propose a light installation for daytime display in the plaza/outdoor space?

Dejá Belardo:

For the plaza we would only be able to use one singular electrical plugin, a standard electrical plugin, so if the work required more electricity for the work, we would be unable to accomplish that on the plaza outdoors.

Daisy Peele:

Great, thanks Dejá. I think we have one more question regarding plaza installation. If work is wall based relief, is there a limitation to how deep an artwork can be? I think this is relating to ADA compliance. This might just be a general gallery installation question.

Dejá Belardo:

For the depth of the work, if I'm understanding the question correctly, we would build out the exhibition design based on the works to ensure that there was ADA compliance with all works in the space and so, if it's a wall based relief, we would make sure that all of the other works in proximity left enough space for our audiences to pass through.

Daisy Peele:

Amazing, thank you. Great. We're going to move on to application process. So I think this might be a pretty robust question. Let me just, I'm going to ask it. So when you say text documents can only be three pages, does that include a PowerPoint/deck that has images with maybe a sentence in text? Meaning could I submit a deck of five to 10 slides with ... if mostly, it is image-based with captions, is there a preferable file type for visuals, JPEG versus PDF?

Darren Biggart:

There's no preferable file type. Many, many types of files are. Workable with submittable and all of those types are listed in the application. I think we really want to, to the best of our ability hold to that three-page rule, mostly for the efficiency of the review process. Even if there are images that are supporting the documentation or presentation of the work, that's still information, visual information for folks to take in. So I would say to the best of your ability, looking to combine information and keep it really succinct, is your best bet.

Daisy Peele:

In terms of past work samples, do they have to be in the same medium that you are submitting as?

Darren Biggart:

That's a great question. I would say as a general rule, no. If you have something in your ... because there are two sections, there's past work and then samples for what you want your new work to be, I think it's exciting and interesting to see a variety of past work. Dejá or Tamara, do you have anything to add to that?

Tamara McCaw:

I agree. I think reviewers want to sort of see the range, but I do think if there's something that you're proposing and past work can support your ability to execute that, that is advantageous to do that, but you don't have to, but I do think reviewers, if there's something bold that you're thinking about, even if there was a breadcrumb of what you did in the past that could support it, that would be good to highlight and underscore in some of the past work or definitely in a description or something like that.

Daisy Peele:

Great, thank you both. A few more questions regarding past work samples, are samples of past work required from every collaborator highlighted in the application individually?

Darren Biggart:

No, they're not.

Daisy Peele:

If it is my first work as a playwright, do I need to have previous work samples?

Darren Biggart:

Good question. Yes, although I think as sort of we just touched on any writing samples will suffice. So if you're a first time playwright, any type of writing even if you haven't written ... or could be past work samples.

Daisy Peele:

Great, thank you Darren. I think another question that's come up, and this is specific to this individual's process but might be helpful. The question is can I submit rehearsal footage of the theater piece, I'm applying for as a work sample or would it be better to provide a sample from a different project?

Darren Biggart:

I think if I'm understanding correctly, I think because there are two sections, one is for past work and then one is for work samples for the work you're proposing. So there should be space for both of those things in the application, so that's a both end.

Daisy Peele:

Yeah, and I think that speaks also, Darren, to you and Tamara's previous point around just sharing a wealth of information that highlights you as an artist as a whole. So I think this question specifically, obviously for the proposal itself, if you want to submit a recording of a rehearsal for the piece that you're looking to propose, great. And also, for passwords to share if you have content that highlights your work as an artist beyond your proposal, we encourage that as well. I'm going to go back up. There have been a few questions that have come up since we've touched on gallery and plaza installation that I'm going to uplift now.

Another technical question that's come up regarding use of water in the gallery. The question is if the water is not coming from The Shed's water pipes, but from a small water tank part of the installation, is that permissible or could we envision that as a possibility or an installation?

Dejá Belardo:

I would say it is a possibility if it meets our feasibility study and we go over with our exhibition and facilities teams that the vessel containing the water is stable and won't cause any damage to both our floors and electrical systems is definitely a possibility in that case.

Daisy Peele:

Great, and I think the second question I want to ask here, I'm probably going to look to you Déjá. For the plaza, if the art does not require electricity, can you exhibit art outdoors or does it need to be performance based?

Dejá Belardo:

Yes, so follow up on that, that's a great question. If it doesn't require electricity, we are looking for art installations on the plaza, public art that can center around community gathering and the performance that's mentioned around the plaza would be a separate Shed program that accompanies the selected works that would be on the plaza. So we are looking for installations for the plaza.

Daisy Peele:

Great, thank you. Just going into ... again, going back to our application process, a few questions have come up. I think a question that might be helpful here is someone is curious about if the work has not been in development yet, what can be submitted as an example of work?

Darren Biggart:

Tamara, I wonder if you have a good impulse here. I would just say many mediums are useful, so it could be video, audio, drawing, written work, but do you have any other insight there?

Tamara McCaw:

Yeah, I think to what you're saying, anything that you can provide, if it's one song, if it's a mood board, if it's a basic outline, really anything because you hear us repeating this, it's like past work and what you're proposing put together is giving us directionally where we think that you're headed. So really anything that gives us the taste of what you're thinking about, the materials that you're thinking about, ideas. So don't get incredibly caught up if you don't have something, but think about how to break down the piece in different elements that might be helpful to the reviewers to understand what you're thinking and the concepts behind them.

Daisy Peele:

Great.

Tamara McCaw:

And also one other thing is the narrative. I know there's a lot of space for the proposal, but a lot of times ... and listen, this can be a tension in review, is if we've got samples, but you get this narrative that's like, "Oh, I get what they're

trying to do. It seems possible based on what they've done in the past." It definitely gets the reviewers interested. So all these things work together, understanding that not every element of your application will be ... if it's one to five, will be a five. Sometimes you might leave the quality of what I'm proposing visually. I may not have it there, but I'm really able to put a description together that helps the panelists and reviewers imagine what I'm thinking.

Daisy Peele:

Great, thank you Tamara. All right, so a few more questions here for us regarding just the budget now. So do visual arts and performance works have a budget limit of 15,000 per each artist.

Darren Biggart:

The \$15,000 commissioning fee is per project, so if you're proposing a project with three lead artists, it's still a \$15,000 budget for that project.

Daisy Peele:

Are you interested in performance works for young audiences and families that would take place during the day?

Darren Biggart:

I say absolutely submit it, yes. We're interested in any ideas and impulses for all audiences, and I think we touched very briefly on this, but historically our performance times have been in the evening, but that doesn't mean it has to be the case necessarily moving forward.

Tamara McCaw:

And I will just add as historically as part of this program, we've definitely worked and thought about intergenerational programming and for audiences and for young people. So if anything I think more of that would be interesting to put that in the mix.

Daisy Peele:

Great, thank you both. A question that has come up is how do you define artistically rigorous?

Tamara McCaw:

So, there was what I had read out earlier about being thoughtful. It demonstrates that you've mastered the skills of whatever particular discipline it is, but a lot of times for me, it's that it rests on deep research and what comes across is the concept and the thoughts and the impact that the work has, but I also open up to my other colleagues to join in and if they have thoughts about rigor.

Darren Biggart:

I think you said it perfectly. Sometimes we look to understand or see an understanding of the legacy of the work on whose shoulders are you standing and maybe I can unpack the word coherent to mean anybody looking at the application can clear and felt understanding of the intention behind the work.

Tamara McCaw:

That was the word I was going to think about. I think care and intentionality is super deep and then, you'll meet with artists and you'll see their work or you'll

read the proposal and you'll get that it is definitely built upon something and they acknowledge that and so there's integrity behind that, but there's just really deep research and deep intentionality and that's sticky and it gets curious where it makes you as a viewer kind of lean in more.

Daisy Peele:

Great, thank you. I'm going to go up, I'm going to go up to a few more questions that have come up in Griffin. The usage of our Griffin space in the performance space. Is there capability for simultaneous large scale live-streaming video projection as part of the live performance? I think I can jump in and Darren and Tamara, and Dejá, feel free to share some responses here as well. I think it just goes back to our feasibility study. I think that there is a world in which we could work with video and live-streaming, but I think we will be able to do a true assessment once we see the project and its full proposal and are able to do a feasibility study regarding what that entails.

Great. Another question that's come up and I just want to be mindful of time we have. Time to just answer a few more questions. I just want to flag that a few questions that come up around whether we are sharing the slide deck and if there'll be a video recording available after this. Yes, we are going to have a video recording of this info session available on our YouTube channel and website within a week. So you'll have this as a reference that you can access after this session. And I think that we will also look to share our slideshow as well, so both will be accessible on our website. Another question that's come up is how do you define working in New York City?

I think just for context, this individual lives in Westchester, but their work and past performance and residencies have been in New York City. I'm just going to answer and say I think within the five boroughs, I think Westchester is a part of New York, but Darren, I see your head is-

Darren Biggart:

We ask for an address, a work address that is within the five boroughs explicitly. That's how we draw that boundary. So anywhere in Brooklyn, Queens, Manhattan, Staten Island, and the Bronx, a work address or home address within those five boroughs.

Daisy Peele:

Great, thank you. The last question that we have time for is there was a question around labor and does The Shed use union labor? If so, for whom, and I just want to say union labor is used for performance based artists in The Griffin. We engage with various unions, but just to note, we use a local one union in The Griffin space and it's great that the work deals with labor activism, so we'd be curious to know what that entails in the proposal, but just to quickly answer, yes, The Shed is a union house and we engage with various unions, local one being one. I think that's all the time we have for questions.

If there are any additional questions that were not answered during our Q and A section, please feel free to email us and we'll do our best to get to your answers as soon as possible. I think in the next upcoming slide we will share our contact info. So I just want to say thank you to our panelists and Darren, we'll let you take it away.

Darren Biggart:

Yeah, I did want to flag one other thing I saw about budget. Somebody asked a specific question about can it go towards their rent? The answer is yes. You have the ability to pay an artist fee to yourself, which you should do so you can calculate the percentages. We don't have a template for that, but just want to name that there's autonomy in how you allocate that, that commissioning fee. Thank you so much. Thank you to our panelists. Thank you to our ASL interpreters, our Open Call team. We want to say if your question didn't get answered or if you think of another question, you can always email us. You see on this next slide that the email address is opencall@theshed.org. Can we go to the final slide just so folks see that on their screen?

And we're really looking forward to seeing your applications. I'm grateful that you spent time here with us today and just want to reiterate that the video capture of this info session will be available on The Shed's YouTube page and on our website within about a week. Please reach out with questions. Applications close on April 4th at 6:00 PM and thank you all again for your time.