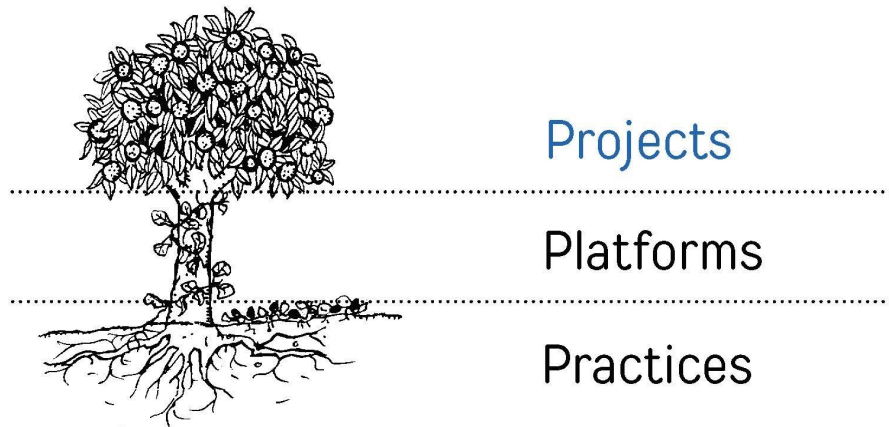


**Dear artists,**

I believe that we, as artists, need to **learn to think organizationally** in order to imagine how our artwork and ideas might circulate in the world, and to take action. I believe that we can work together as artists to create opportunities for ourselves and for one another. I have created a diagram using a tree as an analogy, to describe my approach to friends. I am writing this down now to invite you to use it, even if we never meet. Perhaps you can connect the ideas in your artwork / projects to the organizations / platforms and daily practices that you engage with on a daily basis. Sharon Loudon reminds us that we can be as creative in making opportunities for ourselves as we are in making our artwork. I hope this diagram, framework, and questions help you get started. Please email me with questions, adaptations, or feedback.

**Thanks so much,**

Caroline Woolard



**Projects:** The fruit and leaves; shiny and short-lived. You might also call projects artworks, objects, or events. A project is an object or experience which is produced with an imagined audience that is larger than the artist or group involved in the effort of creation.

**Platforms:** The tree trunk and branches; strong and enduring. You might call also platforms organizations, or initiatives, or collectives. A platform is a multi-year initiative that aims to reproduce itself in order to reliably provide support for projects.

**Practices:** The roots or mycelium; underground and life-giving. A practice is a way of doing things intentionally on a regular basis to develop an ability or awareness. Practices nurture platforms.

(1) QUESTION / IDEA / TOPIC

What is a core **theme, question, or idea** in your current project / practice?

*Write down some words that come to mind. For example: afrofuturism, anthropocene, chance, participation, queer, the sublime (see the Whitechapel Series: Documents of Contemporary Art for inspiration).*

(2) PEOPLE / COMMUNITY

Who else is interested in that core **theme, question, or idea**?

*Write down the names of 5-10 established artists, designers, writers, poets, critics, curators, and art historians, as well as specific people that you know, and anyone else that comes to mind. If you don't know anyone, write about how will find these people.*

### (3) FORMATS FOR GATHERING

Imagine that in one year, in \_\_\_\_\_, you are going to gather some of the people you just listed to discuss a shared core theme, question, or idea. **What kind of gathering will you create?** Do not worry about logistics at this point such as the cost, access to the space, etc.

*Describe the gathering in 3-5 sentences with vivid detail. Draw the space, or make a mind map, if you like, to imagine it more fully. For example: we will gather to go on a day-long walk, to create a music festival, to share a potluck dinner, to participate in a conference, an online network, an exhibition, or we will discuss ways to form a design firm or business.*

#### (4) COMMUNICATION / WORK STYLE

If you had to describe the way that you work in groups, would you say that you are **analytical, a driver, amiable, or expressive**? Circle one area and make notes about how this shows up in class and in group work. *Of course this is an oversimplification, and it varies in each context.* The idea is that you can acknowledge your strengths and weaknesses, and then build a team that balances each of these styles out.

Personality Type	Strength	Weakness
<b>Analytical</b> (Get It Right)	Thinking	Excludes feelings from decisions
	Thorough	Goes too far; perfectionist
	Disciplined	Too rigid or demanding of self/others
<b>Driver</b> (Get It Done)	Independent	Has trouble operating with others
	Decisive	Does not take time to consider other perspectives
	Determined	Domineering; too focused on doing it "my way"
<b>Amiable</b> (Get along)	Supportive	Tends to conform to wishes of others
	Patient	No time boundaries; things do not get done
	Diplomatic	Not assertive or directive
<b>Expressive</b> (Get appreciated)	Good communicator	Talks too much
	Enthusiastic	Comes on too strong
	Imaginative	Dreamer; unrealistic

*Sources: Merrill-Reid Styles (1999), Peter Urs Bender's Guide to Strengths and Weaknesses of Personality Types, & Brinkman, Rick, and Kirschner, Rick (2002), Dealing with People You Can't Stand: How to Bring Out the Best in People at Their Worst, 2nd ed. McGraw-Hill.*

## (5) EVENT TEAM

Who do you know, who might organize this event with you? What are some of their strengths and weaknesses, in terms of work style and logistical skills? For example, if you are a driver and are good with budgets, who might join your event team with both an amiable workstyle and skill with cooking or food preparation?

*Write down the names of a few people who might make this event happen with you. If no one comes to mind, consider joining a group, a club, a volunteer organization, or brainstorm ways that you might meet these people and get a sense of their skills, in real time.*

## (6) MAKE IT HAPPEN

What practices and skills do you need to learn, in order to make this event happen? Is your goal to create a one-time event, or to build a collective or group? If the latter, what else do you need to learn about creating the right invitation, gathering people, facilitating dialog, and understanding what would help people want to gather again, and again? What groups and events like yours already exist, and can you attend them?

Write about what existing groups and events exist, and how you might find out about more of them. Write about what you need to learn, and how you might go about learning this. If you are not sure, see the next page (for events) and go to <http://studycollaboration.com> and also to <http://makingandbeing.com> (Chapter 9: Support) for ideas about how to form and remain in groups and collectives.

**As an example, here is the “run of show” rough planning document that we used at BFAMFAPhD for our series of events at Hauser & Wirth in 2019.**

## **ROLES (Emilio, Caroline, Susan, Vicky)**

### **MONTHS AND WEEKS BEFORE THE EVENT**

- coordinate with space to confirm the series, funds, and accessibility needs are met (Caroline)
- coordinate with speakers by email, talk to them to prepare, by phone (Susan / Vicky)
- social media: IG, FB, Eventbrite, podcast (Caroline)
- Thank Yous to guest speakers
  - Make a bag with our newspaper, a thank you letter, etc.
  - Email the group after the event to express our deep thanks (Vicky, Susan)
  - Email all the RSVPs after the event to thank them for coming (Caroline)

### **DAY OF SET UP**

1. Space - H&W will arrange chairs, put out free newspapers, set up pre-order book iPad area
2. A/V - H&W will set up any projection and will arrange sound to record audio for Bad at Sports
3. Pre-order sales - Tiffany will set up an iPad to allow pre-orders of the book; Tiffany and Be will handle these orders before and after the event
4. Phillip -- do A/V test, set up pre-order and card game area, if there is projection, project a slide for the series, (use the Lifecycle Phases image to display the projector as people arrive on house computer)

### **Susan**

- 5:30 - Go through the run of show with guests
- 6:30 - panelists take their seats and begin presentation
- 7:00 - move from presentation/dialog to Q&A
- 7:30 - close the event, invite people to hang out at the bar, explore the bookstore, until 8:30pm

### **Emilio**

- 5:45 - play music, early bird guests arrive

### **Vicky**

- 6:00 – Vicky positioned by the door to facilitate latecomers finding seats. Welcome people at the door and say “thank you for coming here”

### **Susan/Caroline and Emilio**

- 6:15 - event officially starts. If the event is full, C/S/E get started with the script\* and introduce the series and speakers

### **Post Presentation:**

- 7:30 -- Caroline: We can hang out here until 8:30pm, so feel free to look in the bookstore, get a drink at the bar, consider pre-ordering our book, and take a free newspaper with excerpts from the book. Get extra copies and bring them to your spaces of learning and unlearning.
- 7:30 – Emilio play music, informal hangout at the bar / in the bookstore,
- 8:30 - start cleaning up
- 8:45 - make sure everyone leaves
- 9:00 - everyone is out so that staff can return to work the next day