

Audio Transcript: Open Call 5th Edition Application Information Session

Darren Biggart:

Hello everyone. Welcome to our information session about our open call application at The Shed. My name is Darren Biggart, he/him. I'm the director of civic programs here at The Shed. I'm a white male with blue eyes and short brown hair, wearing a dusty blue button down, sitting in front of a white wall with a shelf of framed photos above me, including an image of a jumping box. The slide on the screen right now shows The Shed looking south of the building towards the main entrance on 30th Street. The tree-lined elevated highline frames a large windowed structure, including a fixed building with visible escalators and a giant bubble-like shell on wheels deployed to create a large performance space to the east.

Before we get started, we want to share some reminders. We'll be here for about 60 minutes, so make yourself comfortable. To turn on captions, click CC on the lower right of your screen. ASL interpretation will be righted by Rory Burton and Neil Cordova, whose video will be pinned by the team. So one interpreter should be visible at all times. At any point, please feel free to use the Q&A chat function also located on the lower right side of your screen to post any questions you may have. At the end of our presentation, we'll work to answer as many of those questions as possible. A recording of this session will be available on our Shed YouTube channel and on our website at theshed.org/opencallapply. Now I'd like to ask our open call team to introduce themselves, including visual [descriptions].

Dejá Belardo:

Hi, everyone. My name is Dejá Belardo. I use she/they pronouns. I am an Afro-indigenous person with brown skin. I am wearing a black beanie, a denim top, and a denim jacket. And I am the associate curator here at The Shed in visual arts and civic programs. I'm going to pass it to my colleague, Daisy.

Daisy Peele:

Great. Thank you, Dejá. My name is Daisy Peele. I am a producer here at The Shed. My pronouns are she/her. I am an Afro-Latina woman with blonde braids in her hair, wearing some sunglasses and a bright green sweater with a white top underneath it. I will pass the mic to my colleague, Christal.

Christal Ferreira:

Thank you, Daisy. So my name is Christal Ferreira. I use she/her pronouns. I'm the program manager for the Civic Programs and Visual Arts Department here at The Shed. I am a Brazilian American with dark brown curly hair and a low ponytail. I have on rectangular frame glasses and I'm wearing a brown and black flannel.

Beautiful. So we'll start with the kickoff about Open Call. So Open Call is The Shed's large scale commissioning program dedicated to developing and presenting new work from early career multidisciplinary artists who live or work in New York City. After a democratic selection process, which includes a committee of more than 60 online reviewers and 15 panelists, about 17

projects will be selected to receive a commissioning fee of up to \$15,000 each, as well as in-kind support that The Shed will manage to realize their work and further nurture their practice. The resulting pieces will be presented to the public free of charge in the summers of 2027 and 2028 in various spaces at The Shed, and we'll talk more about that in a bit.

So a few important application milestones to know. So our application is now open and it'll close on Tuesday, February 24th at 11:59 PM Eastern Time. The review process will happen from March through April of 2026. Our panel will review in the summer of this year, and we'll have a feasibility study in July and August of 2026. Notification of acceptance will happen in the fall of this year, and we'll have a public announcement of the Open Call Awardees by early 2027. Presentation of the work will be dictated by the festival format, but will happen in summer 2027 or summer 2028. And so just a note about that, historically, we've produced a visual arts group exhibition in the first summer of the two-year festival, which would be summer of 2027 and a performance series in the second summer, which would be 2028. However, we're seeing more interdisciplinary works and we have not locked in the structure for 2027 and 2028, so we encourage artists to apply in all disciplines with the understanding that presentation dates are still in flux.

In terms of eligibility, artists need to be individuals or collectives who are 18 years or older, early in their career, currently living or working in New York City. So if you're part of a collective, at least one person would need to live or work in New York City to be considered. We accept artist proposals from a range of disciplines, and you'll want to be able to provide a W-9 for payments. And a couple FAQs for eligibility. So popular question is, how does The Shed define an early career artist? So typically we define it as someone who hasn't had a major solo show, commission or support from a large scale cultural organization. There's no age restriction other than 18 and over, and oftentimes artists at critical junctures apply. So this could be someone who's had a change of discipline, or maybe they're newly exploring themes in their work that they haven't before.

Are non-American citizens or non-permanent residents eligible? So you want to be able to present a W-9. So as long as you have a social security number and can present a W-9, we can pay you and then you can participate. Only one artist central to the piece must be based in one of the five boroughs of New York City. So again, if you're part of a collective, collaborators outside of New York City are welcome. However, there is no shed covered line item for travel or lodging. So be mindful of those costs as you create your budget. Can nonprofits or incorporated collectives apply? No. At this point, we're only accepting applications from individuals or a collective where one of the individuals accepts to be contracted and paid as part of the group. If you're fiscally sponsored, that's fine, but we ask that you apply and are paid as an individual.

And what's the difference between a collective group and a collaborator? Applying as a collective means that a project has more than one creative

leader, whereas a collaborator can be any contributing artist, so it could be a performer, designer, or producer you've hired or brought on, but the collaborator is not leading the project. For us, the important distinction is that you can only apply for one project as a leading artist, but you may be included on another project's creative team.

Dejá Belardo:

In the image on the screen, we see an art installation in The Shed's level two gallery, including a film projected on a gallery wall, two vertical video screens sitting on the floor, accompanying two stuffed tackled dummies. This is Kenneth Tam's work from the summer of 2021. Our gallery spaces are quite large, approximately 12,000 square feet, and we've presented a range of works from video, sculpture, painting, to installation, and we've been able to accommodate some large footprints. The group show will likely run for approximately eight to 10 weeks in the summer of 2027, and it's curated by the visual arts curatorial team. In the image, you see a floor plan, a bird's eye view of one of our gallery spaces, which is open plan. However, for the past iteration of open call, we have built walls or used curtains as dividers of the space that was determined by the curatorial and exhibitions team.

We take into consideration the needs of each work as we're determining the layout, which includes flooring.

In the image on the screen is a image of our plaza where a group of people gathered in various spaces within an outdoor pavilion. There are boxes of different sizes and colors or range and patterns that individuals are seated on and standing around in the pavilion. The public space is formed when the moveable outer shell or shed, which gives name to our space, is nested or closed to create a 17,000 square foot outdoor plaza for large scale events. This space does not allow for outdoor projection or production equipment, but we are interested in architectural structures, public art, and other structures that invite community gathering. Potentially, the open call commission for the plaza would be accompanied by a music or dance series in the summer of 2027 or 2028, pending our feasibility study. Presentations would be installed outdoors for about eight weeks. Here is another view of an installation on our plaza.

To give an overview about our support, like we've mentioned, the visual arts team takes into consideration all of the artworks in the show to determine the exhibition design holistically. We provide lighting, sound, and video equipment within our inventory, and those allocations are managed by us based on conversations with each artist. Art handlers for installation and de-installation and packing of the work are provided by The Shed. One local ship and trip, which means to and from within the five boroughs of New York City is also covered. Photo documentation of the work shared with artists for their archives is also covered by The Shed.

Daisy Peele:

Great. Here's an image of an artist in The Shed's Griffin Theater. They are singing on stage in front of a band with a backdrop of handwritten texts behind

them. This is Kelsey Pyro, whose piece was performed as part of Open Call Group one in 2019. The Griffin Theater is a black box theater with a playing space of roughly 40 by 25 feet. The seating in the theater is a system of reconfigurable risers with seats that can support a proscenium or thrust style performance for audiences of between 200 attendees. The pieces here are usually followed with a run of three performances, typically from Thursday to Saturday, with a two and a half day tech period that usually ranges between Tuesday and Thursday. We typically offer five days to rehearse at The Shed with no technical elements directly prior to the tech rehearsal period.

Here, you'll see a bird's eye view of our floor plan for The Griffin Theater. Here, we have the Griffin Theater divided into two spaces, and this is a configuration that we've utilized in the past. However, the setup of the space is iterative to the needs of the cohort of artists selected. So we typically collaborate with performance artists to design our space to work in a repertory fashion, meaning there's a holistic approach to the infrastructure of the performance space that will remain consistent for the series run. And this is to ensure that we can quickly load in, handle tech for each artist and load in load out pieces from week to week.

Daisy Peele:

I just want to give you guys a quick overview of what support looks like for performance artists. In addition to the commission fee, The Shed commits to covering the venue, all approved operational costs and labor required to present your work, ticketing and reservations and support with a marketing comp strategy to amplify you, your work, and our performance dates. Each artist will work with a producer who oversees the operational planning and management of your work, alongside a production manager who will help realize the technical aspects of the production. Artists are typically given one and a half years of a development period before we present the work. And while we want you to share the ideal version of the work that you want to create, we also understand that accepted projects will go through a collaborative revision process where we determine how the scale matches our resources. Ultimately, this is a process-driven program, which we hope will help your work take a meaningful step forward while connecting you to a network of industry leaders and bringing professional development opportunities.

We've discussed the different styles of seating for the Griffin, but overall, we generally come up with what the space will look like in conversation with selected artists, as I've mentioned. The building of our stage sound and lighting packages will largely come from our in-house inventory, and accepted artists will work with a team of designers that are selected by The Shed, who will help design the technical systems we use in the Griffin. That team is usually a group of established industry professionals who have worked in many performance venues, both union and non-union spaces across different disciplines. And typically, we work with sound, lighting, and video designers. Consultants will meet with the performance artists at least six months prior to their performance run.

As a general note regarding our flooring, the Griffin has a resilient wood floor, but we do have Marley floor that's available for us to use and that we have used for various projects that involve movement, which can also be used outside of the Griffin Theater as well. Throughout the course of the one and a half year development period, each performance artist is given three residency weeks to workshop your pieces that culminate with a work in progress sharing. Each sharing will require a different stage of completion with your work. The Shed is a union house, which means we have particular stipulations around division of work, hours, cost, and safety. There will be a Q&A regarding our process during the development period so that we're all working in lockstep with one another and can provide you guys all of the support and information that you need to build your piece.

The Shed will also cover one camera setup photo documentation of ... I'm sorry. The Shed will cover photo documentation and one camera setup for one performance in terms of archival capture.

Great. And just a quick FAQ about presentation of work. Is the space I choose in my application guaranteed? Not necessarily. We always make determinations in collaboration with artists in our institutional calendar. Our teams know spaces intimately and may have suggestions based on opportunities and trade-offs in any given space. Can performance works be proposed in the level two gallery? Yes. As we mentioned before, we are working in multidisciplinary fashions, and so we are excited to work with artists who want to work in different spaces like Level two Gallery. And also just to note, there are some limitations. Activations would be determined by our curatorial, and we must ensure the safety of physical works in the space. We'll also have limited technical capabilities in the gallery. For example, there will be no full lighting grid or robust audio equipment in the space. Can work be proposed outside of the spaces on the application?

Initially, we'd like to see proposals for the spaces we know we can provide. That said, we think expansively and collaboratively. If you're interested in different spaces, please make that clear and we can discuss that further. Does The Shed provide studio space?

Of studio space for visual arts, that is subject to need and scope of work. For performing artists, as mentioned, we offer three residency weeks in our lab, which is our rehearsal studio. An important reminder, there are no tech elements that are offered by The Shed before the week of the performance. So those studio spaces will be very limited in terms of technical capabilities. Do any of the performance spaces allow for aerial rigging? And do you accept art installations that need to be mounted to the ceiling? Can artwork be on windows and on the floor? For artwork, yes. There are strong points in our galleries that allow for artwork to be hung. In terms of performance work, things that are going to be presented likely in the Griffith Theater, there is no rigging infrastructure. However, please identify your needs in the form and we will follow up to identify any possible solutions.

Darren Biggart:

Hi, everyone. Darren back here. The image you see on your screen here is a group of dancers with audience members seated all around them. The dancer's bodies are captured in various shapes that look urgent and athletic. The surface of the floor is covered in oranges, and there's a very tall ladder in the center of the stage being held up by one dancer. This is from Yasamar Dance Theater's gathering in 2024. As we've mentioned, the visual arts exhibition will likely take place in the summer of 2027 and performances in the summer of 2028, with the caveat that some applications specify a performance discipline, but end up working well in the gallery and vice versa. Precise presentation dates will be determined in collaboration with artists and key stakeholders of the institution. As Daisy mentioned, factors include, of course, artist availability, space availability, and our institutional calendar. Historically, we've presented performances at 7:30 PM on weekends between Thursday and Saturday, but we're open to discussions with artists if different times serve the work better.

We do anticipate three sharings per performance piece, and we ask for evening length works, meaning around 50 to 90 minutes each. We want to talk about accessibility. The Shed team works with artists from an early stage to make accessibility an integral part of each work, and to make open call accessible, welcoming, and inviting for all audiences. Our intention is to center access as artistry. So we work with an accessibility consultant throughout the process. We stay in close communication around artist and audience needs, and we hold cohort-wide workshops led by leaders in this space. All of the Wheelchair accessible. Assisted listening devices and sensory kits will be available for all performances. In the gallery, visual descriptions, Listen Everywhere Software, captions for video works, enlarged texts, and multilingual translation are incorporated into the exhibition. We want to talk about the application process and the materials you'll need to gather before submitting. The Shed is using submittable for the application process. It is completely free to apply for open call. There's no application processing fee and creating your submittable profile is also free. You will be asked for the following elements: an artist bio and statement, three to four past work samples, your new proposed project title and description, examples of your proposed work, an itemized budget, and two references. We want to highlight that in the application you'll see guiding questions. These are meant to help you form your responses, so you don't necessarily have to answer all of these guiding questions in each field.

For those who advance to the semi-finalist and finalist round, it's possible that we might reach out to request further materials in the summer or early fall of 2026. Also, please note that curatorial or full group exhibition proposals will not be considered.

Dejá Belardo:

Hi, it's Dejá here to give you some more information and key reminders about submittable. If you do not already have a submittable account, be sure to

create a free account at discover.submittable.com/ Once you have accessed the application form, here are a few reminders. A red asterisk indicates that the information in the field is required for a complete application. In the submittable form, applicants will have the opportunity to apply as an individual artist or collective and be able to indicate if they are proposing a visual arts or a performance art project. Questions follow these selections. Submittable is screen reader accessible. Some important things to keep in mind when uploading samples. Tech should be max of four pages. Text documents uploaded that include links to files will not be considered.

For video or audio, video files should be under 200 megabytes. Past work should be no longer than one minute. Photo, audio, video, print documentation. Posed work samples should be no longer than one minute. Whatever represents your proposed project, sketches, video, audio, rehearsal, documentation, et cetera. Often, visual still images, for performance, video, audio, moving images, a wide range of files are supported on submittable, included JPEG, PNG, PDF, MP3, et cetera, all listed in instructions on the application. Open call is a program for new commissions. Works that have past showings are fine, like public programs or sharings in educational settings. Just explain to us how this iteration would transform at The Shed. If your proposal includes anything non-original, existing content of any kind, we'll need to ensure that such use does not infringe on the rights of a third party. You'll need to secure rights to anything not in public domain.

A note about word count. These limitations are for efficiency. Every project has three people reviewing it, so we want to be realistic about time constraints and be thorough and fair for all. This requires an economy of language, which we know can be challenging. Feedback. The Shed does not provide feedback because of the quantity of our applications.

Christal Ferreira:

Hey y'all, this is Christal again. So the budget. With your submission, you'll be required to provide a budget. There's a template embedded in the application, so you won't need to upload anything extra or use an outside program like Excel or numbers for this. You just want to make sure that the budget is completed and not left blank so that your application will be considered. The budget is made up of two parts for you to fill out, an income section and an expense section. There is a third section at the bottom of the template that lists all of the elements covered by The Shed, but you don't need to fill out or add a dollar amount to these items. It's just listed in the budget as a reference for you. Under income, you'll want to include your open call commission fee, so it should not exceed 15K and any existing support, which we'll get into in the next slide.

Your expenses should include anything that you'll need to spend money on to realize your project outside of what The Shed is already covering. So some examples include artist fees, materials, scenic or prop elements, company costs such as travel or housing, post-production, creative team fees, et cetera. On the next two slides, we'll show a portion of the budget template so that you have a sense of how they appear on the application.

So again, so you'll want to input a dollar amount under column B for both the income and expense section. When you click on the sell, the outline will turn blue when it's ready for an entry. Sometimes you're going to need to give it like a double click for it to register. There's a formula set to add up your income for you. We recommend waiting a few seconds for it to populate after you've input the dollar amounts. As you build your budget, estimates are fine, but again, the max that The Shed can provide is 15K for anything outside of the elements that we cover. If you think that your project might only need 10K of support, that's fine too. You can just put in what you estimate for now. If you have existing support, you'll have the option of including that as part of your total income.

A cost should not exceed your total income unless you'll raise the difference. So if you realize that you can't raise a difference or you fall short of what you've envisioned, you'll have to make changes to the work to adhere to the budget. As a guideline around your additional support, we recommend not projecting over 15% above the 15K that The Shed provides because that may indicate a feasibility challenge.

So for expenses, some other examples of expenses include research, fabrication, equipment purchase, et cetera. You'll see the full list when filling out the form, but we do want to highlight the artist fee section. In principle, we look for you to pay yourselves and your collaborators. There's no specific percentage of the fee required that needs to go towards the artist fees, but just remember to allot an honorarium for your time and labor. We also want to highlight documentation. Daisy touched on this a little bit ago. So we offer photography of one performance covered by The Shed and a one camera archival filming is also covered by The Shed, but if you're hoping for a more robust capture, that should come from your budget, so you'll want to list it as an expense. If there are any additional expenses that are not already listed, you'll have the option of adding new line items under column A and rows 25 through 28.

To help ensure After you're projecting within budget, there's a formula set to let you know if your total expenses have exceeded your total income. You want to make sure that your remaining budget is in the positive or at zero. If it's in the negative, that means you've gone over budget and you'll want to cut costs somewhere in your projections. As mentioned earlier, the third section in the budget lists examples of items covered by ... So you won't need to fill out this portion, but some examples included would be overall exhibition design costs or overall exhibition design costs, which are defined within The Shed team. Those would be covered by The Shed, any art handlers, maybe artists and production team support and advice. The Shed also provides general liability insurance, but generally as a rule of thumb, if we don't explicitly list that we cover a specific element in the application, it's best for you to assume it's something you'll have to cover.

Darren Biggart:

Hi, everybody. Darren here. We want to talk about the artist selection process. I want to highlight our decentralized curatorial process, which includes diverse

perspectives, approaches, and disciplines. This means that the selection process is also an opportunity to have your work and ideas discussed by a range of experts across different artistic fields, as well as The Shed's staff. Here's how that breaks down. We have about 75 reviewers and panelists reviewing applications. These folks are artists, cultural programmers, curators, producers, academics, and of course, members of The Shed program team. The online review begins after the application closes next month in March. Oh, I guess it's still January. In March. Every application is assigned three online reviewers, two of which are discipline specific. Every application is then also reviewed by at least one SHED staff member.

When we get to our panel process, the top 100 scoring applications from the review process will go to a 15 person panel. That panel then develops a ranked semi-finalist list. That list is then sent to The Shed program team for our feasibility study. So that includes us looking at space, scope, budget. After that, we move to interviews with the artists and reference calls. Here's a bit about our selection criteria. These are the metrics that our reviewers and panelists use to score projects. Here's what they mean. Bold and inventive, we look for projects that are thought provoking, idea driven, involve risk and experimentation, and advance existing practices. Artistically rigorous. We're looking for ideas that are coherent, thoughtful, display a mastery of skills and artistic excellence. Relevant and resonant. We're looking for ideas that are urgent, timely, relevant, that have sustained impact for diverse audiences and viewers.

Feasible, projects must be able to be realized in the time and budget allocated. We look at the scale of the work being proposed to determine that it can be realized within our resources. Finally, demonstrates integrity. We're looking for projects that are responsible, that take care in their thought, that have an ethical approach, and that avoid appropriation.

Dejá Belardo:

Dejá here. More on our selection FAQs. When will I be notified? Fall of 2026. We know that is a long time from now, but it allows for that decentral curatorial process that we talked about. How many applications were submitted in the last open call? Nearly a thousand. We expect to commission around 10 to 12 visual arts projects and six to eight performance arts projects. How many projects for open call 2027-2028 will be selected? Like we mentioned, approximately 20 total will be presented between the two years, 2027 and 2028. Will The Shed own the commission if selected? No. The artist retains all rights. A Shed Commission credit will follow the work wherever it goes after it is displayed at The Shed.

What is the timeline for how the payments are made? The first payment is made upon signing. The agreement and subsequent payments are tied to different milestones throughout the creative development of the project. Final payment is made once the work is presented or exhibited. References. We will need the name, title, and affiliation, email, and phone number, only email required, but can reach out in various modes. What kind of references are

you looking for? Anyone who knows you or your work well and can speak to your vision, collaborative development, and other parts of your work. If they're outside the US, we just need to ensure that we can reach them via phone or email. Are collaborators, team members considered in the selection process? Principally, no. We look at the work itself and the lead artists. Now we'll transition into answering questions that have come in during the webinar.

Reminder, we will get to as many questions as we can, but you can also reach us at opencall@theshed.org.

Christal Ferreira:

This is Christal speaking. So how we'll handle the Q&A is that I'll ask questions to The Shed team and one or more may answer. As Dejá mentioned, we'll do our best to get through all the questions. And we'll right now, I think, kick off with a few around the application process itself, and then we'll bounce around a little bit depending. So the first question to the team is, "I saw that the collective is up to three artists. If there are more original creators of the work, would they be added as collaborators."

Darren Biggart:

This is Darren. Yes, that works. That works well. Any additional team members can be [...]

Christal Ferreira:

Perfect, and so, someone had asked, "Can an individual apply with two applications?" Go ahead, Darren.

Darren Biggart:

Thank you, Christal. No. One individual can only apply as the main artist for one project. However, if you're listed as a collaborator or team member on another project, that's okay.

Christal Ferreira:

Great. So someone has asked, "How do we explain our concept for our projects in the application? I see there's an artist statement, but no place to explain extensively about the concept or images. How can I explain?"

Dejá Belardo:

Dejá here, I can take this question. In the application, we have a section for your proposed work. This is where you can tell us as concisely but as detailed as possible what your proposed work is about. And there is also space for you to add reference materials, whether that be sketches, renderings that you create digitally, photographs, or any other information that might be useful for us to get a good sense of what your project might be. So there's space on the application for you to tell us about your past work, about your artist statement, but there's also space on the application for you to talk about your proposed work.

Christal Ferreira:

Perfect. So I think we'll shift a little bit about proposed work specifically. So

one of the questions was, the work samples need to be examples of proposed work. Does this mean that the work already needs to be in development?

Darren Biggart:

I can start this off. This is Darren. We know that you're proposing a work in many cases that doesn't exist yet. That means that examples of proposed work can take many forms. Beyond description, we've seen renderings, photos, rehearsal videos, mock-ups. One way to think of it is if you were reviewing a project, what would give you the best sense of what the fully realized version of that project could be? How might you display it and describe it using every tool at your disposal, even if that project doesn't exist yet? If it does exist or has already happened, and this is a new iteration, we want to be clear about how that will evolve or develop with The Shed's resources.

Christal Ferreira:

Perfect. And so to piggyback off of that, I wonder if you guys could speak about ... We had a few questions around what's sufficient as materials for past or proposed work. So maybe in terms of performing art, if someone doesn't have archival video, can they provide photos? Can you guys just speak more about what's been ideal in the past?

Daisy Peele:

Yeah, I'm happy to jump in here, Daisy, here. Definitely any media that you might have, including photos, if there's descriptions of past work, even if you don't have, dare I say, a video of a past work, if you're movement-based or if there's anything that can capture the essence of your craft, if you are the lead artist, would be helpful. So if there isn't a specific video regarding a past performance, if there's something that captures the essence of your practice, that would also suffice.

Christal Ferreira:

Great. And then in terms of collaborators, so we had a question specifically about whether they can bring in their own designers or producers to work in collaboration with The Shed.

Daisy Peele:

Yeah. Daisy here again. We are definitely collaborative centered. So we welcome collaborating and working with other designers that would work in lockstep with our design consultants. And then from a producerial standpoint, we welcome working with other producers. We know that this work requires a lot of support. And so we provide what we can in terms of bringing the pieces to The Shed and having it realized for the production, but we also recognize the amount of work that it takes to lead and develop a piece. And so you are absolutely welcome to work with a producer outside of what The Shed provides.

Christal Ferreira:

Thank you Daisy. So, someone had a question around ... So it looks like their past work or proposed work would be a unique live music performance piece, part of an ongoing live set, leveraging the tech and space The Shed offers. So

would past videos of the performances satisfy the required work samples? But also I'm wondering, Daisy, if you could speak a little bit more about tech as it relates to feasibility as well, or anybody on the team.

Daisy Peele:

Yeah, happy to. Just to answer the question, yes, past videos of performance would satisfy work samples for sure. And then just overarching, as you mentioned before, we are a union house. And so when it comes to the development period of a live music performance, we just want to be mindful of what the needs are and what we can provide in terms of equipment and what the labor would be required for a development period for a live music concert or performance rather. It's not necessarily a barrier. It's just something I want to name. Anything that requires anything that's larger, anything that cannot fit a backpack or anything that you cannot walk in requires. It triggers labor support. So I just want to be very mindful of when we say it, we are a union house. We are a union house, which is what we are in full support of, but also recognize the limitations of that in some ways. So just something to keep in mind.

Christal Ferreira:

Okay. And so we have a question around ... Let me see here. So can my project have a component that takes place offsite? So for example, in a nearby park or food pantry.

Darren Biggart:

This is Darren. Yes. We've had many projects that have worked in collaboration with community organizations or other public sites, so we'd love those proposals. One thing that might be useful when proposing something like that is to consider how The Shed could be in partnership with somebody offsite, what might be present physically at The Shed in addition to the work that happens offsite.

Christal Ferreira:

Okay. I'm going to shift us a little bit into finance for a moment. So we had a question around ticket revenue. So does the artist receive any share of the ticket revenue or should we budget so that our commission is our whole compensation?

Darren Biggart:

This is Darren. There's actually no ticket revenue because OpenCall is free to attend. So there's no share of box office for The Shed or the artists. So if you're considering artist fees, that should come out of your budgeted up to \$15,000 commissioning fee from The Shed.

Christal Ferreira:

And let's see here. So someone had a question around budgeting for actors and rehearsal space. So specifically, The Shed's rehearsal support in the week before tech includes the space, but should we factor paying actors to rehearse during that time into our budget?

Daisy Peele:

Daisy here. Yes, you should factor that into your ... Any performer fees should be factored into your budget. I also want to note here that we are also a union house for actors equity. And so when anyone's thinking about a theatrical production, that's something that we need to keep in mind, especially if your group of actors are unionized, it's something that should be flagged in your application.

Christal Ferreira:

Okay. And this is going to be a two-part question. So one, would we have to pay taxes onto \$15,000? And then if a project does not require 15,000 to realize how are funds allocated?

Dejá Belardo:

Yes. Each individual or person representing the collective is responsible for the taxes on the commissioning fee. And the second part of that question, Christal, remind me.

Christal Ferreira:

So, it was ... Let's see here. So the taxes, and then if a project doesn't require 15,000, how are funds allocated?

Dejá Belardo:

So if your project doesn't require \$15,000, you can just list the amount in which you think your project will require, and we will factor that in as a shed team during our feasibility studies. And so the amount you receive as a commissioning fee will match both what you've proposed in your budget and as well as what we think your project will cost for presenting it at The Shed. So if it's less than \$15,000, you'll receive less than \$15,000. But typically, all of our commissioning fees usually range from about 10,000 to about 15,000.

Christal Ferreira:

Okay, great. So we have a question around collaborators. Can collaborators come from abroad?

Darren Biggart:

Yes. Collaborators can come from abroad. You can list team members or collaborators from anywhere as long as one main artist is based in New York City, lives or works in the five boroughs of New York City. Remember that The Shed doesn't have its own line item to cover travel and lodging. So if you foresee that being a big expense, you want to budget for that out of the commissioning fee as well.

Dejá Belardo:

One additional note there is also if your collaborator also requires any visas, that's something you want to consider now, especially given our current administration. So factor that into your timeline as well.

Christal Ferreira:

Great. So I'm going to shift away for finance from finances for a bit. Regarding

references, does it matter what their professional field and details are? Will that impact any selection decisions or is it more important that they know your work well and it doesn't matter who they are in an art context?

Darren Biggart:

This is Darren. I would say the latter firmly. We are looking to get to know you and your work better. Always helpful if there's a point of reference, if that person works in the field in a way that we might know them or recognize them, it's useful, but you don't have to be referenced by people who are in, say, a high position at another institution. That's not a requirement. It's not factored in. At the point of calling references, you're already a finalist. The project has been vetted thoroughly by a lot of people. So we're really looking for notes about you and your work, your collaboration from anybody who can speak with expertise about that.

Christal Ferreira:

Okay. So for the next question: I'm wondering how you support artists trying new forms. I'm a writer interested in applying with a performance piece, and then whoever chooses to answer this, I'm wondering if you could also speak a little bit more broadly about what the experience is for somebody who's sort of developing what they experience at The Shed, what kind of support they receive as far as feedback.

Daisy Peele:

I'm happy to take ... Oh, aha. Okay. Happy to take that one on. I'm Daisy again. Daisy here. We encourage artists who are at different critical junctures of their career. In fact, we've worked with artists in the past who have been celebrated designers who have shifted into performing artists and whatnot. And so we welcome that. And then just in terms of what that ... For a performing artist in particular, because there is a longer lead time with the year and a half development period, in those three residency workshop periods that we kind of have as anchors to this development period, we do provide script feedback. We'd love to lean into providing dramaturgical support throughout the process. We think about concepts together. We kind of step through a run of show together. I mean, just multiple script review sessions. We also encourage artists to think about what mentorship could look like if there's someone that they're really excited to work with that we might have close network ties with. We always like to connect artists to other artists in addition to reviewing and providing some creative producing support. Yeah. Christal, does that suffice? Yeah. Cool.

Christal Ferreira:

Yeah, I think that's great. Thank you. Okay. So any advice for someone who applied a few years ago and was not accepted and is now deciding to make an encore attempt to submit change references approach, a lot has changed since that time to scale art. Any opportunity to get feedback from prior submission to refocus from ... Oh, okay. So this is actually a separate part of the question, which would be, is it possible to also receive feedback from a prior submission that they applied with?

Darren Biggart:

Maybe a couple of us can tackle this. This is Darren. What I'll say is we encourage reapplying. We can't give feedback on past or current projects only because of the number of applications we receive, but I would go back and look at those five criteria. That's the same language that we give to reviewers and panelists and shed staff. So centering your project and the description and examples around those five criteria might be one way to really help.

Dejá Belardo:

Hi, this is Dejá here. I'll also just add that if you are reapplying again, if you're going to resubmit the same work as before, I would suggest focusing more on the language of the proposal. It really is your space to be creative. Think of it as a mood board. You're really trying to get us in as few words as possible, as few images or references as possible to understand your creative vision. And so be creative in that space. It doesn't have to be formal. We really want to get the essence of what the work is. So if you want to take a look at your past application and maybe look at the language you use to describe the work and see how you can be more efficient in describing what the work is, I always highly suggest sharing with other artists, friends, or anyone else in your network for reviewing of your proposal since we are unable to do that.

Christal Ferreira:

Great. Thanks all. And just to add on to that point too, basically like Dejá was saying, the more specific, the better, the more clear you can be with less flowery language, because sometimes people can get caught up in that, but the more specific and clear about what exactly you want to do with the work, the better. Okay. So shifting over or shifting away a little bit back into finance, could you go over the process for an individual artist who may use a fiscal sponsor?

Darren Biggart:

Yes. As I understand that question, we have a lot of artists who are fiscally sponsored with institutions like Tides or Fractured Atlas. That's totally fine. As long as you are able to fill out a W-9 and we're clear about where payment goes, if you can answer all of those questions on a W-9, then our institution is able to pay you.

Christal Ferreira:

Great. I am mindful of time here. I'm just trying to see if there's anything ... I'm trying to catch it. I don't know, team, if you all saw anything in the Q&A that might've been not captured yet. Let's see.

Darren Biggart:

Yes. I want to address one final question. This is Darren. I will say also, many of the questions that are coming in are answered on our FAQ page on our website. Some of them have been answered in this recording, and this recording will be made available within a week on our website and our YouTube channel, and you can always, always email us opencall@theshed.org. The one final question I'd like to answer is when you're uploading past examples of work, to be really clear, you can upload pages that have multiple

photos, combining images and descriptions. The page limit is really to take into account the amount of time that reviewers spend when they're looking through applications. So you don't have to have one image per page or one description per page. We, to remind you, will not accept pages of links that need to then be clicked or explored.

And if the amount of pages or length of videos without a time code exceed the limitations that are clearly listed on the application, a reviewer may score it very low for not complying with those directions on the application. So please be mindful of that. It's not a good reason for your work to not be considered. Mindful of time, we have to wrap our live session now, but I want to encourage you, if your question wasn't answered or you still have follow-up questions, please reach out via email. We have people monitoring that inbox every workday, and we really look forward to your applications. I want to say thank you to our open call team, to our ASL interpreters, Rory and Neil. And to all of you for your interest in learning more about OpenCall, we're really glad that you've joined us for this session. One more time, I'll say, please email us at opencall@theshed.org, check out our website, theshed.org/opencallapply. We are so looking forward to your applications. Thank you all so much and have a great rest of your day.