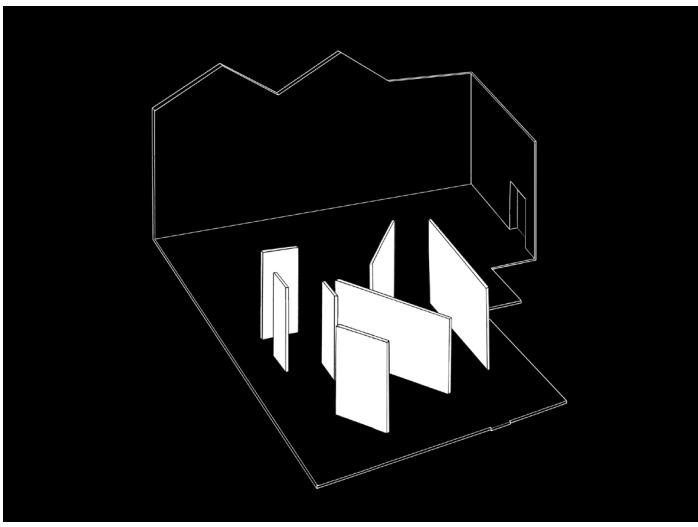
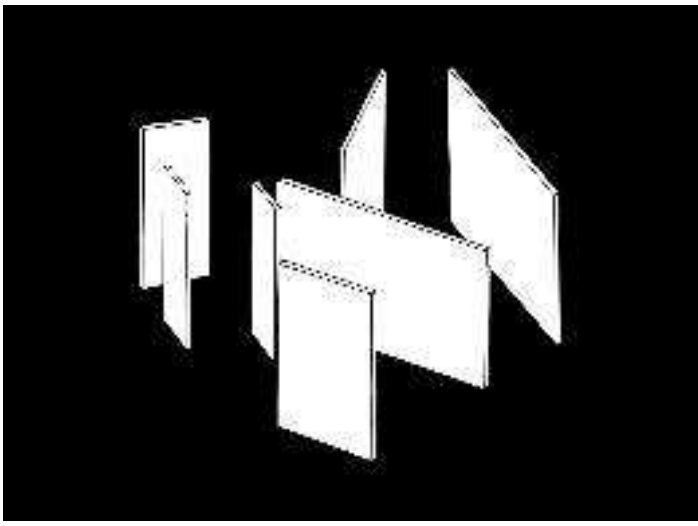
‘Policy Manual’

Eastside Projects User’s Manual

Draft #7.2







#0.2 Celine Condorelli, Gavin Wade 2004
Support Structure methodology

offer support
define a brief
ask a question
pursue conversation
build an archive
navigate the terrain
construct a framework
claim a position
play a game
evaluate your tools
choose an unacceptable colour

#0.3 User's Manual Draft #2 2009
Published in 'Support Structures' (2009/2014)

As would be the case for operating a machine or learning a subject, a manual may be necessary / useful / recommended for the full use of Eastside Projects.

#1 Peter Nadin, Christopher d'Arcangelo, Nick Lawson (1978) 2008
Used on cover of User's Manual Draft #1

We have joined together to execute functional constructions and to alter or refurbish existing structures as a means of surviving in a capitalist economy.

#2 Slogan in Eastside Projects Proposal 2007
Title of first Eastside Projects exhibition at 86 Heath Mill Lane 2008

this is the gallery
and the gallery is many things

#3 Peter Nadin, Christopher d'Arcangelo, Nick Lawson (1978) 2008
Used on cover of User's Manual Draft #1

Design by function.

#4 Liam Gillick, first billboard on Eastside Projects facade 2008

The doors of the administration building

have been left
are open.
will remain

#5 Unpublished Eastside Projects policy 2009

Evolve according to changing needs.

#6 Kurt Vonnegut, 'Slapstick or Lonesome No More' (1976) 2009
Unpublished Eastside Projects policy

A little less love, and a little more common decency.

#7 Lawrence Weiner, 'Work #716' (1992/2008) 2008–2009
Long term installation at Eastside Projects

As long as it lasts.

#8 R. Buckminster Fuller motto 2009
Unpublished Eastside Projects policy

More with less.

#9 Kelly Large, 'Alarmed' 2008

Activate the gallery security alarm when the building is open to the public. Let the alarm sound until the first visitor enters the space.

#10 Lady Allen of Hurtwood (1897–1976) 2009
Quoted by Simon & Tom Bloor in 'As Long As It Lasts'

Better a broken arm than a bruised spirit.

#11 User's Manual Draft #2 2009

Demand that visitors are active.

#12 Joanne Tatham & Tom O'Sullivan, exhibition title 2009

Does your contemplation of the situation fuck with the flow of circulation.

#13 User's Manual Draft #2 2009

Be considered essential / intrinsic / mercurial / arousing to the structure of the city.

#14 User's Manual Draft #2 2009

Continuously question our status as an organisation and respond to the pressures towards becoming an institution
a burden
a fixed position
a myth

#15 User's Manual Draft #2 2009

Establish the artist-run space as a public good.

#16 User's Manual Draft #2 2009

Consider design, organisational structures and architecture as programme.

#17 Heather & Ivan Morison in 'Gavin Wade Interviews El Lissitzky' 2009

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. The midden is the detritus of society and we sit upon it, pick things from it, re-mould them and model them into objects that can act out new histories and possible futures.

#18 User's Manual Draft #4 2011

We do not make art for the public.
We are the public that makes art.

#19 'ESP Future', planning document 2010
ESP = Extra Special People

Adopt a 'teaching hospital' model where formal and informal transmission of experience happens through the business of practice at many different levels simultaneously.

#20 'ESP Future', planning document 2010
ESP = Extra Special People

ESP should be led by practitioners. It should have 100–120 members. It should enable collaboration and make opportunity. It should consider professional development in a broadest sense. It should be critical. It should avoid being instrumental. It should not be too focused on recent graduates – it is not an extension of formal education. It should be responsive. It should raise the aspiration and ambition of practitioners in the region. It should advocate on a national level.

#21 Gavin Wade, 'Upcycle This Text' 2011

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. The gallery is the detritus of society and we sit upon it, pick things from it, re-mould them and model them into objects that can act out new histories and possible futures.

#22 User's Manual Draft #4 2011

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.

#23 User's Manual Draft #4 2011

Type designing

Develop a new typeface for the gallery. Design for adaptablity and specificity. Respond to the changing conditions of the gallery and the needs of its vocabulary.

#24 User's Manual Draft #4 2011

Artist-curating

Position a thing / place / message in relation to another as art.

#25 User's Manual Draft #4 2011

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.

#26 User's Manual Draft #5 2012

Distributing

Distribution is how messages go out into the world – the actions that are prompted by sharing information, knowledge, ideas and conditions.

#27 User's Manual Draft #5 2012

Producing

Production is the actions that lead to making things, and what is made.

#28 User's Manual Draft #5 2012

◇perating

◇peration is the organisation of man-power, place and resources. ◇peration is conditions and policies.

#29 User's Manual Draft #5 2012

Policy-making

We must
- seize
- look out for
- claim
- disclose

sites of policy void

in order to
- survive
- inhabit them
- fill them
- thrive

#30 Response to 'Complaining' entry in User's Manual Draft #5 2012

Listen and learn.

#31 @eprjcts Tweet (18/11/11) 2012
Published in User's Manual Draft #5

art is not exhibited

art exhibits

#32 Eastside Projects Business Plan 2012–2015 2012

By programming work by established international practitioners alongside that of emerging artists we actively support an
- ecology of art practice
- art city
- artist-run multiverse

#33 Eastside Projects Business Plan 2012–2015 2012

We believe in working collaboratively towards change and do so to support the cultural growth of Birmingham. We do not make art for the public. We are the public that makes art. The artist-run space is not a stop-gap. The artist-run space is a public good.

#34 Eastside Projects Business Plan 2012–2015 2012

Be a uniquely charged and curated gallery that is an artwork in itself.

#35 Eastside Projects Business Plan 2012–2015 2012

Provide a vision for artist-led culture and develop a sustainable, ambitious model able to lead and influence whilst remaining practitioner-run.

#36 Eastside Projects Business Plan 2012–2015 2012

Be a space of production.

#37 Eastside Projects Business Plan 2012–2015 2012

Become a key voice / whistleblower / loud hailer in the regional ecology,

able to influence and contribute to creating a sustainable infrastructure for creative practice and practitioner-led culture in Birmingham.

#38 Eastside Projects Business Plan 2012–2015 2012

Become a national hub / kitchen table / garden a place where

networks operating on different scales can come together to share knowledge, expertise, work and ideas.

#39 Gavin Wade, 'The Doors of the Administration Building' 2012
Speech at Contemporary Visual Arts Network Summit, London
Published in 'Upcycle This Book' (2017)

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 rewritten histories and articulate new and possible futures.

#40 Bruce Nauman (1967) 2012
Quoted in Gavin Wade, 'The Doors of the Administration Building'

The true artist helps the world by revealing mystic truths.

#41 Gavin Wade, 'The Doors of the Administration Building' 2012

If the proportions are wrong, the lighting bad, the conditions difficult, make wrong, bad, difficult art.

#42 Gavin Wade, 'The Doors of the Administration Building' 2012

The true artist helps the world but maybe not in the way you asked for.

#43 Unwritten rule, Ruth Claxton 2012

Family hold back. Guests eat first.
Everyone clear the table.

#44 Eastside Projects Assistant's Manual 2013–

If you are the first assistant in turn on the lights, open the fire exit.

#45 Eastside Projects Assistant's Manual 2013–

Volunteers must be
cared for
never underestimated
looking for love
hands on
ready to learn
over 18
willing to share
in it to win it
prepared for the unknown
inquisitive
shown new / old tricks

#46 Eastside Projects Assistant's Manual 2013–

During install it is all hands on deck.
No hiding in the office.

#47 Eastside Projects Assistant's Manual 2013–

Alcohol is only sold when we have a license.

#48 Eastside Projects Assistant's Manual 2013–

Reply to any exhibition requests. Generally you will need to politely explain that we don't accept unsolicited exhibition or project proposals and recommend ESP if appropriate. If the proposal / query looks particularly interesting or you are unsure, forward to Gavin and Ruth.

#49 Eastside Projects Assistant's Manual 2013–

Look after all tools. The moment it looks like things are missing it means that things are missing.

#50 Eastside Projects Assistant's Manual 2013–

Always protect the floor when painting.
Clean rollers and trays at the end of the day.
Be aware of trailing cables and trip hazards.
Keep workspaces clean and tidy and put things away when you have finished with them.
Be careful who you trust to fill walls. Never assume someone has done a job before.

#51 Eastside Projects Assistant's Manual 2013–

Work with the Operation Assistant to ensure you are giving equal opportunity to all volunteers.

#52 Eastside Projects Assistant's Manual 2013–

Women can use powertools too – no all male install teams.

#53 Eastside Projects Assistant's Manual 2013–

To manoeuvre or alter the walls is at least a two-person job. Do not be a hero. Use the red cargo skates – make it easy.

#54 Eastside Projects Assistant's Manual 2013–

You are not expected to check your email outside work.

#55 Policy displayed in kitchen at 86 Heath Mill Lane 2014

The posh plates are for best – use the crockery in the cupboard to the left of the sink for lunch.

#56 Letter sent with User's Manual Draft #6 2014

On Birmingham City Council's emblem two figures, known as 'supporters' of the city, represent industry and art as the defining forces in the city's identity. We believe that art and artists could be involved at every level of the planning and operation of the city and we wish to work with others to achieve this.

#57 Ruth Ewan, 'The Glasgow Schools' 2012
Postcard on the wall by Ruth Claxton's desk

Bow down to none.

#58 Eastside Projects Business Plan 2015–2018 2015

We will be leading / identified / learning internationally as a site of outstanding merit for art production and curatorial practice.

#59 Eastside Projects Business Plan 2015–2018 2015

We will lead on talent development within the visual arts, embedding this approach in all aspects of our work.

#60 Eastside Projects Business Plan 2015–2018 2015

We will develop / find / imagine / coerce audiences for experiences / events / artworks presented in the gallery / in the public realm / in Birmingham / in the world

#61 Eastside Projects Business Plan 2015–2018 2015

We will create a unique set of conditions and environment in order to be a cultural attractor for the city of Birmingham.

#62 Eastside Projects Business Plan 2015–2018 2015

As the leading artist-run organisation in the UK we will provide a vision for artist-led culture and continue to develop a sustainable, ambitious model able to lead, advocate and influence.

#63 Eastside Projects Business Plan 2015–2018 2015

We will increase our audience numbers from 17,000 in 2013–2014 to 34,000 in 2017–2018.

#64 Eastside Projects Business Plan 2015–2018 2015

We will increase the depth and quality of our audiences' experience by offering a diverse programme of public events alongside exhibitions and projects.

#65 Eastside Projects Business Plan 2015–2018 2015

We will develop an online presence that is as sophisticated, layered and complex as our gallery space and offers multiple entry points for different audiences.

#66 Eastside Projects Business Plan 2015–2018 2015

We will misuse / rule / be exploited by / enjoy Twitter.

#67 Eastside Projects Business Plan 2015–2018 2015

We will contribute to the development of cultural strategy in Birmingham, advocate for the visual arts and ensure artists' voices are present within conversations about the future of the city and Digbeth in particular.

#68 Eastside Projects Business Plan 2015–2018 2015

We will be
- a key voice
- a feral scent
- a lone wolf
- incidental persons

in the visual arts, with a mandate to represent Birmingham and the West Midlands at a national level.

#69 Eastside Projects Business Plan 2015–2018 2015

By 2017–2018 we will attract £113,400 in contributed income each year.

#70 Eastside Projects Business Plan 2015–2018 2015

By 2017–2018 we will earn £66,900 each year, including £35,000 from partners for projects in the public realm.

#71 Eastside Projects Business Plan 2015–2018 2015

We will
- lead by example
- right wrongs
- create balance

by ensuring work by female artists and curators makes up at least 50% of our programme.

#72 Eastside Projects Business Plan 2015–2018 2015

We will maintain Birmingham City University's financial contribution across the 2015–2018 period and access Arts and Humanities Research Council and other funding through this relationship.

#73 Eastside Projects Business Plan 2015–2018 2015

We
- need
- aim
- demand
- desire

to secure a long-term, sustainable future for Eastside Projects through owning a building, or securing a long-term peppercorn lease by 2018.

#74 Eastside Projects Business Plan 2015–2018 2015

We will maintain Arts Council England's contribution in the period 2015–2018 and work to increase this support in the following funding round.

#75 Eastside Projects Business Plan 2015–2018 2015

We will continue to 'upcycle' and use all resources in ways that minimise our environmental impact.

#76 Eastside Projects Business Plan 2015–2018 2015

We will at least sustain our current staffing levels through March 2018.

#77 Eastside Projects Business Plan 2015–2018 2015

We pay our assistants the real living wage.

#78 Eastside Projects Business Plan 2015–2018 2015

We will diversify and strengthen our Council of Management, in line with our aims, future plans and audiences.

#79 Eastside Projects Business Plan 2015–2018 2015

We aim to implement a 'whole organisation' approach to planning and strategic development.

#80 Eastside Projects Business Plan 2015–2018 2015

We will implement an annual evaluation process led by our Council of Management.

#81 Eastside Projects Business Plan 2015–2018 2015

ESP should be guided / inhabited / used as a tool / hijacked / disrupted / colonised / represented by its members.

#82 ESP Statement of Intent Draft #1 2016

ESP should not operate as a consumer transaction where Eastside Projects sells and ESP members buy. ESP should operate as a mutual organisation.

#83 ESP Statement of Intent Draft #1 2016

ESP is something that we do, not something that does things for us.

#84 @eprjcts Tweet (22/3/16) 2016

To do list:

stay in the EU

make all schools art schools

create a universal wage

support the welfare of all

make all homes affordable

#85 Unwritten rule 2016

No all-male panels. Eastside Projects is pan-gender polyphonic.

#86 Unwritten rule 2013

No name tags at dinner.

#87 Eastside Projects Volunteers' Manual 2013–

As each visitor arrives

click them in
welcome them
clap
whistle

#88 Eastside Projects Volunteers' Manual 2013–

Have lunch! You never know who might be having lunch, or what the conversation might be about. It's a great opportunity to ask questions and get to know people. Don't be shy, tuck in!

#89 Eastside Projects Volunteers' Manual 2013–

Entering Eastside Projects can be intimidating so greet visitors with a cheery 'hello' and offer them information about the exhibitions. Let them know that there are large-print and plain text documents available (sometimes the information is presented in fonts which are a bit tricky to read).

#90 @eprjcts Tweet (2/5/16) 2016

more artists

less borders

#91 Gavin Wade, lecture 2015–

The world is understood through narrative. 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 rewritten histories and articulate new and possible futures.

#92 Gavin Wade, lecture 2015–

The world is understood through display. All meaning comes to us as exhibition. We can take control of previous exhibitions to create our own meaning and form new displays. Fragments of exhibitions and half-remembered truths form constantly rewritten histories and articulate new and possible futures.

#93 Gavin Wade, lecture 2015–

The world is understood through production. All meaning comes to us through five stages of production. We can take control of this production status to create our own meaning and form new productive systems. Fragments of production conditions and half-remembered processes form constantly rewritten histories and articulate new and possible futures.

#94 Eastside Projects Diversity Action Plan 2017–2018 2017

At least 50% of the people we work with will be female. This policy not only reflects the demographics of the general population, but also the fact that the majority of art graduates are female. We have taken a leadership role in this area in relation to programming since 2013. Monitored bi-annually by our Council of Management.

#95 Eastside Projects Diversity Action Plan 2017–2018 2017

We pay artists. We believe artists should be paid fairly for their work and that publicly funded organisations should be transparent about artists' fees. From 2017 we will publish a schedule of minimum fees and payments on our website and will work to establish fee levels which are benchmarked against salaries for other workers in the arts sector.

#96 Eastside Projects Diversity Action Plan 2017–2018 2017

◇ur programming will reflect the world around us. At least one exhibition each year will showcase diverse artists and / or be co-curated with a diverse curator. Across funding periods. A maximum of 50% of this programming will be international. This policy ensures we reflect the evolving diversity of our city and the UK, in relation to ethnicity and other characteristics including socio-economic class, age and sexuality.

#97 Eastside Projects Diversity Action Plan 2017–2018 2017

A minimum of 50% of our workforce is female. We do not offer unpaid internships. Assistants are paid the real living wage and posts are open to those with the equivalent of graduate experience, in order to ensure young people who cannot afford to study at higher education level are not excluded from a career in the arts. We advertise all permanent posts. We will work to counteract a lack of diversity in our permanent and freelance workforce, making appointments based on merit, but also taking overall diversity into account.

#98 Eastside Projects Diversity Action Plan 2017–2018 2017

Income should not be a barrier. Entrance to all exhibitions at Eastside Projects is free. Tickets for public events is priced accessibly with concessions for students, the unemployed and ◇APs and opportunities to trade volunteer time for entry. ESP fees are set at an affordable level, with concessions for recent graduates and opportunities to trade volunteer time for membership.

#99 Eastside Projects Diversity Action Plan 2017–2018 2017

Artists as leaders

We do not make art for the public, we are a public who makes art. Eastside Projects is led by artists. We believe artists can lead change on all scales, and work to find ways to use artists' tacit knowledge to effect change, develop policy, build infrastructure and demonstrate how art is useful as part of society.

#100 Unwritten rule 2016

First one in, empty the dishwasher.

#101 Unwritten rule 2012

Everyone cleans the bathroom.

#102 Arts Council England National Portfolio Organisation application (2018–2022) 2017

Artists are a public good. Without artists galleries are empty. Artists should not be the lowest paid workers in the system. As key workers, as essential to society as nurses and teachers, they should be paid fairly for the work they do. We pay fees that allow artists from diverse backgrounds to build careers in the arts. We support production separately.

#103 Arts Council England National Portfolio Organisation application (2018–2022) 2017

We invest long-term in individual artists' careers, working with them over time in different contexts.

#104 Arts Council England National Portfolio Organisation application (2018–2022) 2017

Develop more projects such as Volunteer Takeovers, Black Box Research, and Birmingham Big Art Project Champions, which allow volunteers to take ownership and make substantial contributions to Eastside Projects.

#105 Arts Council England National Portfolio Organisation application (2018–2022) 2017

We will collect demographic data to allow us to better understand who audiences are, how they are engaging with our work and monitor and identify strategies and targets for audience development work. Evidence loops will be created, with findings informing future programming.

#106 Arts Council England National Portfolio Organisation application (2018–2022) 2017

We will monitor ESP to ensure membership and allocation of opportunities reflects Creative Case targets. We will introduce discrete, focused development schemes (piloting with female artists in 2017) and maintain affordability.

#107 Arts Council England National Portfolio Organisation application (2018–2022) 2017

We will
publish our fee structure
advertise jobs
make it easy to volunteer online
support different learning styles
speak in different registers
ensure language does not exclude
create platforms for other voices
listen
learn
act

#108 Arts Council England National Portfolio Organisation application (2018–2022) 2017

We will create a group of five 'Cultural Citizens', drawn from audiences we struggle to reach. Making exemplary experiences for them so they will champion our work in their networks and become critical friends to the organisation. Focusing particularly on local audiences, in Digbeth / Highgate and Birmingham, recruited through open call and targeted events.

#109 Arts Council England National Portfolio Organisation application (2018–2022) 2017

Offer travel and subsistence expenses to volunteers and provide a programme of bespoke opportunities, enabling them to develop and gain relevant experience.

#110 Arts Council England National Portfolio Organisation application (2018–2022) 2017

Encourage diverse applicants for jobs and opportunities by accepting work experience as an alternative to academic qualifications; making accommodations in application and selection processes; supporting individuals with specific learning difficulties. Evaluate governance structures, develop and diversify our board in alignment with principles outlined above.

#111 Arts Council England National Portfolio Organisation application (2018–2022) 2017

Increase gallery audiences 5000 by 2022.

#112 Arts Council England National Portfolio Organisation application (2018–2022) 2017

Reach
Share ideas with
Learn from
different audiences through relationships and projects with non-arts organisations.

#113 Arts Council England National Portfolio Organisation application (2018–2022) 2017

Attract attention.

#114 Arts Council England National Portfolio Organisation application (2018–2022) 2017

Instigate
Anticipate
Find the secret to
Develop
Unlock deeper student engagement.
Choreograph
Dice with
Enrich
Reward

#115 Arts Council England National Portfolio Organisation application (2018–2022)
Proposal for funding increase not accepted
2017

Proposal to increase fees for artists

We propose to increase artists' fees to bring them in line with the salaries we pay to other experienced workers. To maintain a diverse workforce it is essential artists are paid properly for their work, particularly in public institutions. The sector needs to change.

The culture of low or no pay for artists is entrenched and results in a dependency on an aggressively commercial art market that is inaccessible to many and excludes many socially and politically engaged practitioners. We know, from experience with our ESP programme, that when artists are enabled to concentrate on their work, their practices and careers develop exponentially. It is our responsibility, as a leading artist-run space, to demonstrate that there are many ways of surviving and thriving as an artist.

We propose to increase the minimum artist fees for main gallery projects from £3000 to £7500, and for second gallery projects from £1000 to £2500. To produce a project for our main gallery takes at least three months. To produce a project for our second gallery takes at least one month. Taking this as a starting point the increased fees align with a base income of £30k p/a – modest, but in line with the salaries of our programming staff.

This investment in artists' practices sends a clear message about the status and value of creative work. Paying artists supports artistic excellence and enables ambition; it maintains a diverse professional creative workforce and allows talented practitioners to progress and develop careers, regardless of economic circumstances. We will track the impact of this over time and work with Birmingham City University to use this a case study for future research around artists labour, artists as keyworkers and artists' livelihoods.

#116 Arts Council England National Portfolio Organisation application (2018–2022)
2017

We want to create a movement of artists to Birmingham, to grow the cultural ecology of our city and

change
curate
contribute to its development
expand
rethink

#117 Arts Council England National Portfolio Organisation application (2018–2022)
2017

We will pay special attention to / care about / devise policies in relation to socio-economic class.

Birmingham has high social deprivation and 50% of students at Birmingham School of Art are from areas with low higher education participation. We will work with Birmingham School of Art staff and partners to identify, support and develop diverse talent and create new routes into the sector.

#118 @eprjcts Tweet (2/4/17)
2017

To do list:

revoke article 50

make all schools art schools

build Artists Housing

create a universal wage

Use
Recognise artists as key workers.
Be

#119 Unwritten rule
2013

Last one out, turn off the tea urn.

This publication documents
policies implemented by Eastside Projects,
2007 to 2017.

'Policy Manual'
Eastside Projects User's Manual Draft #7.2
ISBN 978-1-906753-39-9

Edited by
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Designed by James Langdon
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Make Do typefaces and
typographic processes by Peter Nencini

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Published on the occasion of

'Policy Show'
Teresa Cisneros
Christian Nyampeta
Ciara Phillips
Rehana Zaman

Curated by Lucy Lopez and Gavin Wade
15 September to 16 December 2017

R. Buckminster Fuller
Kelly Large
Kurt Vonnegut
Lady Allen of Hurtwood
Simon & Tom Bloor
Ruth Ewan
Joe Welden
Anna Horton
Joanne Tatham & Tom O'Sullivan
Heather & Ivan Morison
Bruce Nauman

Eastside Projects User's Manual Draft #7
is part of

'The Timeshare Project: Kunsthal Aarhus 100'
Kunsthal Aarhus, Denmark
27 May to 3 June 2017

Thanks to Kunsthal Aarhus for their generous
invitation and support. We look forward to
our own centenary in 2108.

Published by

Eastside Projects
c/o K4 Architects, 122 Fazeley Street
Birmingham B5 5RS
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Supported using public funding by
ARTS COUNCIL ENGLAND
BIRMINGHAM CITY University

The artist-run multiverse is not a stop-gap

