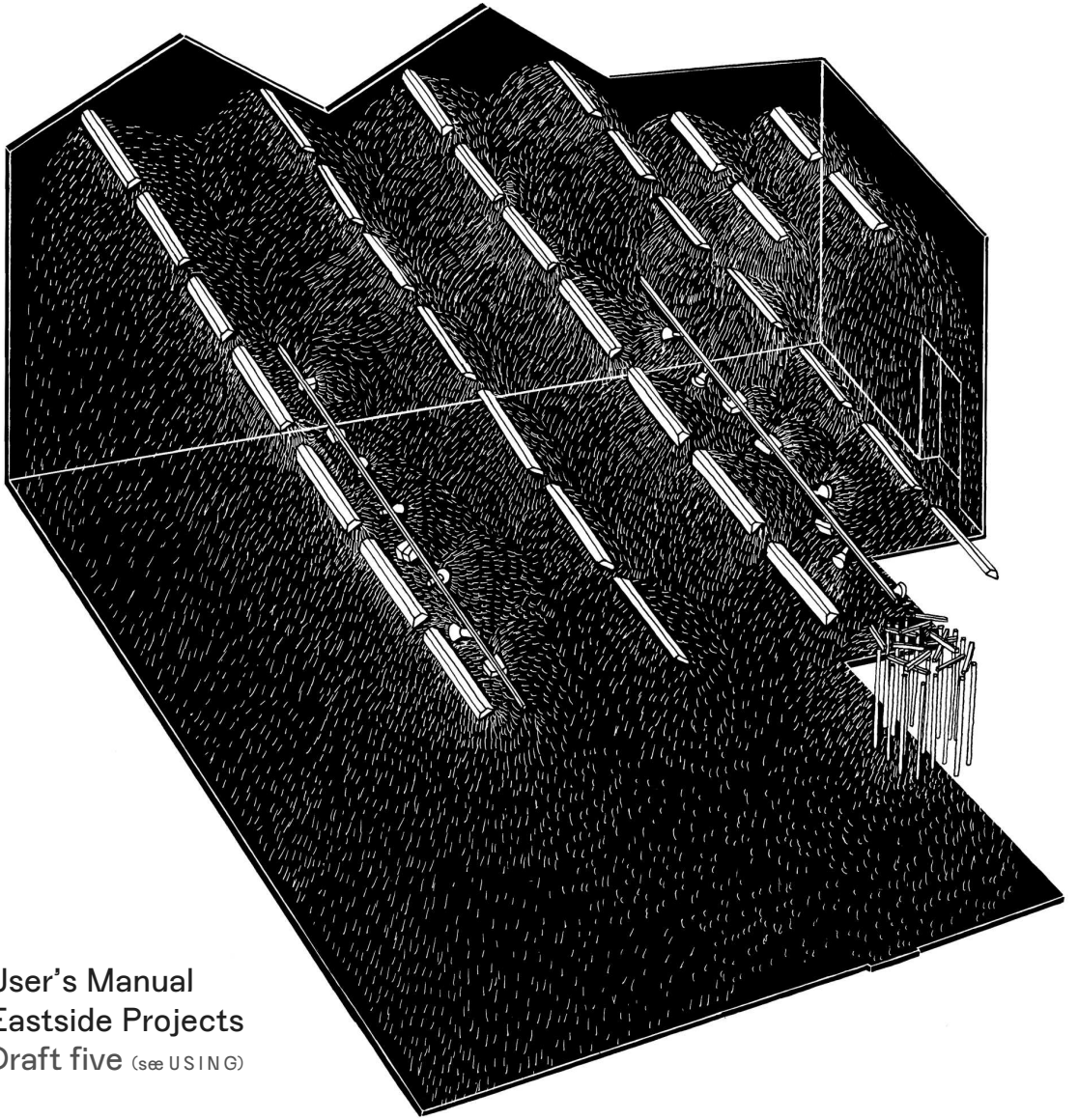
FIG. 1 (see ILLUMINATING)



User's Manual
Eastside Projects
Draft five (see USING)

DESCRIBING EXHIBITING NARRATING
FOUNDING DISPLAYING CURATING
NOT-FOR-PROFITEERING ACCUMULATING ARTIST-CURATING
BUDGETING CONTINUING COMMISSIONING
FUNDING MODIFYING PROVOKING
OCCUPYING TRANSFORMING INTRODUCING
BELONGING LAYERING PRODUCING SEEKING
STAFFING COLLECTING REPRESENTING SLOGANEERING
HOSTING
CONTRIBUTING RETAINING CULTIVATING INSPIRING
ORGANISING DOCUMENTING PRECEDING CIRCULATING
REFERRING COMPLICATING TIMING
INTERPRETING ESCAPING
EVALUATING DEMANDING UPCYCLING
INTEGRATING QUESTIONING" DECODING HAIRDRESSING
ANSWERING COMPLAINING CONFOUNDING WHISTLE-BLOWING
ADJUSTING
SEQUENCING USING ENGAGING PARTNERING
SPECIFYING SUPPORTING BORROWING
LINING CRITICISING COLLABORATING
ADAPTING FACILITATING COOPERATING
ADDING VISITING RESPONDING
DESIGNING QUESTIONING
WELCOMING TYPE-DESIGNING REFLECTING
OPENING PRINTING ILLUMINATING
PROGRAMMING OVERPRINTING OPERATING
STAFFING"
PUBLISHING PUBLICISING PRIVATISING
SELLING DISTRIBUTING PLACEMAKING POLICY-MAKING
ADVERTISING SPEAKING PLANTING INVESTING
DOG-WHISTLING ECONOMISING
COMMUNICATING LOCALISING
TWEETING PATHS NEIGHBOURING

fifth

Organisations do not often provide user's manuals. This is the ~~fourth~~ draft user's manual for Eastside Projects. It explains what the organisation is made of, how it was set up, who it is for, how it can be used and what it can offer. As would be the case for operating a machine or learning a subject, a manual may be necessary for the full use of Eastside Projects. ¶ In this draft, the manual is structured as an alphabetical compendium of verbs. Each of these interconnected entries describes an activity engaged in by Eastside Projects as an organisation or a process occurring in the Eastside Projects building. Beneath each entry is a prompt to the reader to follow one of multiple narrative paths through the text. ¶ Readers unfamiliar with Eastside Projects should begin at D E S C R I B I N G. ¶ Other suggested starting points: ¶ W E L C O M I N G ¶ E X H I B I T I N G ¶ N A R R A T I N G ¶ C O M P L I C A T I N G ¶ I N T E G R A T I N G.

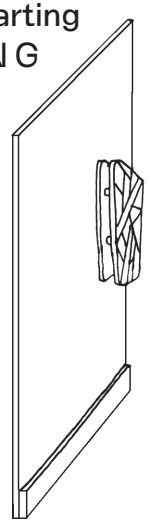


FIG. 2 (see W E L C O M I N G)
Matthew Harrison, 'Willkommen. Bienvenue. Welcome. C'mon In.' (2008). Eastside Projects front door handle.

The entries overprinted in pink and blue in this fifth draft manual for Eastside Projects were composed in response to the proceedings of 'Public Evaluation Event'. This three day symposium took place at Eastside Projects during 27 to 29 October 2011. ¶ Staged as a series of public presentations, invited contributors (see FIG. 6, p. 24) evaluated three years of Eastside Projects from various critical points of view. Draft four of this manual — on which this present draft five is overprinted — was used as a prompt and reference during the event. ¶ Corrections and additions for draft five were formulated during 'Public Evaluation Event', and the overprinted elements now operate as a layer of critical commentary on the statements in draft four. New suggested starting points are: ¶ DISTRIBUTING ¶ OPERATING ¶ PRODUCING. ¶ For more on this process begin at EVALUATING.

ACCUMULATING

At the end of each exhibition at Eastside Projects we build on, recycle and upcycle its remains. In this way, each exhibition alters the space, and the space writes and records its own history. Each new addition responds to and alters the existing conditions. The gallery accumulates the traces of its use as part of a learning process. ¶ During this process, certain artworks have become long-term fixtures of the space. These include works by artists Susan Collis, Peter Fend, Martino Gamper (see COMMISSIONING), Matthew Harrison (see WELCOMING), Barbara Holub, ISAN, Heather and Ivan Morison (see MODIFYING), Scott Myles, Jennifer Tee (see PLACEMAKING), Lawrence Weiner (see TIMING), and Carey Young. ¶ Turn to CONTINUING.

ADAPTING

See FIG. 10, pp. 22–23, then turn to ADDING.

ADDING

The following objects were added to the space in its initial repurposing in 2008. ¶ See FIG. 5, pp. 7–8, then turn to DESIGNING.

ADVERTISING

We advertise our events and exhibitions programme in art magazines such as Frieze, Art Monthly and Art Review. We also advertise in local listings magazine Area. ¶ Turn to COMMUNICATING.

ANSWERING

Eastside Projects has developed from responses to the following questions: ¶ How do architecture and design support exhibition-making? ¶ Can architecture and design be used as curatorial strategies as part of a gallery programme? ¶ Can exhibitions reveal the means, relationships, and underlying ideologies in the making and representation of space? ¶ Turn to SEQUENCING.

ARTIST-CURATING

Positioning a thing/place/message in relation to another as art. ¶ Turn to COMMISSIONING.

BELONGING

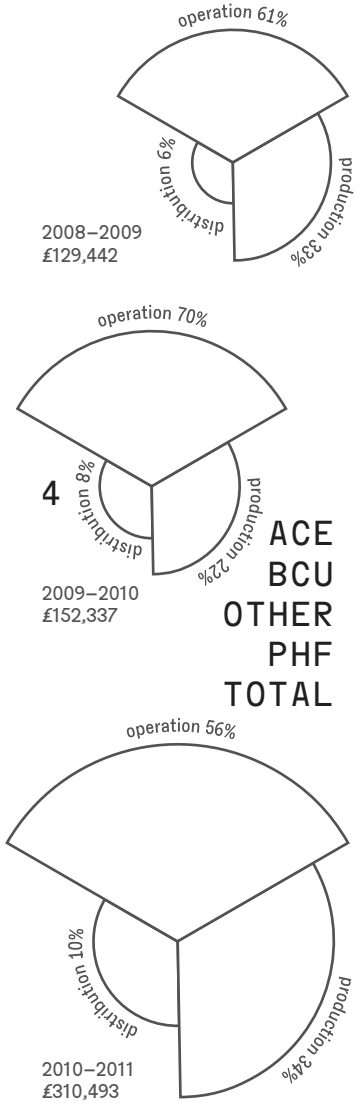
Eastside is a regeneration area of Birmingham that has frequently changed its boundaries over the last ten years. It was established by Birmingham City Council as a rebranding of the former industrial heart of the city, meant to reshape the commercial centre and increase the flow of business and civic functions. ¶ The name has been abandoned and reclaimed on a number of occasions. Within current proposals, Eastside Projects is no longer located within Eastside. ¶ Turn to STAFFING.

ACCUMULATING[11]
Eastside Projects accumulates a community of artists, designers, academics, curators and thinkers. The influence of these relationships is apparent in many aspects of the space, programme, working structures and thinking of the organisation.

ADJUSTING
The new material overprinted in the margins of this fifth draft manual is arranged alphabetically. Adjustments to existing entries appear either as supplementary entries in the margins, or as marks obscuring or altering parts of the original document. ¶ Turn to USING.

FIG. 22 (see BELONGING)
Nikki Pugh, '19,264 Seconds of Qualitative and Quantitative Data (Curzon Street, 2010)' (detail). Representation of GPS data mapping changes in the geography of Eastside.

FIG. 23
Three charts showing Eastside Projects' total expenditure during 2008–2011.



BORROWING (see also REVERSE-ENGINEERING)

A section of Mobile Wall System from Vienna Secession (designed by Adolf Krischanitz in 1986) was on loan to Eastside Projects during 'Narrative Show' and 'Painting Show' (May 2011 to February 2012). The Mobile Wall System was transported 855 miles from Vienna to Birmingham. ¶ The wall represents a carrier of narrative. ¶ In September 2011 two parts of the wall were relocated to the Architectural Association in London for 'Narrative Show Exposition'. ¶ Turn to COLLABORATING.

BUDGETING (see also FIG. 23, left)

FIG.3, Eastside Projects Income

	2008–2009	2009–2010	2010–2011
ACE	£100,000	£102,700	£126,551
BCU	£9,000	£12,700	£17,500
OTHER	£23,319	£24,366	£71,669
PHF	—	—	£115,000
TOTAL	£132,319	£139,766	£330,720

¶ Turn to FUNDING.

ACE = Arts Council England
BCU = Birmingham City University
PHF = Paul Hamlyn Foundation Breakthrough Fund

CIRCULATING

See FIG. 20, p. 44, then turn to TIMING.

COLLABORATING

We believe in working collaboratively towards change. Collaboration is based on mutual dependence, it is unpredictable, precarious, fragile.

It is driven by individuals through the desire to multiply their potential to overcome scarcity or inequality in a way that they cannot alone. ¶ Turn to COOPERATING.

COLLECTING

The gallery is a collection. The gallery is an artwork. ¶ Turn to RETAINING.

COMMISSIONING

Martino Gamper was commissioned to make an addition to the gallery as a contribution to the exhibition 'Book Show' (July to September 2010). During the exhibition Gamper's four-panel concertina structure in red, grey, yellow and white laser-cut powder coated steel was used to display Katerina Šeda and Radim Peško's project 'Der Geist Von Uhyst', a book in four editions, each bound on a different edge. ¶ During February 2011 the structure was used to present Book Works publications during the exhibition 'Again, A Time Machine'. It remains in daily use for storing and displaying books. ¶ Turn to PROVOKING.

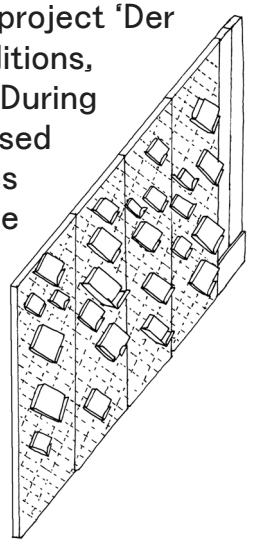


FIG. 4 (see COMMISSIONING)
Martino Gamper, 'Untitled' (2010). Hinged book display system, laser cut powder coated steel.

COMPLAINING

On Friday 28 October 2011, as part of 'Public Evaluation Event', An Endless Supply — a design practice founded by former Eastside Projects employees Harry Blackett and Robin Kirkham — presented a series of anecdotal indictments of Eastside Projects. ¶ The following is an extract from their scripted performance. ¶ ... ¶ Simon & Tom Bloor, 'As Long As It Lasts' (21 February to 4 April 2009) ¶ Third show in programme too soon for directors to be exhibiting their own work? ¶ Undeclared high pollen count forces volunteer to leave early. Debilitates him for a day after allergic reaction. ¶ A necessary music, unnecessarily quiet. Where's VRU? ¶ I'm still waiting for publication colophon. ¶ The billboard fell down. ¶ ... ¶ Joanne Tatham & Tom O'Sullivan, 'Does Your Contemplation of the Situation Fuck with the Flow of Circulation?' (4 July to 6 September 2009) ¶ Difficult major summer show. ¶ A white tunnel is about as delicate as a white suit. ¶ Gallery director should turn his phone off during public conversation with artists. ¶ Sunday openings aren't working, just because you can doesn't mean you should, all

time low attendance figures. ¶ Attention artist-led spaces. You don't exist if you don't have a landline. ¶ Clarification needed as to volunteers payment and complimentary ESP membership. ¶ The billboard fell down. ¶ ... ¶ 'hobbypopMUSEUM' (8 May to 13 June 2010) ¶ Newspaper now feels like a daily as opposed to a big thick Sunday. ¶ The most interesting element of the exhibition was the install, something completely closed to the public. ¶ Most hands off curating to date. ¶ The billboard fell down. ¶ ...

¶ Carey Young, 'Memento Park' (27 November 2010 to 29 January 2011)

¶ Delayed installation becomes performance during private view. ¶ No support system for Future Jobs Fund employees who need it. ¶ Staff rotation needs to be staggered to avoid one step forward, two steps back. ¶ Specta update late. ¶ I'm still waiting for Carey Young's major monograph. ¶ The billboard fell down. ¶ ... ¶ 'Narrative Show' (14 May to 10 September 2011) ¶ Experience of gallery now predominantly through the website and Twitter, being on the outside communication is a problem. ¶ Sending emails where

COMMUNICATING

We distribute printed matter to other venues and institutions locally and using postal services across the UK and internationally. We use online platforms such as our website, Twitter and Facebook. ¶ Anyone can join our free mailing list to receive messages from us by email or in print. To subscribe email info@eastsideprojects.org ¶ Turn to TWEETING.

COMPLICATING

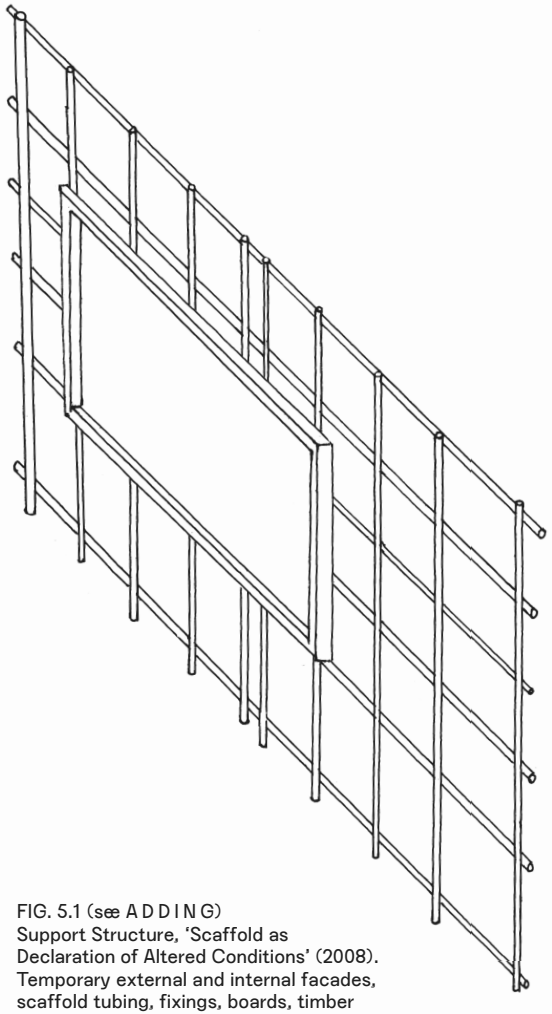
We exist to respond to the best and most challenging contemporary art and to put radical historical models and precedents to good use. We believe that if the art of today is complex and demanding then the places that we conceive for producing and experiencing it should reflect this. ¶ Turn to INTERPRETING.

CONFOUNDING

See FIG. 19, p. 42, then turn to ENGAGING.

CONTINUING

"But walls don't stay as walls, things happen to them, things are put on them. So why not let the thing evolve, let it continue, and see what happens?" ¶ — Peter Nadin, interviewed by Céline Condorelli, 2009. ¶ Turn to MODIFYING.



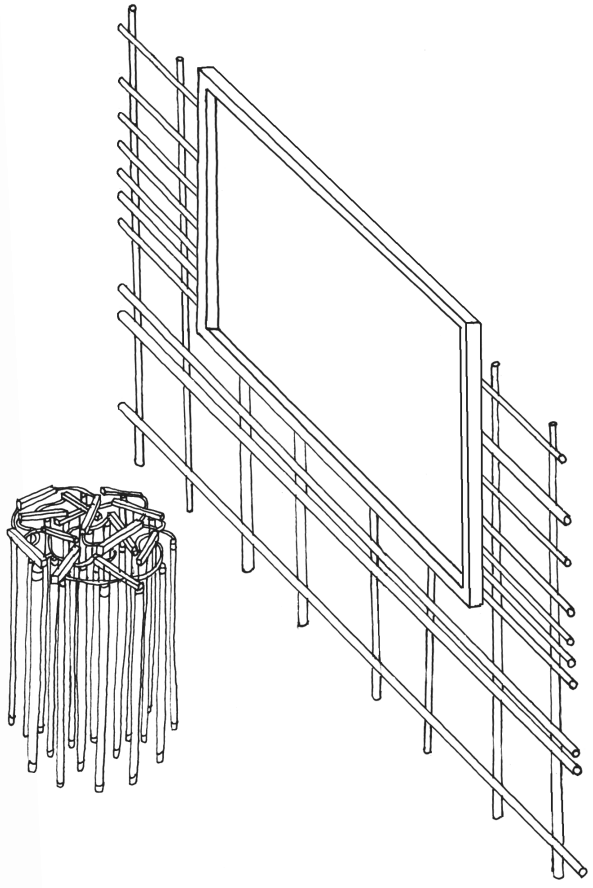


FIG. 5.1 (see ADDING)
Support Structure, 'Scaffold as Declaration of Altered Conditions' (2008). Temporary external and internal facades, scaffold tubing, fixings, boards, timber hoardings, paint, various electrical fittings for outdoor lighting.

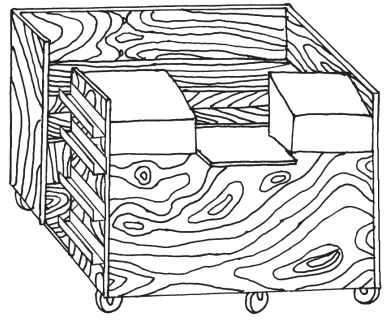


FIG. 5.2
Support Structure, 'Functional Configuration' (2008).
Gallery entrance: front door, lights, mobile front desk.

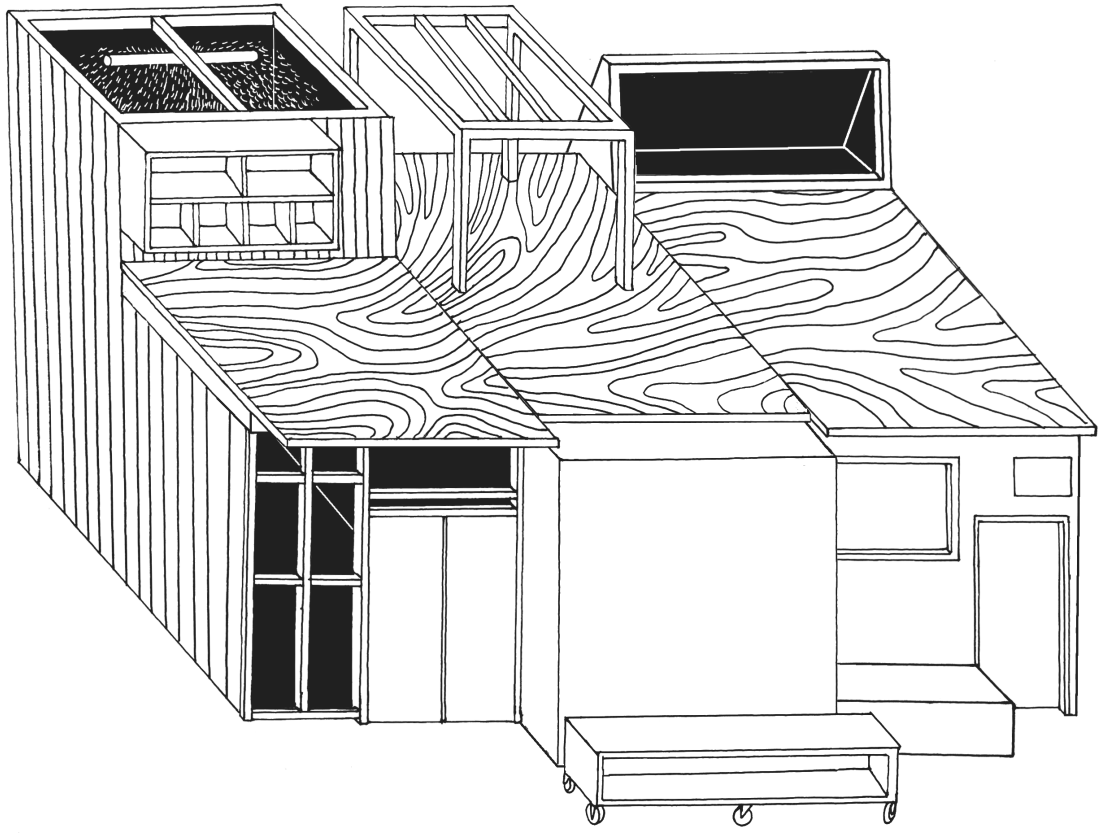


FIG. 5.3 (see A D D I N G)
Support Structure, 'Functional Construction: Residency Studio' (2008). Stud wall construction, exterior dove grey and clear corrugated PVC sheets, interior plasterboard, double doors to common area.

FIG. 5.4
Support Structure, 'Functional Construction: Recording Studio' (2008). Offset double stud wall construction, exterior cladding anthracite coloured MDF, interior plasterboard. Recording booth, single soundproof door.

FIG. 5.5
Support Structure, 'Functional Construction: VRU Office' (2008). Stud wall construction, exterior cladding Pyrok, interior plasterboard. Single door to kitchen, access to recording studio.

C O N T R I B U T I N G

See FIG. 6, p. 11. ¶ A list of groups and individuals who have worked with Eastside Projects. ¶ Turn to O R G A N I S I N G.

C O O P E R A T I N G (see also P R E C E D I N G)

Eastide Projects is part of a fragile ecology of arts organisations in Birmingham. Since 2010 the gallery has participated in We Are Eastside, a consortium leading independent arts in the city. The following text constitutes the We Are Eastside manifesto and is set in the typeface developed for the project in 2010 by James Langdon and designed by Radim Peško. ¶ Turn to R E S P O N D I N G.

WORK
REPRESENT
SHARE
DELIVER
FOSTER

BELIEVE
INSPIRE
GENERATE
FORGE
DEMAND

C R I T I C I S I N G

Crit Club is a series of intensive critical practice discussions facilitated by ESP staff and guest practitioners. Crit Club focuses on addressing text is in image form is bad practice. This point has been raised with three separate current members of staff, an example of failing to learn from previous experiences. ¶ Eastside Projects listens but it does not learn. ¶ Turn to ADJUSTING.

CULTIVATING

Eastside Projects is a cultural organisation, which means we participate in the formation of culture. We intend our primary activity to be cultivating: to take care, to tend to, and to preserve. The relationship between man and his ecology needs to be cultivated until the universe becomes fit for human habitation. ¶ Turn to PRECEDING.

DISTRIBUTING

See FIG. 24, p. 12. One of three broad terms used during 'Public Evaluation Event' to classify the labour required to maintain Eastside Projects (see also PRODUCING and OPERATING). ¶ A proposition: distribution is how messages go out into the world; the actions that are prompted by sharing information, knowledge, ideas, and conditions. ¶ Following 'Public Evaluation Event' we revised the job description for one of our staff members

to become 'Gallery Assistant: Distribution'. In this context, by distributing we mean: ¶ Marketing (advertising, web and other associated elements) ¶ Lectures, talks, events ¶ Extra Special People programme. ¶ Turn to SPEAKING.

DOG-WHISTLING
As a contribution to the exhibition 'This is the Gallery and the Gallery is Many Things' (September to November 2008), Kelly Large instigated a perverse social ritual in the gallery. Each morning, following the opening of the building, the alarm was left to sound until a passerby or neighbour entered the building to complain. This process forced our immediate neighbours — a taxi repair workshop and a limousine hire company — to enter the gallery, where they were prompted to look around. During a presentation at 'Public Evaluation Event', Large likened this process to a dog-whistle, suggesting that Eastside Projects' most receptive audience is remote — outside Birmingham — and encouraging us to continue to foster local relations.

practice development and the long term concerns of individual members within a group context. ¶ Turn to FACILITATING.

CURATING
Positioning a thing/place/message in relation to another. ¶ Turn to ARTIST-CURATING.

DECODING
See FIG. 18, p. 42, then turn to CONFOUNDING.

DEMANDING
If previous gallery structures tend to lull you into passivity then Eastside Projects demands, through both its programme and the nature of its space, that you are active. We invite you to project your own contemplation onto the objects and narratives presented in the gallery. This process is a prompt for further work beyond the public space of the gallery into and onto the public sphere. This should be the purpose of the gallery. ¶ Turn to DECODING.

DESCRIBING
Eastside Projects is an exhibition space with many differences. It is a free, public space that is being imagined and organised by artists. We commission and present experimental contemporary art exhibitions, and propose ways in which art may be useful to society. ¶ Turn to FOUNDING.

FIG. 6
List of groups and individuals who have worked with Eastside Projects.

Gavin Wade
Céline Condorelli
James Langdon
Herbert Bayer
Adrienne Wade
Simon Bloor
Tom Bloor
Ruth Claxton
Liam Gillick
Peter Fend
Andrew Reilly
Heather Morison
Ivan Morison
ISAN
Don Hoo
Elen Bonner
Matt North
Elizabeth Rowe
Fay Khan
Matthew Harrison
Laureana Toledo
Lawrence Weiner
John Butler
Gregory Sporton
Mel Jordan
Yasmeen Baig-Clifford
Stuart Whipps
Kelscaff
Robert Hepburn-Scott
Lara Ratnaraja
Henrik Schrat
David Burrows
Simon O'Sullivan
a.a.s.
Zoo Art Fair
Freee
Genie Printing
Chris Poolman
Richard Woods
Keith Wilson
Joseph Hallam
Kelly Large
Chen Shaoxiong
Ben Kinmont
Mithu Sen
Mark Titchner
Bill Drummond
Spartacus Chetwynd
Marte Eknaes
Marc Bijl
Iain Forsyth
Jane Pollard
Magnus Quaife
Rain Li
Jimmy Fantastik
Barbara Holub
Book Works
Walid Glaied
Helen Grundy
Nicki Lupton
Lisa Dawn Metherill
Joe Welden
David Miller
Apexa Patel
Antonio Roberts
Tim Stock
Harry Blackett
Rachel Clarke
Gene-George Earle
Beth Fisher
Rita Fletcher
Sarah Farmer
Harminder Singh Judge
Terry Robinson
Nami Patel
Shezad Dawood
Access Local
Asia Alfasi
Hans Christian Dany
Stefan Heidenreich
Karin Kihlberg
Reuben Henry
Plastique Fantastique
Olav Westphalen
Lee Stowers
Helen Brown
Kate Pennington-Wilson
Mark Essen
Dave Rhodes
Jo Masding
Robin Kirkham
Nick Balmforth
Elle Cole
Cliff Collins
Richard Cresswell
Ben Dawson
Gale & Co.
Beatrice Gibson
Flatpack Festival
The Elephant Trust
Barcham Trees
Wysing Arts Centre
Leeds Met Gallery
Suki Bansi
Gill Whitting
Ikon Gallery
Lorne Stott
Nav Haq
Athanasios Argianas
Art & Language
Mel Bochner
Susan Collis
Michael Dean
Tatiana Echeverri Fernandez
Lothar Hempel
Torsten Lauschmann
Marko Lulic
David Medalla
Scott Myles
Elizabeth Price
Tommy Støckel
Sue Tompkins
Franz West
Joanne Tatham
Tom O'Sullivan
Supersonic Festival
Alberto Arsie
Robin Aurora
John Taylor
Mithu Sen & friends
Grizedale Arts
Para/Site Art Space
David Osbaldeston
Shedhalle Zurich
Michael Takeo Magruder
Bedwyr Williams
The Hut Project
Malgras & Naudet
Stan's Café
Daniel Salomon
Juneau Projects
Stone Canyon Nocturne
DJ Simpson
Clarke & McDevitt
The Event
Viviana Checchia
Ceri Hand
Pete Cole
Jenny Stokes
Melissa Kay Hurlbutt
Alex Nikitas
Georgina Barney
Alex Kapila
Naomi Paul
Kate Hattley
Kerry Rousell
Dore Robinson
Sarah Gordon
Amanda Hadingue
Ian Flynn
Katharine Kavanagh
Alice Forrest
Doug Fishbone
Ross McCarry
Minta Peltokangas
Hannah-Kaisa Taskinen
Leena Rasanen
Bert Ross
Simeon Corless
We Are Eastside
Future Jobs Fund
Angela Maxwell
Chris Brooke
Faiza Rehan
Stefanie Andreou
Anna Marsh
Matthew Scandrett
Andre De Jong
Richard Savine
Madeleine Saether
Matt Foster
Tacita Dean
Hannah James
Albrecht Schäfer
Ines Schaber
Douglas Gordon
Grace Ndiritu
Jeanne van Heeswijk
Paul Hamlyn Foundation
Breakthrough Fund
Common Purpose
Fierce Festival
hobbypop MUSEUM
Sharman & Co.
Emmerson Press
Katy Woods
Michele Mooney
Jennifer Tee
Richard Niessen
Monica Szewczyk
Museum de Paviljoens
Hamburg Kunstverein
Christian Jendreiko
Volker Zander
Matthew de Pulford
Aaron Barefoot
Adam Beckley
Derek Hales
Andrew Hill
James Bayley
Jim Kennedy
David Hately
Jonathan Hackett
Lucky Singh
Andy Bole
Andrew Moscardo
Karl Held
Amin Samman
Hannah Spencer
David Williamson
Manchester Contemporary
Mart Spruijt
Steenhouwerij Buitenpost bv
Nina Beier
Marie Lund
Ulises Carrión
Daniel Eatock
Martino Gamper
Nina Katchadourian
Moritz Küng
Richard Venlet
Kelly Large
John Latham
Fraser Muggeridge
Rollo Press
Katerina Šeda
Radim Peško
Yann Sérandour
Simon Starling
Werkplaats Typografie
Keith Wilson
Åbäke
Vito Acconci
Tauba Auerbach
Bedford Press
Melissa Dubbin
Aaron S. Davidson
Will Holder
Jeremy Jansen
OK-RM
Walter Warton
Carey Young
Jennifer Allen
Paula Cooper Gallery
mima
Cornerhouse
Ioanna Karavela
Bull Ring Carpets
A. Appleby & Son
The New York Art Book Fair
William Pope.L
Motto Distribution
Chiara Mingharelli
Naomi Thompson
Barbara Steveni
Graham Dunning
Ruth Ewan
Emma Cocker
David Rowan
Josephine Flynn
S Mark Gubb
Pil and Galia Kollectiv
Sally O'Reilly
Brian Dillon
Paul Hobson
Zelina Garland
Liz Hawley
Mel Brimfield
Paul Eachus
Becky Shaw
Mac
Friction Arts
Project Pigeon
Companis
Lauren Davies
The Lombard Method
Vinyl Art Space
Marcus Coates
Lizzie Neilson
Rebecca Bibby
Touseef Saleem
Polly Fibre
Jodii Marsh
William Lambie
Tegid Cartwright
Beth Hogan
Adam Smythe
Alex Bailey
Georgie Parks
Julia Gouin
Samuel Rodgers
Nicola Lowery
Anna Morris
Maurizio Bortolotti
Dan Graham
Lisson Gallery
Building Design
Joe Hollyoak
Nigel Edmondson
Jonathan Monk
Slavs & Tatars
Paul Wade
The Happy Hypocrite
An Endless Supply
Dora García
Nathaniel Mellors
Raimandus Malašauskas
John Russell
Jemima Stehli
Poster Club
Cally Spooner
Vienna Secession
Andrew Bass
Architectural Association
Wayne Daly
Zak Kyes
Alison Tarry
Emma Perry
James Kennedy
Jennifer Andrews
Jon Muir
Victoria Sprigg
Lindsey Crabb
Hannah Najjar
Lucy Barrritt
Liam Smyth
Sukhjeven Chumber
William Davie
Clare Hollingworth

Continues on p. 24.

FIG. 24 (see DISTRIBUTING)
Three charts showing Eastside Projects' total expenditure on distribution during 2008–2011.



2008–2009
£7,743



2009–2010
£11,974



2010–2011
£31,493

ECONOMISING
"Not all production is commodity production. Not all production is production for financial exchange. Not all production is determined by supply and demand.

DESIGNING
Maxim: No default positions. No definitive forms. ¶ Turn to TYPE-DESIGNING.

DISPLAYING
Eastside Projects questions the concept of a default display environment. We do not perceive the gallery as a 'neutral' space for staging exhibitions. The gallery and its spatial configuration must be reconsidered in response to each new programmatic situation. ¶ Turn to ACCUMULATING.

DOCUMENTING
See FIG. 7, pp. 14–17. Artist Stuart Whipps has been making photographic documentation of activities at Eastside Projects from a series of fixed positions since before the gallery opened in 2008. ¶ In May 2011 Whipps installed eight camera mounting brackets in new fixed positions around the gallery. Periodically, during 'Narrative Show' (May to September 2011), the artist made new photographs from these positions, recording the transformations occurring in the space. ¶ Turn to REFERRING.

ENGAGING (see also FIG. 29, p. 35)
Extra Special People (ESP) is an associate membership programme for anyone who would benefit from engaging with the dynamic,

ambitious, artist-led environment provided by Eastside Projects. ¶ Turn to SUPPORTING.

ESCAPING
See FIG. 12, pp. 26–27, then turn to UPCYCLING.

EXHIBITING
We believe in the vitality of the medium of exhibitions. ¶ Turn to DISPLAYING.

FACILITATING
ESP members meet to develop their own and others' practice within a regional, national and international context supported by Eastside Projects. ¶ Turn to VISITING.

FOUNDING (see also ECONOMISING and PRECEDING)
Gavin Wade first conceived and now runs Eastside Projects with a founding collective comprising Simon & Tom Bloor, Céline Condorelli, Ruth Claxton and James Langdon. ¶ We are a group of individuals who are motivated by common interests, and work together to achieve a common objective. Our collective permits us to share decision-making processes and exercise political, organisational and social power through consensus, on an egalitarian basis, not focused on financial benefit. ¶ Turn to NOT-FOR-PROFITEERING.

Economics is not the best method of examining non-economic production. Economists give artists bad advice." ¶ — The Freee Art Collective, 'Economists Are Wrong! The Warsaw Manifesto 2011', published for 'Public Evaluation Event'.

EVALUATING
See FIG. 25, pp. 14–15.
The apparatus of 'Public Evaluation Event' consisted of: two projectors, one displaying supporting visual material required by the contributing speakers, the other displaying live updates from the Twitter hashtag #PEE11; two stenographers operating stenotypes; a monitor displaying live text output from the stenotypes; sound and video recording equipment; webcasting equipment; printed handouts presenting charts and other supporting information (see FIG. 23, p. 4.); seating, tables and refreshments. ¶ Turn to QUESTIONING.[11]

EXHIBITING[11]
Art is not exhibited. Art exhibits.

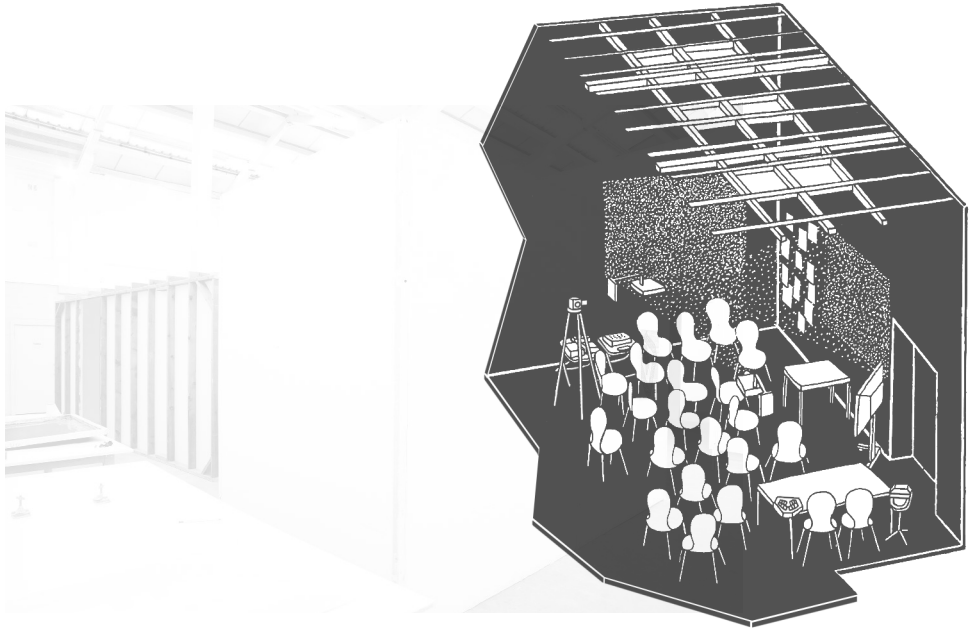
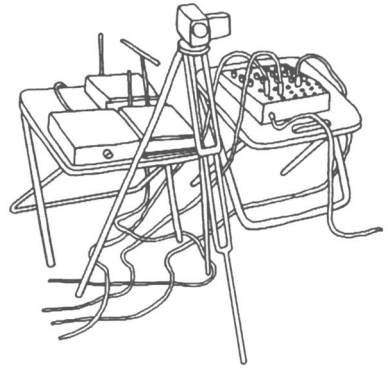


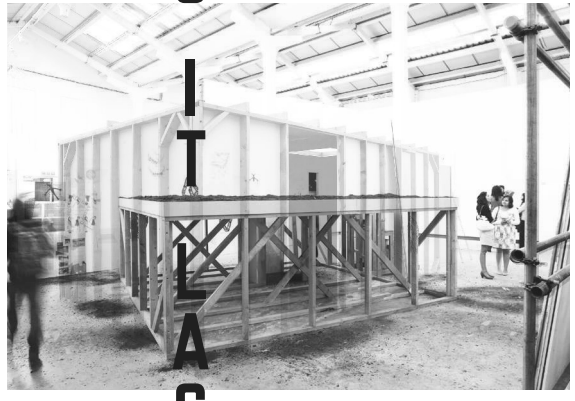


FIG. 7.1, 7.2, 7.3 (see D O C U M E N T I N G)
Documentation by Stuart Whipps of the exhibition 'Narrative Show' from fixed positions.

FIG. 25.1, 25.2 (see E V A L U A T I N G)
The apparatus of 'Public Evaluation Event'.







AS LONG AS IT LASTS

FIG. 8 (see T I M I N G)
Lawrence Weiner 'As long as it lasts' (2008).
Painted text installed on gallery column from October 2008 to October 2009.

FUNDING

Our exhibition and publication programmes have received additional project-specific support from the following funding bodies: ¶ CFAR (BIAD, Birmingham City University); Diversity Arts Forum; The Elephant Trust; The Embassy of Mexico; Fonds BKVB; Future Jobs Fund; Ikon Gallery; Lisson Gallery; Mondriaan Foundation; TrAIN, London College of Communication. ¶ Additional core funding provided by Business Link West Midlands. ¶ Turn to OCCUPYING.





FIG. 7.4, 7.5, 7.6 (see DOCUMENTING)
Documentation by Stuart Whipps of the exhibition 'Narrative Show' from fixed positions.

HAIRDRESSING

"Let's build an artworld in the image of the hairdresser. The hairdresser attacks the way things are. The hairdresser ploughs through facts with the not-yet. The hairdresser scours reality with alternatives. The hairdresser makes systematic mercenary war on what in fact is. This is why even the most perfectionist hairdresser is ultimately on the side of wildness. The hairdresser trims individualistic and indisciplined growths into unified planned wholes and truth bearing events." ¶ — Freee, 'The Whistle-blower's Pocket Guide to Dissent in the Public Sphere Incorporating Let's Build and Fuck Globalisation', 2010. ¶ Turn to WHISTLE-BLOWING.

ILLUMINATING

See FIG. 1, front cover.
¶ Lighting Eastside Projects.

INSPIRING

See FIG. 14, p. 29, then turn to CIRCULATING.

INTEGRATING

Eastside Projects considers design, organisational structures and architecture to be an integral part of its programme. ¶ Turn to ANSWERING.

HOSTING
During Public Evaluation Event, FormContent — an organisation founded in 2007 by Francesco Pedraglio, Caterina Riva and Pieternel Vermoortel in east London — delivered a performance on the theme of hosting. The following is an extract from their script. ¶ As a statement, Eastside Projects takes a very particular conceptual structure that can be conceived of as a practice of hosting. ¶ ... ¶ The host welcomes relatives, friends and acquaintances, stray dogs, passers-by, back packers, and so on.



¶ The invitation is never persistent, though, yet subtly delivered. The host likes interruptions, interferences, twists and shifts, background noises. ¶ The host collects and

produces, but never discards. ¶ Occasionally the host enjoys swapping positions with the guests, making the role interchangeable, shifting subjectivities. The host doesn't host, but absorbs. ¶ Turn to CULTIVATING.

INVESTING
Eastside Projects is a good investment for public and private stakeholders who are seeking to use their funds to generate social value. We are currently undertaking a series of Social Return on Investment (SROI) reports. SROI is a principles-based method for measuring extra-financial value — environmental and social value not currently reflected in conventional financial accounts — relative to resources invested. It can be used by any entity to evaluate impact on stakeholders, identify ways to improve performance, and enhance the performance of investments. Our first SROI has been to measure the impact of our work with the Future Jobs Fund (FJF) to employ unemployed practitioners within our own organisation and partner organisations. ¶ Scenario I: SROI for the state only, based on evaluation of savings made and income generated for the state through investment in FJF employees at Eastside Projects. ¶ Headline calculation: every £1 invested generates a return of £3.75. ¶ Net saving for the state is £2.75 for every £1 invested in Eastside Projects. ¶ Scenario II: SROI for multiple stakeholders impacted by the employment of FJF practitioners at Eastside Projects. ¶ Headline calculation: every £1 invested generates a return of £7.59. ¶ Net benefit for our stakeholders and for the economy of Birmingham is £6.59 for every £1 invested in employment at Eastside Projects by the state. ¶ We intend to publish the detailed calculations of our completed SROI reports in 'This is the Gallery and the Gallery is Many Things', to be published in 2012. ¶ Neil Powell is assisting with our SROI Reports. ¶ Turn to ECONOMISING.

INTERPRETING
Our mission is threefold: ¶ 1) To not compromise the nature of the artworks we exhibit by offering unnecessary layers of interpretation, ¶ 2) To assist artists by providing a rich context within which they may express the full potential of their work, and ¶ 3) To support the public to engage in both interpreting perception and perceiving interpretation. ¶ Turn to DEMANDING.

INTRODUCING
See FIG. 9, pp. 20–21. ¶ A list of artists who made their first Birmingham presentation at Eastside Projects. ¶ Turn to SEEKING.

LAYERING
"The space also acts as a growing archive of its own production and evolution. There was an interesting point for me during the installation of Tacita Dean's work, 'Darmstadter Werkblock' (2007) in 'Curtain Show' (March to April 2010). The artist's assistant could not understand why the wall was the way it was (see TRANSFORMING). ¶ It was difficult to explain how, while being the remainder of an artwork, it was also part of the gallery and the existing conditions that we wanted Tacita's film to work within. Once it was clear that there was a congruent relationship between the space and the subject matter in Tacita's own film of the relationship between Joseph Beuys's work and the space it existed within, he was happy with it, and didn't even want to paint over other areas we thought could be neatened! ¶ People seem to need to create a difference between what is considered artwork and what is not, as if the gallery context itself was not work and could be ignored. It is difficult to explain until people come to Eastside Projects; the space just makes sense when you are present in it. Perhaps this is because it is so far from a white cube, and all the layers of the making of the space are apparent and overlaid, making it too complex to read from a distance." ¶ — Céline Condorelli, in 'Manifesta Journal #10'. ¶ Turn to COLLECTING.

LINING
The interior architecture of Eastside Projects occupies the building with a thin and fragile layer: a lining. This temporary, ad-hoc aesthetic reveals at any moment the layers of activity that have shaped the conditions of the space. ¶ Turn to ADAPTING.

LOCALISING
In 2011 our street sign was designed, fabricated in powder coated steel and screenprinted all within 300 yards of the gallery. ¶ Turn to NEIGHBOURING.

FIG. 9
List of Eastside Projects exhibitions. Artists marked with a ◂ symbol were exhibiting in Birmingham for the first time.

'This is the Gallery and the Gallery is Many Things'
27 September to
22 November 2008
◂ Marc Bijl
◂ Chen Shaoxiong
◂ Spartacus Chetwynd & Marte Eknaes
◂ Bill Drummond
Jimmy Fantastik
◂ Peter Fend
Iain Forsyth & Jane Pollard
Liam Gillick
Joseph Hallam
◂ Matthew Harrison
◂ Barbara Holub
◂ ISAN
◂ Ben Kinmont
Kelly Large
Heather & Ivan Morison
◂ Magnus Quaife
◂ SCUPA
◂ Mithu Sen
Support Structure
Mark Titchner
◂ Laureana Toledo & Rain Li
Lawrence Weiner

◂ Henrik Schrat
'One-Day-Comic'
6 December 2008
to 31 January 2009

◂ Shezad Dawood
'Feature: Architecture'
6 December 2008
to 31 January 2009


'This is the Gallery and the Gallery is Many Things'


Henrik Schrat
'One-Day-Comic'


Shezad Dawood
'Feature: Architecture'


Simon & Tom Bloor
'As long as it lasts'


'Sculpture Show'

Simon & Tom Bloor
'As long as it lasts'
21 February
to 4 April 2009

Artists' Films
21 February
to 4 April 2009
◂ Johanna Billing
◂ Beatrice Gibson & Alex Waterman

'Sculpture Show'
2 May to
13 June 2009
◂ Athanasios Argianas
Art & Language
◂ Mel Bochner
◂ Susan Collis
◂ Michael Dean
◂ Tatiana Echeverri Fernandez
◂ Lothar Hempel
◂ Torsten Lauschmann
◂ Marko Lulic
◂ David Medalla
◂ Scott Myles
◂ Elizabeth Price
◂ Tommy Støckel
◂ Sue Tompkins
◂ Franz West

◂ Joanne Tatham & Tom O'Sullivan
'Does your contemplation of the situation fuck with the flow of circulation'
4 July to
6 September 2009

'Abstract Cabinet Show'
26 September to
8 November 2009
Laureana Toledo & John Taylor
Mithu Sen
Support Structure
◂ Para/Site Art Space
Heather & Ivan Morison
◂ Magnus Quaife & David Osbaldeston
◂ Shedhalle Zurich
◂ Michael Takeo Magruder
◂ Bedwyr Williams
Grizedale Arts
◂ The Hut Project
◂ Malgras & Naudet Contemporary
Stan's Cafe
Freee
◂ Daniel Salomon
Juneau Projects
◂ Stone Canyon Nocturne
◂ DJ Simpson
◂ Clarke & McDevitt

'Second Gallery Programme'
25 September to
6 November 2010
Companis
Freee
Christian Jendreiko
Gene-George Earle
Joanne Masding
Ultra High Temperature
Doug Fishbone
Elizabeth McAlpine

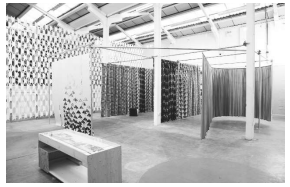
Liam Gillick
'Two Short Plays'
27 November 2009
to 23 January 2010

'Curtain Show'
13 March to
17 April 2010
Céline Condorelli
Tacita Dean
Douglas Gordon
Barbara Holub
◂ Hannah James
Grace Ndiritu
Lilly Reich
Erik Satie
◂ Ines Schaber
Albrecht Schäfer


Joanne Tatham & Tom O'Sullivan
'Does your contemplation ...'


'Abstract Cabinet Show'


Liam Gillick
'Two Short Plays'


'Curtain Show'

◂ hobbypop-MUSEUM
'Raving Gardens'
8 May to
13 June 2010

'Book Show'
3 July to
4 September 2010
◂ Nina Beier & Marie Lund
◂ Ulises Carrión
◂ Daniel Eatock
◂ Martino Gamper
Nina Katchadourian
◂ Moritz Küng & Richard Venlet
Kelly Large
◂ John Latham
Fraser Muggeridge
◂ Rollo Press
◂ Katerina Šeda & Radim Peško
◂ Yann Sérandour
Simon Starling
◂ Werkplaats Typografie
Keith Wilson

◂ Jennifer Tee
'Local Myths'
25 September to
6 November 2010

◂ Carey Young
'Memento Park'
27 November 2010
to 29 January 2011

Dan Graham
'Models and Videos'
26 February to
16 April 2011

'Again, A Time Machine'
A Book Works
touring exhibition
26 February to
16 April 2011
◂ Jonathan Monk
◂ Slavs and Tatars
◂ Dora García
The Happy Hypocrite


hobbypopMUSEUM
'Raving Gardens'


'Book Show'


Jennifer Tee
'Local Myths'


Carey Young
'Memento Park'


Dan Graham
'Models and Videos'

◂ 'Poster Club'
14 May to
9 July 2011
Laura Aldridge
Anne-Marie Copestake
Kendall Koppe
Tom O'Sullivan
Nicolas Party
Ciara Phillips
Michael Stumpf

'Narrative Show'
14 July to
10 September 2011
Helen Brown
Dora García
◂ Raimundas Malašauskas
◂ Nathaniel Mellors
Jonathan Monk
Heather & Ivan Morison
Sally O'Reilly
Apexa Patel
◂ John Russell
Henrik Schrat
Cally Spooner
◂ Jemima Stehli & Filho da Mãe
Stuart Whipps
Freee
◂ Poster Club
◂ William Pope.L

William Pope.L
'Child'
17 September to
5 November 2011

'Painting Show'
26 November 2011
to 25 February 2012
Fabienne Audéoud & John Russell
◂ George Best
◂ Ashley Bickerton
◂ Simon Bill
◂ Joe Bradley
◂ Brendan Cass
◂ George Condo
◂ Cullinan/Richards
◂ Mark Handforth
Dietmar Lutz


'Narrative Show'


William Pope.L
'Child'


'Painting Show'


'Corridor Plateau II'

◂ Barry McGee
◂ David Musgrave
Paul Newman
André Niebur
◂ Rupert Norfolk
Nicolas Party
William Pope.L
Laure Prouvost
◂ Rob Pruitt
◂ RH Quaytman
◂ Imran Qureshi
◂ Alessandro Raho
◂ Dan Rees
DJ Simpson
◂ Tamuna Sirbiladze
◂ Josh Smith
◂ Alexis Marguerite Teplin
◂ Paul Thek
◂ Hayley Tompkins
◂ Richard Tuttle
◂ Markus Vater
Richard Woods
◂ Zheng Guogu

'Corridor Plateau II'
Curated by
Kunstverein Schwerte
◂ Michael Bauer
◂ Christian Freudenberger
◂ Markus Karstieß
◂ Seb Koberstädt
◂ Andrew Palmer
◂ Peyman Rahimi
◂ Detlef Weinrich

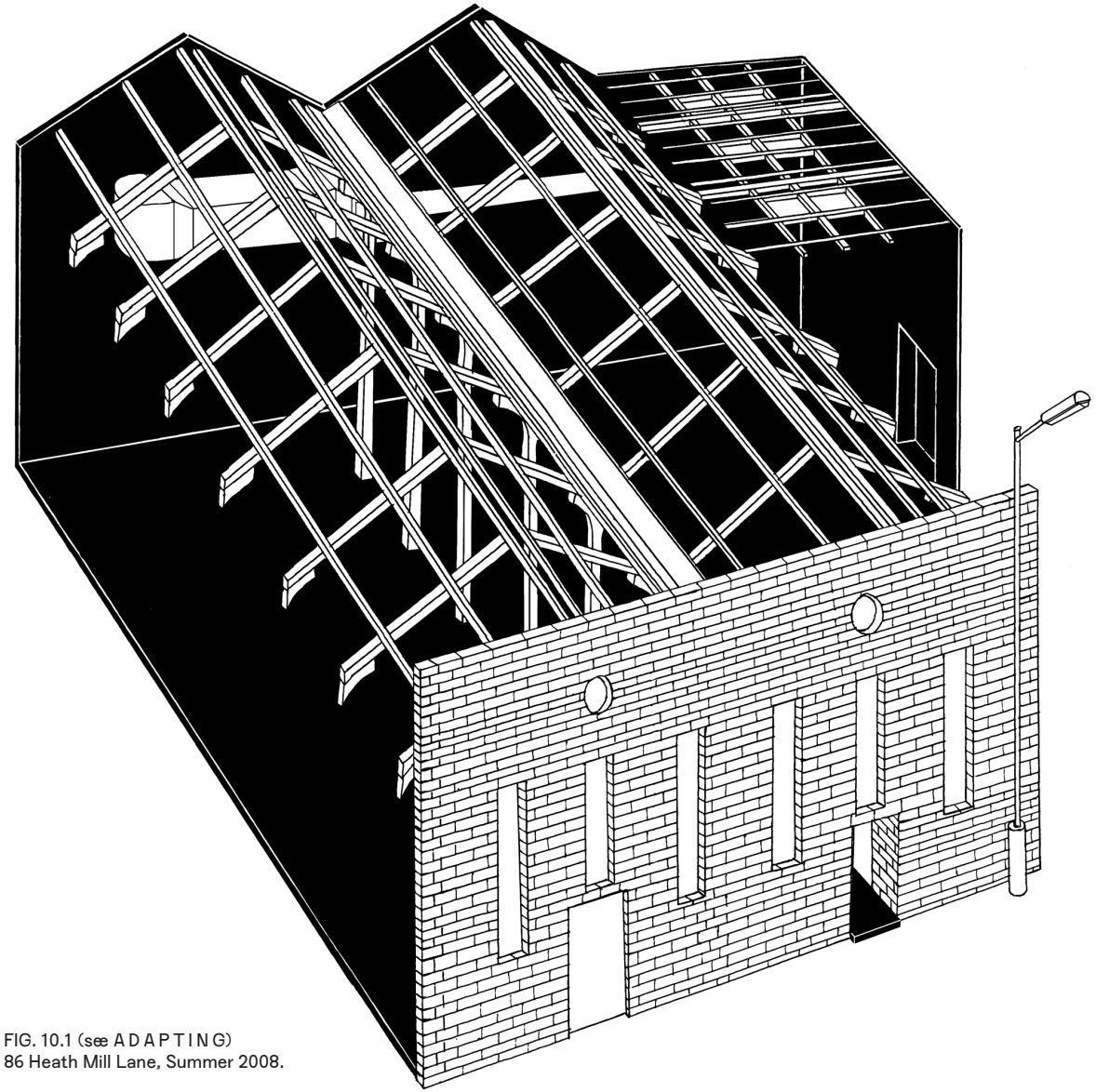


FIG. 10.1 (see A D A P T I N G)
86 Heath Mill Lane, Summer 2008.

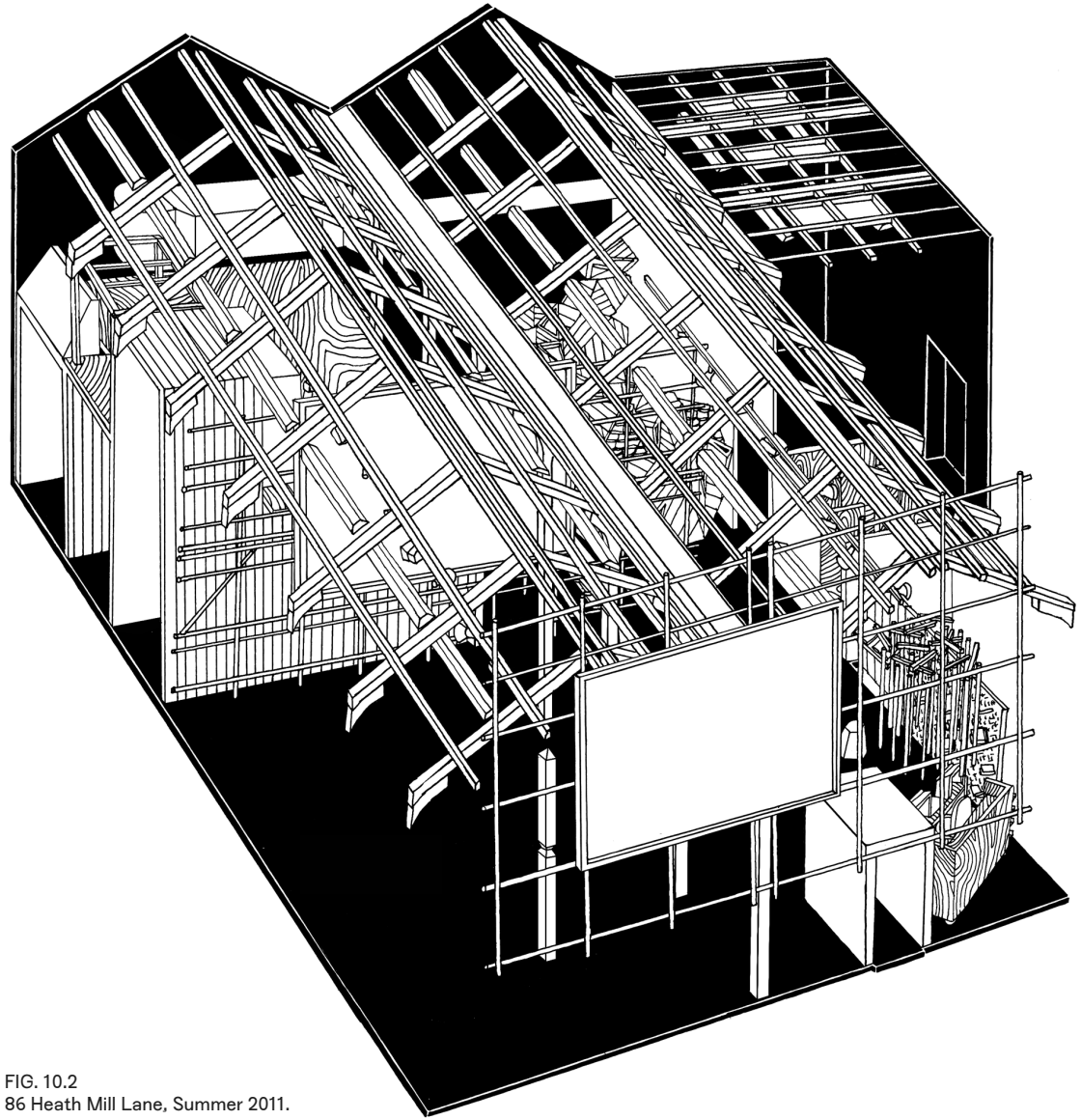


FIG. 10.2
86 Heath Mill Lane, Summer 2011.

FIG. 6
List of groups and individuals who have worked with Eastside Projects (continued from p. 11).

Jennie Pardoe
Jenny Andrews
Tobias Hanisch
Siân Conway
Chris Phillips
Jess Holt
Malcolm Henderson
Alison Watson
Robert Willis
Annabel Wyatt
Andrew Moscardo-Parker
Simon Bailey
Peter Brown
Siân Davies
David Dunphy

Alexis Lucia Ellis
Simon Fox
Gillian Wylde
Dom Allen
Sophie Lisa Beresford
Stephen Cornford
Petra Cortright
Flat Soufflée
Rob Gawthrop
Christopher Gladwin
Laura James & Samuel Rodgers
Maria Minerva
Pete McPartlan
Oneohtrix Point Never
Alex Peverett
LUX
Eva Weinmayr
S Mark Gubb
Katarzyna Kosmala
Castlefield Gallery
Aid & Abet
BAZ
Institute for Boundary Interactions
Other Asias
Outpost
Tactile Bosch
The Royal Standard
Judy Stevens
Paul Harfleet
David Raymond Conroy
Birmingham Friends of the Earth
Digbeth Residents Association
Edible Eastside
James Smith
Tether
Helga Henry
Andy Bass
Wendy Law
Maria Fusco
Hildegarde Darby
Mick Wilson
Sarah Thelwall
Julie Crawshaw
FormContent
Rebecca Gordon-Nesbitt
Siân Vaughan
Jonathan Vickery
Helen Legg
Liz Hawley
Maria Lind
Andy Field
Public Works
Francis McKee
Gillian Croft
Dierdre Jordan
Queen & Crawford
Matthew Higginbottom
Matt Foster
Joseph Welden
Matthew Moore
Olly Jones
Avonstar Trading
Jonathan Gordon
Rupert Pane
Sophie von Hellermann

Listed in pink are contributors to 'Public Evaluation Event'.

MODIFYING

For example, the Eastside Projects office is the artwork 'Pleasure Island' by Heather and Ivan Morison. Originally commissioned for the Wales Pavilion at the Venice Biennale in 2007, the structure has been modified to function as an office. New features include a kitchen, desks, shelving and a larger entrance.

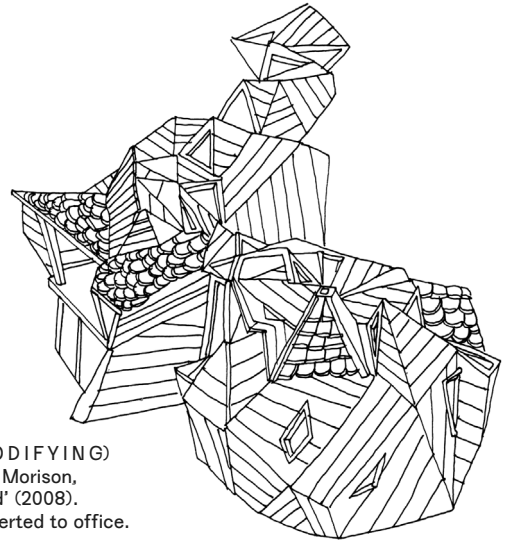


FIG. 11 (see MODIFYING)
Heather & Ivan Morison, 'Pleasure Island' (2008). Sculpture converted to office.

¶ The artists are presenting a series of puppet shows within 'Pleasure Island' as part of the gallery programme. ¶ In July 2011 the artists created an annex to 'Pleasure Island' as a home for Mighty Titan, a mynah bird who we are teaching to recite the phrase 'Du vergisst Dinge. Du vergisst Dinge. Du musst.' ¶ Turn to TRANSFORMING.

NARRATING

Narrative is a fundamental part of Eastside Projects' methodology and practice. Making explicit the idea of narrative within an exhibition programme and why it is useful creates a context in which to assimilate and express ideas. This 'performance' is through material, actions and language. ¶ Language cannot describe a spatial, cumulative, and phenomenological environment and all the artworks that exist within these parameters. At a certain point in narrating an element of fiction comes into play, which might be closer to the real experience of the space, and this becomes a feedback mechanism, that allows us to question and interpret the life of the space. ¶ By now Eastside Projects is not just a physical 'building-up', joining together and combining of elements, but also a narrative flowing through the space. ¶ The world is understood through myths. All meaning comes to us as stories. We can take control of these stories to create our own meaning and form new myths. Fragments of stories and half-remembered truths form constantly re-written histories and articulate new and possible futures. ¶ Turn to CURATING.

NEIGHBOURING (see also DOG-WHISTLING)

In November 2009 Eastside Projects staged the launch of 'Fuck Book', a new collection of

George Best
Ashley Bickerton
Simon Bill
Joe Bradley
Brendan Cass
George Condo
Cullinan Richards
Mark Handforth
Dietmar Lutz
Hayley Tompkins
Barry McGee
David Musgrave
Paul Newman
André Niebur
Rupert Norfolk
Nicolas Party
Laure Prouvost
Rob Pruitt
RH Quaytman
Imran Qureshi
Alessandro Raho
Dan Rees
Tamuna Sirbiladze
John Russell
Fabienne Audéoud
Josh Smith
Alexis Marguerite Teplin
Paul Thek
Richard Tuttle
Markus Vater
Richard Woods
Zheng Guogu
Kenny Schachter Collection
Frank Cohen Collection
Deutsche Bank Collection
Rob Chilton Collection
Montana Cans
Corvi Mora
Gavin Brown's Enterprise
Jonathan Viner
Sprueth Magers
White Cube
MOT Gallery
Carlson Gallery
Vilma Gold
The Modern Institute
Kunstverein Schwerte
Michael Bauer
Christian Freudenberger
Markus Karstieb
Seb Koberstädt
Andrew Palmer
Peyman Rahimi
Detlef Weinrich
Basith Uddin
Man Chi Pun
Aaron Sloman
Shout
Duncan Marquiss
Vitamin Creative Space
Yangjiang Group
Paul Harrison
Gavin Delahunty
Beth Bramich
Pendragon Packaging

OPERATING
See FIG. 26, p. 27. One of three broad terms used during 'Public Evaluation Event' to classify the labour required to maintain Eastside Projects (see also PRODUCING and DISTRIBUTING). ¶ A proposition: operation is the organisation of manpower, place and resources. Operation is conditions and policies. ¶ Following 'Public Evaluation Event' we revised the job description for one of our staff members to become 'Gallery Assistant: Operation'. In this context, by operating we mean: ¶ Building costs (rent, insurance, health and safety, maintenance) ¶ Organisational costs (board and director meetings, accountancy, equipment, administration materials and general expenses) ¶ Personnel (staff salaries, temporary assistants, travel and transport). ¶ Turn to STAFFING.[11]

publications by Berlin based artists Declan Clarke and Paul McDevitt in a Daddy Hummer, the largest limousine in Europe, loaned by our neighbours VIP Limousines and parked outside the gallery.

NOT-FOR-PROFITEERING

Eastside Projects is an artist-run space as public gallery, not for profit company limited by guarantee registration number 6402007. ¶ We are an Arts Council England National Portfolio Organisation in partnership with Birmingham City University, supported by the Paul Hamlyn Foundation Breakthrough Fund. ¶ Turn to BUDGETING.

OCCUPYING

Eastside Projects occupies an industrial building, previously a cabinet makers, in Heath Mill Lane, Eastside, Birmingham, UK. ¶ Turn to BELONGING.

OPENING

Eastside Projects is open Thursdays 12 to 6.30pm, Fridays and Saturdays 12 to 5pm. (Closed during installation of exhibitions.) Admission is free. ¶ Turn to PROGRAMMING.

ORGANISING

Eastside Projects seeks to continuously question its status as an organisation and respond to the

FIG. 12 (see ESCAPING)
Jennifer Tee, 'Transcend and Escape' (2010). Designed by Richard Niessen.

pressures of becoming an institution. Our ambition is to incorporate the methodologies of art-making at all scales and functions of the organisation.

OVERPRINTING (see also UPCYCLING[11])

A series of announcements for the exhibition 'Narrative Show' (May to September 2011) were repeatedly overprinted. The exhibition was constructed around an evolving narrative 'scripted' by artists. 10,000 announcements were printed in May and have been regularly overprinted and distributed since, simultaneously announcing and documenting the changing conditions in the exhibition. ¶ Turn to PUBLICISING.

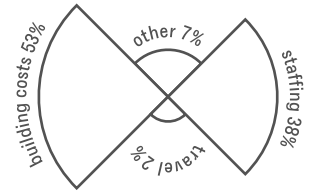
PARTNERING

We have partnered with the following organisations to present exhibitions: Book Works, London; Cornerhouse, Manchester; Grizedale Arts, Cumbria; Leeds Met Gallery, Leeds; mima, Middlesbrough; Museum de Paviljoens, Amsterdam; Wysing Arts Centre, Cambridge. ¶ Turn to BORROWING.

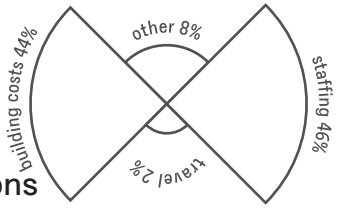
PLACEMAKING

In October 2010 Eastside Projects acquired an eighth column, a new freestanding pillar joining the row of seven supporting the roof of the building along its central axis. The existing columns are five-metre high cast concrete and steel supports —

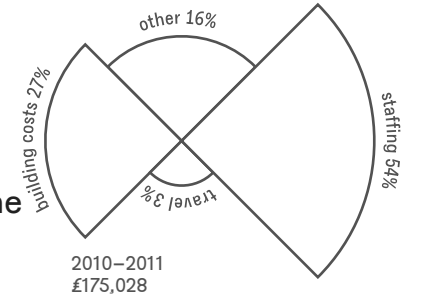
FIG. 26 (see OPERATING)
Three charts showing Eastside Projects' total expenditure on operation during 2008–2011.



2008–2009
£78,736



2009–2010
£106,117



2010–2011
£175,028

PARTNERING ||
To make exhibitions Extra Special People has partnered with Tactile Bosch (Cardiff), Rogue Project Space (Manchester), The Royal Standard (Liverpool), Rhys and Hannah Present (Bristol) Curfew Tower (NI), Hanson Street Studios (Glasgow).

POLICY-MAKING
We must look out for sites of policy void in order to fill them. ¶ Turn to INVESTING.

PRECEDING
Between the late 1990s and 2007 various artist-led projects and groups existed in Birmingham. Lack of access to affordable, secure, long term space was a consistent barrier to development. ¶ Key projects that helped produce the conditions which led to Eastside Projects were ¶ B16 ¶ The Bond ¶ City Space ¶ Colony ¶ Crowd 6 ¶ The Foundation ¶ [Insertspace] ¶ Periscope ¶ Self Service ¶ Space Banana ¶ Spectacle ¶ Springhill Institute. ¶ In 2012 access to affordable, secure long term space for artist-led and independent initiatives is no better. ¶ The artist-led space is not a stop gap. The artist-led space is a public

elegant expressions of their functional simplicity. ¶ The new column is an artwork by Jennifer Tee. 'Local Myths' is a three-metre high carved carrara marble totem with regular diagonal notches along its sides and a peaked apex — an elegant expression of the artist's quixotic practice.



FIG. 13 (see PLACEMAKING)
Jennifer Tee, 'Local Myths' (2010). Carrara marble column.

¶ The new column supports no physical aspect of the gallery, but instead supports the notion of local myths: with the letters L-O-C-A-L-M-Y-T-H-S carved proud of the surface in vertical succession down the length of its cool veined surface. Tee's totem is a long-term artwork in Eastside Projects, eventually to be located in a permanent site in the Eastside area. ¶ Turn to PLANTING.

PLANTING
In 2009 twenty Silver Birch trees from Simon and Tom Bloor's Eastside Projects exhibition 'As long as it lasts' were made available to be planted in the planned Birmingham City Park. Individuals and organisations are invited to sponsor a tree. A plaque with each individual or organisation's name will be placed in the civic area with the trees, promising a commitment of growth and regeneration towards the formation of a new public space. Each donor also receives an editioned screenprint by the artists. ¶ Turn to LOCALISING.

PRINTING
Our communications emphasise printed matter as a rich and vital expression of the sensibilities of the gallery. ¶ Turn to OVERPRINTING.

PROGRAMMING
Each year we programme four to five exhibitions in our main gallery and four to five exhibitions in our second gallery. ¶ We also present talks and events in various contexts on-site and off-site. ¶ See ENGAGING then turn to PUBLISHING.

PROVOKING
We do not make art for the public. We are the public that makes art. This is how we are of benefit to society. ¶ Turn to INTRODUCING.

good. Imagine a city with many different Eastside Projects.

PRIVATISING
We are compelled to find sources of private income. ¶ Turn to POLICY-MAKING.

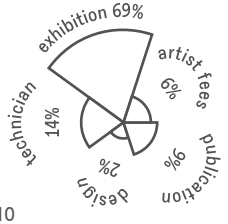
PRODUCING
See FIG. 27, p. 30. One of three broad terms used during 'Public Evaluation Event' to classify the labour and resources required to maintain Eastside Projects (See also OPERATING and DISTRIBUTING). ¶ A proposition: production is the actions that lead to making things, and what is made. Things might be art, objects, books, messages, exhibitions, the layers of making space and its narrative. ¶ Following 'Public Evaluation Event' we revised the job description for one of our staff members to become 'Gallery Assistant: Production'. In this context, by producing we mean: ¶ Exhibition conception ¶ Construction ¶ Installation ¶ Technical equipment ¶ Artists' fees and expenses. ¶ Turn to REPRESENTING.

FIG. 14 (see PLANTING)

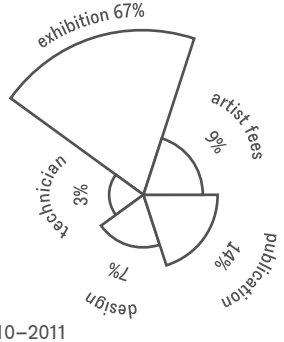
FIG. 27 (see PRODUCING)
Three charts showing Eastside Projects' total expenditure on production during 2008–2011.



2008–2009
£42,943



2009–2010
£34,246



2010–2011
£103,801

PUBLICISING

The billboards on the exterior and interior of Eastside Projects are the only such display sites in the city operating outside the control of the major advertising corporations. ¶ Billboard hoardings proliferate in regeneration zones in city centre locations, as developers look to maximise their income by offering the use of their sites to communicate to those walking, driving and traveling by public transport. We declare our publicness through the use of this platform to commission and present artworks. ¶ Works have included Liam Gillick's 'The Doors Of The Administration Building Will Remain Open' (2008) and 'The Whatnots Of The Administration Building Will Remain Open' (2008), Mark Titchner's 'Cut Us Don't Kill Us' (2010), and Carey Young's 'Inventory' (2007) (remade for Eastside Projects, 2010). ¶ Turn to PLACEMAKING.

PUBLISHING

Publishing is an important aspect of Eastside Projects' activity — a mobile extension of the gallery space. We produce printed matter, books, comics and editioned artworks. ¶ We have represented ourselves at various independent publishing fairs, including Publish and be Damned (London, 2009), Spike Island Artists' Book Fair (Bristol, 2009), Pa/Per View (London, 2011) and The New York Art Book Fair (New York, 2010). ¶ Turn to SELLING.

QUESTIONING

We intend Eastside Projects to be a questioning structure that in turn produces more questions and also, of course, possible answers. These typically take the form of exhibitions and curatorial enquiry, and are pointed towards a set of innate properties of exhibition making; but also beyond that to the sheer elation of organising and discovering objects and ideas in space and context, for redefining and transforming essential human tools. This is why we exist and why you may wish to use us. ¶ Turn to REFLECTING.

REFERRING

At least three exhibition precedents provide reference points and an underlying ethos for the continuing evolution of the gallery as an artwork. ¶ 1) El Lissitzky's 'Abstract Cabinet' (1926/1930), at the International Kunstausstellung Dresden and Hannover Museum represents a clear and radical emergence of the artist-curator generating a constructed environment for artworks by Piet Mondrian, Naum Gabo and Lissitzky himself. It functioned as an artwork in itself, intertwined with the selection and integration of other artists' works. ¶ The 'Abstract Cabinet' can be used as a

QUESTIONING[11]
In preparation for 'Public Evaluation Event' Eastside Projects invited questions from our audience for consideration during the event. The following is a selection of questions received. ¶ Do exhibitions stand up against Twitter as a contemporary form? ¶ What is the role of small visual arts organisations within the wider arts ecology? ¶ How can intangible assets be acknowledged as a resource? ¶ How does one measure cultural value? ¶ Should contemporary art be funded by the government? ¶ How collaborative are you? ¶ How do you justify your hierarchical structure? ¶ Is your budget completely transparent and public? ¶ How much time do you spend branding your organisation as opposed to challenging it? ¶ How much time do you spend thinking about the exhibitions and supporting artists within the total amount of time spent working? ¶ Why do you stick to the term 'gallery' knowing its elitist origin? Is the idea of a 'new gallery' not a contradiction in terms? ¶ Have you ever failed? ¶ Do you take the notion of 'art' for granted? ¶ How do we collectively make the case that artists

contribute socially, culturally and economically? ¶ Do you think we know your answers? ¶ Are you Eastside till you die? ¶ Is your board permanent? Can it be changed and/or added to? ¶ What is your curatorial policy on Eastside Projects' gallery directors showing their own works? ¶ What is your position on unpaid labour? ¶ How do you choose the artists you exhibit? ¶ Do you feel the William Pope.L show is a success? ¶ Who is the audience? ¶ Given the elitist tendencies of the art world, how does Eastside Projects engage with the people of Birmingham and align with social struggles in these recessionary times? ¶ Is Eastside Projects aware of the critical literature that is developing around regeneration and what is its strategy in relation to the proposed 'Cultural Quarter'? ¶ Turn to COMPLAINING.

model for an art space, a display device designed specifically to support different directions in a programme. We might think not of El Lissitzky's aesthetics but of his approach to spatial design as a form of curating, the building and graphics supporting and producing the curatorial process.

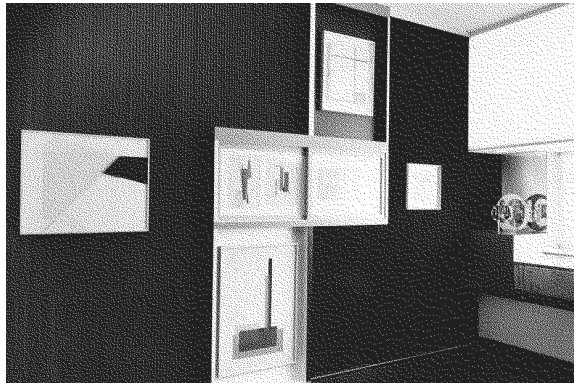


FIG. 15.1 (see REFERRING)
El Lissitzky, 'Abstract Cabinet' (1926/1930).

¶ 2) Peter Nadin Gallery (1978–1979), New York, by Peter Nadin, Christopher d'Arcangelo and Nick Lawson. A continuous exhibition titled 'The work shown in this space is a response to the existing conditions and/or work previously shown within the space'. Artists included Daniel Buren, Peter Fend, Dan Graham, Louise Lawler, Sean Scully and Lawrence Weiner. The artists directly responded to each others' work, developing a cumulative environment. Two of the artists (Fend and Weiner) contributed semi-permanent works to the first exhibition at Eastside Projects.

¶ Nadin et al's 1978 project began with this announcement: "We have joined together to execute functional constructions and to alter or refurbish existing structures as a means of surviving in a capitalist economy." This text forms the starting point for Eastside Projects' gallery policy and strategy. ¶ Just as Nadin et al's exhibition started with the 'empty' gallery space, 'This is the Gallery and the Gallery is Many Things' (September to November 2008) — the first exhibition at Eastside Projects — followed suit in an unravelling of function, design and execution by the gallery and the artists.

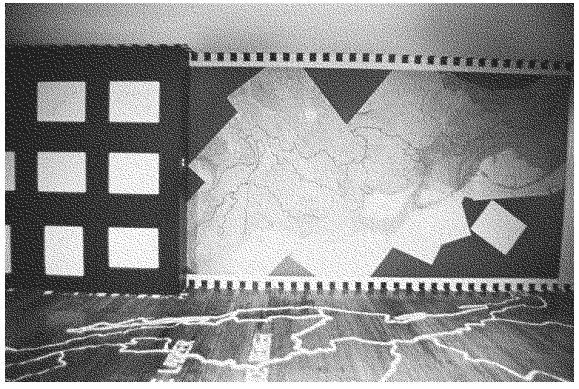


FIG. 15.2
Peter Nadin Gallery (1978–1979).

¶ 3) 'This is the Show and the Show is Many Things' (1994), Museum van Hedendaagse Kunst, Ghent, curated by Bart de Baere. The exhibition included Honoré d'O, Fabrice Hybert, Louise Bourgeois, Suchan Kinoshita, Jason Rhoades and

REPRESENTING
See FIG. 28, below. ¶ Turn to HOSTING.

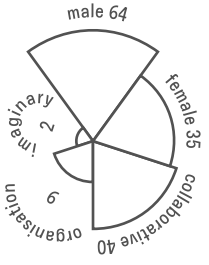


FIG. 28
Chart showing basic demographic of artists exhibiting at Eastside Projects 2008–2011.

Luc Tuymans. The artists collectively planned the exhibition as a joint enterprise, defining relationships between each other and redefining functions of the museum space. The title of the first Eastside Projects exhibition, 'This is the Gallery and the Gallery is Many Things', is adapted from this exhibition and also functions as a policy and slogan.

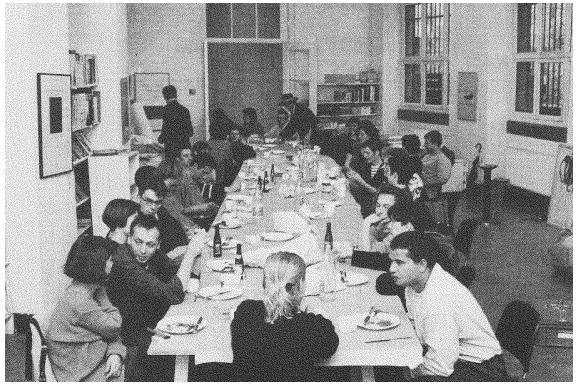


FIG. 15.3
'This is the Show and the Show is Many Things' (1994).

REFLECTING p. 40
See FIG. 21 (draft five). The text in FIG. 21 has been processed using the online application Wordcounter. All of the words used in this manual have been sorted and are shown organised by the frequency of their use. ¶ Our vocabulary reflects our concerns. ¶ Turn to ILLUMINATING.

RESPONDING
In April 2011, the We Are Eastside consortium issued the following statement in response to the announcement of the restructuring of funding for the arts through Arts Council England's National Portfolio: ¶ "The cuts to the arts through Arts Council England and Birmingham City Council represent a shift in the arts ecology of the city. We Are Eastside has a strong position through a shared vision of Birmingham as an international exemplar of ambitious collaboration across art forms, combined expertise, resources and ideas, and sustainable independent arts activity. Together we can inspire the next generation of young people in our city." ¶ Turn to QUESTIONING.

RETAINING
We have a developing policy to negotiate with artists commissioned to make major works for Eastside Projects to retain a copy of any edition as a legacy gift to a future Birmingham Museum of Contemporary Art. ¶ Turn to DOCUMENTING.

SEEKING
Actors ¶ Bass players called John ¶ Collaborators ¶ Extra Special People ¶ Fish tank gravel ¶ Offset printing press ¶ Questions ¶ Volunteers ¶ Turn to SLOGANEERING.

SELLING
We operate a small shop at the gallery and online, selling our publications, selected guest

REVERSE-ENGINEERING
In March 2012, the Mobile Wall System (see BORROWING) will be returned to Vienna Secession. A new long-term work for Eastside Projects by Gavin Wade, 'Mobile Wall System with 41 Permanent Pole Positions on a Square and Triangular Grid (After Adolf Krischanitz)' (2011) was conceived as a support system first used for 'Painting Show' (November 2011 to February 2012). This new system was reverse-engineered from Krischanitz's original by design and fabrication workshop Queen & Crawford. Eastside Projects' system now comprises ¶ 12 powder coated aluminium support poles, 281.5 x 5 x 5cm ¶ 10 powder coated aluminium support poles 393.5 x 5 x 5cm ¶ 10 hardwood, plywood and MDF panels, 281.5 x 197.5 x 5cm ¶ 10 hardwood, plywood and MDF panels, 113.5 x 197.5 x 5cm ¶ stainless steel bolts ¶ stainless steel and brass floor inserts.

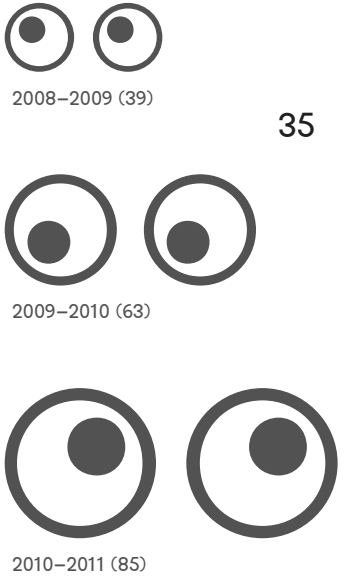


FIG. 29 (see ENGAGING)
Three charts showing growth of ESP membership.

publications, selected art magazines (such as Frieze, Art Review, The Happy Hypocrite) and editioned artworks. ¶ Turn to A D V E R T I S I N G.

S E Q U E N C I N G
"A book is a three-dimensional structure, a message sent through a sequential support." ¶ — Ulises Carrión, 'Bookworks Revisited' (1979), in 'Book', EP 10.1. ¶ Turn to S P E C I F Y I N G.

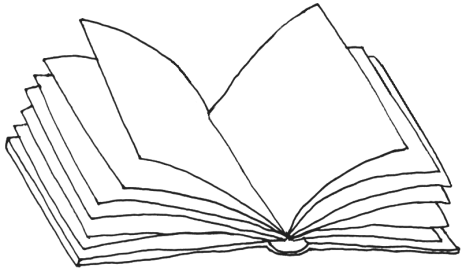


FIG. 16 (see S E Q U E N C I N G)

S L O G A N E E R I N G
Turn to I N S P I R I N G.

S P E C I F Y I N G
Eastside Projects has a large main gallery space, 255 square metres; a second smaller gallery, 70 square metres, (equipped for video projection); and an office/studio. Birmingham City University's Visualisation Research Unit (VRU) offices and studios for image and sound editing are also on-site. ¶ Turn to L I N I N G.

SPEAKING
It is pointed out to us that we utilise persuasive ways of speaking. We have dynamic, sexy, cool, words. We often use maxims and mottos. We need more, quieter words perhaps. ¶ Turn to DOG-WHISTLING.

S T A F F I N G
Eastside Projects is presently staffed by ¶ Alex Bailey (Gallery Assistant) ¶ Ruth Claxton (Associate Director) ¶ Julia Gobin (Gallery Assistant) ¶ Fay Khan (Administrator) ¶ Georgie Park (Gallery Assistant) ¶ Samuel Rodgers (Gallery Assistant) ¶ Elizabeth Rowe (ESP Coordinator) ¶ Gavin Wade (Director) ¶ Katy Woods (ESP Coordinator). ¶ Turn to C O N T R I B U T I N G.

Beth Bramich (Gallery Assistant: Distribution)

Bethan Lewis (Gallery Assistant: Operation)

Joseph Welden (Gallery Assistant: Production)

S U P P O R T I N G (see also P A R T N E R I N G ||)
ESP members are offered a range of opportunities to develop their practice and career through critical group discussions, practical support and guidance, exhibition and residency opportunities, networking events and one-to-one support from established art professionals and ESP staff. ¶ Dialogue between members is generated and supported through a weekly programme of informal and formal events including seminars, talks, film screenings and visits to exhibitions, events and projects in other UK cities. ¶ Turn to C R I T I C I S I N G.

T I M I N G
See FIG. 8, p. 15, then turn to E S C A P I N G.

T I T L I N G
24-Hour Show ¶ Anti-Show ¶ Birmingham Show ¶ Build Show ¶ Collage Show ¶ Collective Show

STAFFING ||
In 2010 we employed our first gallery assistants with the support of Future Jobs Fund. These gallery assistant posts are offered to developing art practitioners for a period of one year. ¶ Following 'Public Evaluation Event' we have changed the job descriptions we use for our staff to reflect the constitution of our activities outlined in the entries OPERATING, DISTRIBUTING, PRODUCING. These terms have proved to be a useful means of organising our work. ¶ Turn to PRIVATISING.

SUPPORTING ||
Support is the tragic double of the prefix. Support can't spend time alone with itself, but is condemned to existence only in relation to something else. Prefix usually means an entity placed before something else in order to change its meaning — such as the 'in' which prefixes inedible — but in the case of support, a prefix is largely an entity placed before (beneath / behind / below) something to maintain it in the condition it is already in. ¶ For example: ¶ In support of structure ¶ In support of structural trauma ¶ In support of ideology ¶ In support of the band that

everybody really came to see ¶ In support of language ¶ In support of someone else ¶ In support of, erm, bishops. ¶ — Beatrice Gibson, 'Definitions of Support', in 'Support Structures' (2009).

TITLING II
Furniture Show ¶ Printed Show ¶ Cutaway Show ¶ Game Show ¶ High Speed Show ¶ Inbetween Show ¶ MacGuffin Show ¶ Mayors Show ¶ Pavilion Show ¶ Rip-off Show ¶ Shit Show ¶ Support Show ¶ Uber Show.

¶ Comic Show ¶ Common Show ¶ Critical Show ¶ Curating Show ¶ Display Show ¶ Dymaxion Show ¶ Empty Show ¶ Evaluation Show ¶ Figure Show ¶ Fill Show ¶ Function Show ¶ Herbert Bayer Show ¶ House Show ¶ KPI Show ¶ Manual Show ¶ Museum Show ¶ No Show ¶ Overprint Show ¶ Painting Show ¶ Post Show ¶ Projection Show ¶ Public Show ¶ Puppet Show ¶ Reality Show ¶ Recession Show ¶ Riot Show ¶ School Show ¶ Solo Show ¶ Strip Show ¶ Super Show ¶ Title Show ¶ Triangle Show ¶ Type Show ¶ Universe Show ¶ Upcycle Show ¶ Wall Show ¶ World Show ¶ X-Ray Show.

TRANSFORMING

A square plinth was constructed in MDF to support artworks by Athanasios Argianas, Michael Dean, Tatiana Echeverri Fernandez, Lothar Hempel, Marko Lulic and Franz West during 'Sculpture Show' (May to June 2009).



FIG. 17.1 (see TRANSFORMING) 'Sculpture Show' (2009).

¶ These materials were upcycled by artists Joanne Tatham and Tom O'Sullivan to construct an artwork in the form of a painted tunnel for the exhibition 'Does your contemplation of the situation fuck with the flow of circulation?' (July to September 2009).

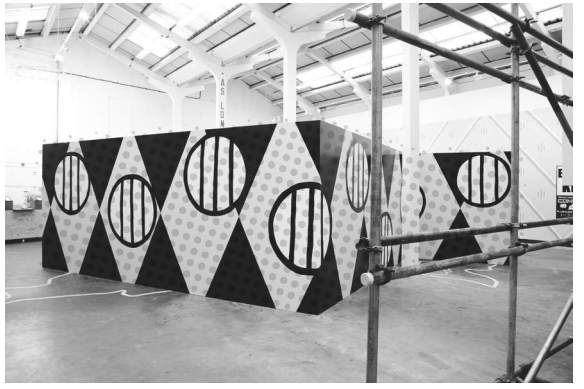


FIG. 17.2 Joanne Tatham and Tom O'Sullivan, 'Does your contemplation of the situation fuck with the flow of circulation?' (2009).

¶ 'Abstract Cabinet Show' (September to November 2009) upcycled the tunnel in the following ways. One side was re-covered with wallpaper by DJ Simpson; one wall was extended with a service point for a performance; the back was converted into a commercial gallery art fair stand; lighting was added to the inside of the tunnel for an exhibition of hanging instructions called 'This Way Up' curated by Magnus Quaife and David Osbaldeston; and finally Stan's Cafe undertook a five hour performance entitled 'The Commentators' on the roof of the tunnel during a busy launch night.

FIG. 21
The 100 most commonly used words in this manual, listed by order of the frequency of their appearance.

the	392
to	275
and	239
of	217
a	174
in	145
is	121
turn	86
eastside	85
project	82
for	74
show	61
we	61
gallery	58
as	57
it	57
by	54
art	48
an	48
exhibition	46
space	40
be	39
this	35
our	34
are	34
with	33
support	33
was	32
that	30
on	29
use	28
work	26
from	26
at	25
public	23
not	23
artist	22
you	22
new	22
also	20
follow	20
evaluation	19
artwork	18
Birmingham	18
do	18
organisation	18
have	17
through	17
public	16
programme	16
event	16
city	15
within	15
how	15
their	15
were	15
what	14
wall	14
can	14
build	14
make	14
mean	14
show	13
design	13
other	13
form	13
present	13
has	13
each	13
us	13
book	12
staff	12
may	12
question	12
these	12
time	12
one	12
part	11
then	11
operate	11
print	11
all	11
display	11
way	11
point	11
structure	11
context	10
overprint	10
or	10
manual	10
term	10
condition	10
event	10
fund	10
see	10
invest	10

TWEETING II
Selected tweets from @eprjcts #PEE11: ¶ We are the production of the 'to be looked at' and the 'to be attended to'. ¶ We are enablers of display. ¶ We are the history of 'artist-run space'. ¶ We may not have a fundamental core principle. ¶ We are exhausting. ¶ We may advocate for a system of self regulation through a peer network. ¶ We engage in a system of reputation, profile and currency. ¶ We are not innocent. ¶ We might not comply with the existing conditions of public support. ¶ We are disclosers of problematics. ¶ We want and need advocates. ¶ We must be patient. ¶ We are loyal. ¶ We might not live forever. ¶ We must reproduce and become parents. ¶ We must keep a keen eye on what we are not looking for. ¶ We must learn from our experiences. ¶ Make sure we really do. ¶ We must swap positions with our guests. ¶ We must do long term cultural planning. ¶ We might be 'anti' and 'ante'. ¶ We must develop art that is unfathomable, unimaginable. ¶ We cannot deny that we are connected to the Birmingham of the 1970s. ¶ We might be a new knowledge micro-economy.



FIG. 17.3
'Abstract Cabinet Show' (2009).

¶ For the following exhibition, 'Two Short Plays' by Liam Gillick (November 2009 to January 2010), the tunnel was dismantled and the painted and wallpapered panels were used to construct a new gallery wall as the backdrop for Gillick's plays.

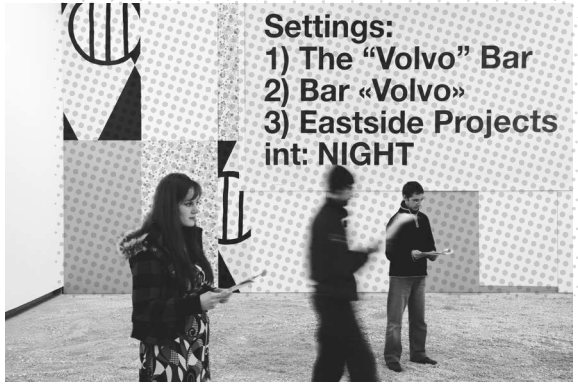


FIG. 17.4
Liam Gillick, 'Two Short Plays' (2009).

¶ In July 2010 the walls were dismantled and the materials used to construct tables, book cases and a plan chest for the Eastside Projects office.



FIG. 17.5
'Book Show' (2010).

¶ Turn to L A Y E R I N G.

T W E E T I N G
Selected twæts from @eprjcts: ¶ A book able to reverse time. ¶ A water damaged Bas Jan Ader book. ¶ We're cutting out pictures of Koi Carp and swimming men for Dan Graham! ¶ Narrative drives social cohesion. ¶ The hedgehog is a specialist, the fox a generalist. ¶ Eastside Projects is a multiplex! ¶ The withdrawal of support for public good leads to art's separation from society. Not the other way around. ¶ Scaffold training happening right now in the gallery. Some sound advice and sensible footwear on show. ¶ What is the opposite of painting? ¶ Art is the dismantling of reality. ¶ Capitalism is over. ¶ Memorials promote forgetting. ¶ "When I don't know what an artist is doing, that's when I'm having a good time. That's when I'm sæing art. — Christopher Williams."

¶ We must be a thinking space. ¶ We must never become a brand. ¶ We care about the area we are in and our city. ¶ We are compelled to find private revenue income. ¶ We must work hard to protect ourselves and our partner organisations for the futures that we are able to anticipate. ¶ We must punch above our weight. ¶ Develop provision for ultra extra special people. ¶ Our graphic design is not a reflection of the gallery. It is the gallery. ¶ We must get some leopard skin pattern into our design. ¶ We must be an important node in the cultural life of our city. ¶ We need to be 'just a really nice place to hang out'. ¶ Birmingham is a second city similar to New York. ¶ We are a structural mechanism of social order. ¶ We are here to change power relations. ¶ We must be multicultural. ¶ We must continue, and champion, the idea of thinking in public. ¶ We must be gardeners. ¶ We must know when to stop. ¶ We must tweet things that we believe in. ¶ We will go to Stockholm in three years time.

TYPE-DESIGNING

In 2010 Eastside Projects invited Radim Peško to develop a new typeface for the gallery. The result, Specta, is a typeface designed for adaptability and specificity. Its first version comprised an initial collection of letter forms that are being modified and added to in response to the changing conditions of the gallery and the needs of its vocabulary. Condensed, bold and monospaced versions are now also in use. The first Specta type specimen appears here and constitutes the entries DECODING and CONFOUNDING. ¶ Turn to PRINTING.



FIG. 18 (see DECODING)

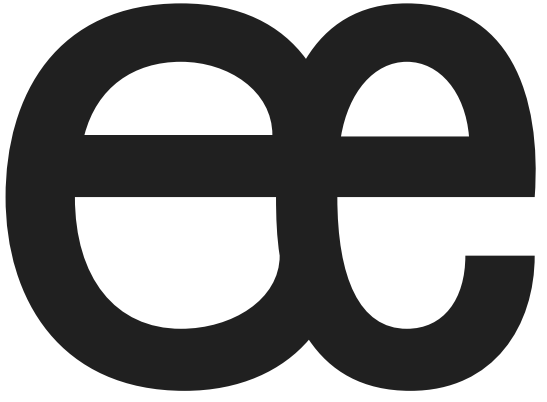


FIG. 19 (see CONFOUNDING)

UPCYCLING

Upcycling means speaking in a polyphonous way ¶ Choose upcycling to survive ¶ Upcycling is an important form of protest ¶ Avoid being a human resource ¶ Upcycle now, pay never ¶ Take and copy and paste and change this manifesto ¶ Upcycle this text ¶ — RELAX (chiarenza & hauser & co.), What is Wealth? ¶ Turn to HAIRDRESSING.

VISITING

ESP organises regular visits to arts organisations in other UK cities, providing opportunities for members to broaden their UK networks and take part in exchange projects. Recent trips have visited Glasgow, Nottingham and Bristol.

WELCOMING

See FIG. 2, p. 1. ¶ The front door handle at Eastside Projects is an artwork by Matthew Harrison. Titled 'Willkommen. Bienvenue. Welcome. C'mon In.' (2008), it is constructed from the following timbers: ¶ African Ebony ¶ African Padauk ¶ American Black Walnut ¶ American Cherry ¶ Ash ¶ Beech ¶ Brazilian Tulipwood ¶ Bubinga ¶ Cuban Mahogany ¶ East African Pau Rosa ¶ Lacewood ¶ London Plane ¶ Maple ¶ Mopane ¶ Pink Ivory ¶ Purpleheart ¶ Pau Amarelo ¶ Santiné Bloodwood ¶ Violet Rosewood ¶ Wenge ¶ Zebrano. ¶ Turn to OPENING.

UPCYCLING[II]
A question from the audience at 'Public Evaluation Event' enquired as to why Eastside Projects takes so little care over its choice of envelopes: routinely our printed matter is mailed in generic office envelopes. ¶ In response, at the suggestion of Fraser Muggeridge, the 1200 overprinted announcements for 'Narrative Show' (see OVERPRINTING) that remained at the end of the exhibition were transformed into bespoke envelopes. ¶ Announcements for the exhibitions 'Painting Show' and 'Corridor Plateau II' were subsequently mailed in these envelopes. The format for these two new announcements was determined by the dimensions of the envelopes that could economically be made from the 'Narrative Show' announcements.

USING
Following 'Public Evaluation Event' discussion took place between the six directors of Eastside Projects about the implications of the term 'user' in the title of this document. Concerns were raised that those using the space, in any capacity, should not be considered to be passive; and

that Eastside Projects should not be considered to be a pre-programmed entity in the same sense as an appliance, or any other more typical subject of a user's manual. ¶ To clarify, we mean to cast the user in a self-determinate role.

WHISTLE-BLOWING

"Generating and maintaining a dissenting presence in the public sphere. Whistle-blowing is a calling to attention and a call to account for actions in the public sphere. Whistle-blowing contests public modes of address, complimenting other forms such as radical political slogans, disaffected billboard posters, protesting performances, revolutionary manifestos and rabble rousing videos. Artist collective Freee are devising new techniques of whistle-blowing, techniques that they say we can all use to halt the flow of ideology." ¶ Turn to PARTNERING.

FIG. 20 (see CIRCULATING)
Joanne Tatham and Tom O'Sullivan, 'Does your contemplation of the situation fuck with the flow of circulation?' (2009).

Eastside Projects User's Manual
~~Draft Four, October 2011~~ Draft five, February 2012
ISBN 978-1-906753-29-0

Edited and designed by James Langdon
with Gavin Wade, Céline Condorelli,
Simon & Tom Bloor, Ruth Claxton

14–15

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Drawing on page 42 by Tom Bloor
Installation photographs by Stuart Whipps
Specta typefaces by Radim Peško

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BIRMINGHAM City University
phf Paul Hamlyn Foundation

ENTRIES

ACCUMULATING
ADAPTING
ADDING
ADVERTISING
ANSWERING
ARTIST-CURATING
BELONGING
BORROWING
BUDGETING
CIRCULATING
COLLABORATING
COLLECTING
COMMISSIONING
COMMUNICATING
COMPLICATING
CONFOUNDING
CONTINUING
CONTRIBUTING
COOPERATING
CRITICISING
CURATING
DECODING
DEMANDING
DESCRIBING
DESIGNING
DISPLAYING
DOCUMENTING

ACCUMULATING"
ADJUSTING

COMPLAINING
CULTIVATING

DISTRIBUTING
DOG-WHISTLING

ENGAGING
ESCAPING
EXHIBITING
FACILITATING
FOUNDING
FUNDING
HAIRDRESSING
ILLUMINATING
INSPIRING
INTEGRATING
INTERPRETING
INTRODUCING
LAYERING
LINING
LOCALISING
MODIFYING
NARRATING
NEIGHBOURING
NOT-FOR-PROFITEERING
OCCUPYING
OPENING
ORGANISING
OVERPRINTING
PARTNERING
PLACEMAKING
PLANTING

ECONOMISING

EVALUATING
EXHIBITING"

HOSTING

INVESTING

OPERATING

PARTNERING"
POLICY-MAKING

PRINTING
PROGRAMMING
PROVOKING
PUBLICISING
PUBLISHING
QUESTIONING
REFERRING
REFLECTING
RESPONDING
RETAINING
SEEKING
SELLING
SEQUENCING
SLOGANEERING
SPECIFYING
STAFFING
SUPPORTING
TIMING
TITLING
TRANSFORMING
TWEETING
TYPE-DESIGNING
UPCYCLING
VISITING
WELCOMING
WHISTLE-BLOWING

PRECEDING
PRIVATISING
PRODUCING

QUESTIONING"

REPRESENTING

REVERSE-ENGINEERING

SPEAKING
STAFFING"
SUPPORTING"

TITLING"

TWEETING"

UPCYCLING"
USING