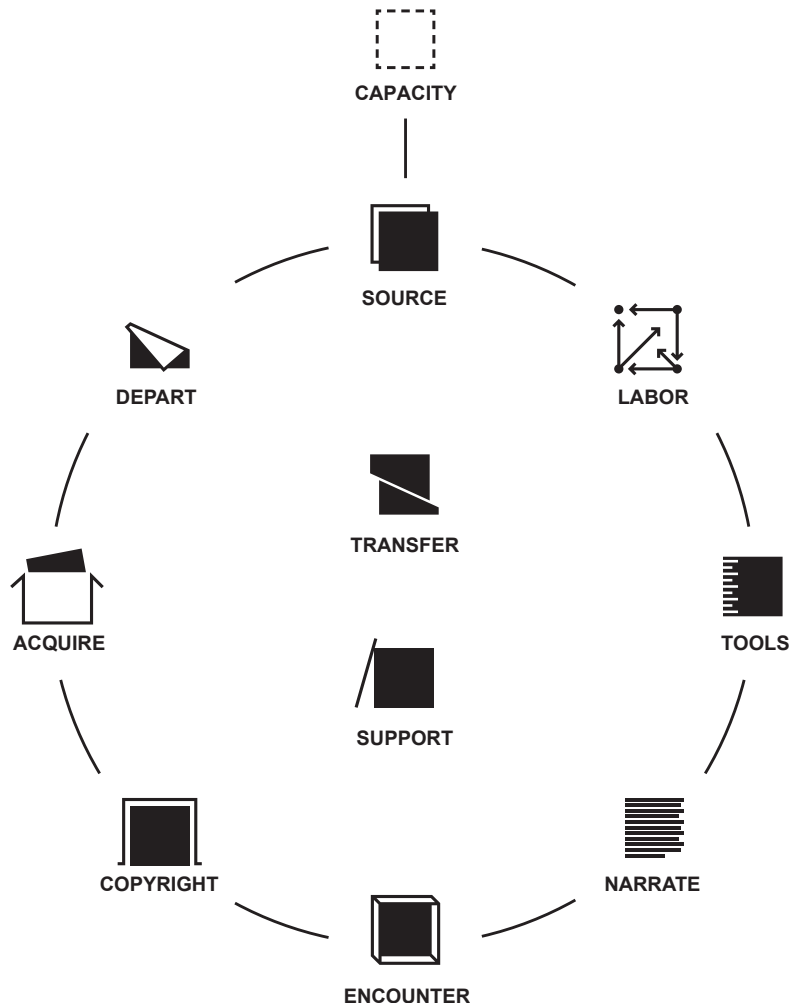


## Acknowledgements

The book in your hands is the result of five years of work, five years of talking, writing, editing, drawing, and designing. We began working on *Making and Being* in January of 2014. We have organized our acknowledgements using a lifecycle framework. The lifecycle framework relies upon an ecological metaphor to look at the entire “life” of a project, from the moment it is imagined to the moment it is discarded, recycled, or forgotten. We have identified ten components of each project’s lifecycle; we call these phases. A phase is a recognizable stage in the development of a project’s lifecycle. *See Chapter 7: Lifecycle Phases and Framework for more.*<sup>7</sup>

# LIFECYCLE FRAMEWORK



**Support:** The ways your needs are met in order to rest, dream, and work on any project.

**Source:** Where you obtain materials for a project.

**Transfer:** The exchange of resources for goods or labor in your project.

**Labor:** The roles you and other people take on in order to create a project.

**Tools:** The devices or implements you use in your project.

**Copyright:** Your exclusive legal rights to your projects

**Narrate:** How your project is represented.

**Encounter:** The context where your finished project is presented.

**Acquire:** The storage, maintenance, and stewardship of your project.

**Depart:** Where materials from projects go when they are no longer of use, value, or interest.

**Capacity:** An ability to acquire knowledge and embody a way of being (a quality of presence) in daily actions and practices.

Design by Topos Graphics for BFAMFAPhD.

Note that many of the people we acknowledge appear in multiple phases because all of the phases in the lifecycle are interconnected.

In addition to the lifecycle framework, *Making and Being* offers a range of “capacities” that we believe are necessary in order for artists to be present with themselves and with others throughout the production process. We use the term “capacity” to refer to an ability to acquire knowledge and embody a way of being (a quality of presence) in daily actions and practices.

While making this project, we have focused on the phase of the lifecycle that we call “labor.” We define Labor as “the roles you and other people take on in order to create a project.” The capacity that we have made a commitment to is “connection.” We define Connection as “I am reliably able to form and sustain trusting, authentic relationships and to compel others to a shared vision. I am a supportive presence amid difficulty. I am able to give and receive grounded, useful feedback.” We recognize that we have chosen to focus on labor and that other phases of this project’s lifecycle do not embody our commitment to connection in the ways that we desire.

## **Support /■**

*Support:* the ways your needs are met in order to rest, dream, and work on any project. We have received unwavering interpersonal support while writing this book from Caroline’s partner, Leigh Claire La Berge, and Susan’s partner, Stephen Korns. They maintained our households (cleaned, provisioned, cooked), insisted that we build embodied practices into our intense days of writing (yoga, walking, dancing, swimming), listened as we explored new concepts and expressed frustrations (mentoring), offered healing for sore backs and necks (massage), loved us, despite our absences (making time and space for this work in our shared lives), encouraged us in moments of uncertainty (acknowledging, smiling, laughing, hugging, holding), and shared their wisdom (mentoring, storytelling). Many of the above mentioned forms of interpersonal support were also provided by Emilio Martínez Poppe, Agnes Szanyi, Emily Tareila, and Vicky Virgin, the other core members of the collective BFAMFAPhD that we belong to, as well as members of the Pedagogy Group and the Retooling Critique Working Group. *See Chapter 20: How We Work for more.*<sup>7</sup>

We feel such deep connection with these rigorous and generous souls. We are so thankful to be able to “form and sustain trusting, authentic relationships” and to “be able to give and receive grounded, useful feedback” with them.

We are so thankful for the support and encouragement of Founding and Associate Directors of Punctum Books, Eileen Joy and Marget Long,

who invited us to publish our manuscript with them in 2016. In 2018, Pioneer Works Press approached us with an offer to design and print our book, in addition to distributing the book through Distributed Art Publishers. We decided to accept their offer because we want the book to circulate as widely as possible.

Ongoing monetary support has enabled us to work on this book as well. Susan has received monetary support through her day job as a tenured professor at the University of Massachusetts, Amherst; one third of her salary, as well as periodic merit raises, are based on her research. From 2014–2017, Caroline was employed as an adjunct faculty member at The New School, Rhode Island School of Design, and the School of Visual Arts, and she also worked at CoLab.coop and at The Laura Flanders Show. Since 2017, Caroline has been employed as a tenure-track professor at the University of Hartford and her reliable salary has enabled her to focus on this book more deeply. *See Chapter 20: How We Work for more.*<sup>7</sup>

### Source ■

*Source:* where you obtain materials for a project. The material for this book has been sourced by many people, including educators, artists, theorists, activists, and organizers. It is very important to us that we honor the people who have come before us and who have made our learning possible. *See Chapter 3: Who Do You Honor? for more.*<sup>7</sup> In every activity that we have adapted from existing materials, we include “Who We Honor,” noting the people who taught us that activity. Our footnotes and endnotes acknowledge the research and thinking that has informed our work. Whenever possible, we have been in contact with the people who have informed our ideas, asking permission to adapt their writing, research, and practices to our context. We do this because we wish to embody connection, to “form and sustain trusting, authentic relationships,” and we know that we like to be informed when people adapt our work. We wish to acknowledge that the inspiration for this book can be traced back to the Community Economies Collective, particularly to the work of J. K. Gibson-Graham and Ethan Miller, whose friendship and intellectual support shaped us for years before we imagined this book into being.

### *Book*

The paper for this book is Munken Print White. The typefaces for this book are Century Schoolbook, Miller Text, and Helvetica Now.

## *Website*

The website was developed using Jekyll, a content editing framework that uses Markdown and HTML, by artist and computer engineer Or Zubalsky.

## **Transfers to Us (Received) ▾**

*Transfer*: the exchange of resources for goods or labor in your project.

### *Paid Grants*

We received payments that helped with the writing and production of *Making and Being*, the multi-platform pedagogical project including this book, an interactive website, and a card game. A number of monetary grants, ranging from \$400–\$3000, were provided by the University of Massachusetts, Amherst and the Center for Teaching Excellence and Innovation at the University of Hartford to pay our editors, designers, and developers. The School of Visual Arts Office of Learning Technologies gave us funding to pay the artists that we interviewed for the videos on our website <http://makingandbeing.com>. The videos were produced, shot, and edited at the School of Visual Arts Office of Learning Technologies by Walter Tyler and Bradley Crumb.

### *Paid and Gift Residencies*

Severine von Tscharner Fleming offered initial funding for an informal residency where the idea was pursued with intensity for the first time (2015, Ojai); NEW INC gave BFAMFAPhD a Fellowship, which fully subsidized our membership with space to work (2016–2018, New York); Eleanor Ambros provided space for weeklong writing retreats (2017, Hudson); Laurel Ptak offered us a residency at Triangle Arts Association (2016–2017); Jane South invited us to be the inaugural residents for PROJECT THIRD at Pratt Institute in 2018; and Camille Drummond invited us to do the Narrative Residency at Pioneer Works, to coincide with the final editing and design of this book, in the summer of 2019.

### *Paid Workshops*

We were paid to facilitate workshops at Cornell University; the Elizabeth Foundation Project Space; Art in General; Teachers College, Columbia University; Downtown Art; Spaceworks in association with The Study Center for Group Work; CUE Art Foundation; NYPOP (New York

Professional Practice) at New Inc.; Creative Time Summit; Malmö Art Academy, Lund University; Brooklyn Museum; and The Royal Danish Academy of Fine Art. We were paid by the University of Pennsylvania for a publication and workshop, even though the workshop they invited us to do was cancelled.

### *Paid Publications / Exhibitions*

We were paid to participate in *The Visible Hand* at the CUE Foundation, curated by David Borgonjon. We were paid for our contribution to the book *ART AS SOCIAL ACTION: An Introduction to the Principles & Practices of Teaching Social Practice Art*, edited by Chloë Bass, Gregory Sholette, and Social Practice Queens. We were paid for projects we created for the Ontario Institute for Studies in Education, the online publication *Art Journal Open*, and *PUSH/PULL*, the publication created by Culture Push. We were also paid to organize a series of eight public programs at Hauser & Wirth in New York.

### *Gifts*

We gifted our labor by contributing texts without payment to *Art21 Magazine*, *SHIFTER magazine*, *Phonebook 4*, *The Enemy*, and to *The Cultural Policy Yearbook*. We gifted our labor to the exhibition *Crushing Debt* at CP Projects Space, curated by Jovanna Venegas. We gifted our labor in workshops and panels at the Brooklyn Art Book Fair, at the College Art Association, at The Association of the Study of the Arts of the Present, at Open Engagement, at Pioneer Works, and at The 8th Floor. We gift our labor regularly to artists, collectives, and educators.

### *Barter*

We bartered our labor with More Art. In exchange for facilitating a workshop for their board of directors, we received video editing from Kate Levy at More Art.

### *Stolen Labor*

We would like to thank all of our students who have taught us without compensation, often generating money through student loans in order to be present in spaces of learning where we are paid for our labor. We recognize that if we were teaching in Denmark, for example, our students would be paid for their labor as students.<sup>1</sup> As Mads Hammer Larsen, a press spokesperson for the Danish Ministry of Education, said, “the

aim of the support scheme [to pay all students] is to ensure that it is not the social and economic standing of potential students but abilities and interests that decides about educational success.”<sup>2</sup> We recognize that the structure of the American university does not support the interpersonal capacity of connection. How can we ask students to embody “a supportive presence amid difficulty” while their labor is being stolen, and the majority of faculty are underpaid adjuncts? *See Chapter 9: Support /■ for more.*<sup>7</sup>

### *Stolen Land*

We wrote the majority of this book in New York. We acknowledge that this land is the occupied and unceded territory of The Lenape People.

### **Transfers To Others (Given) ■**

Transfer: the exchange of resources for goods or labor in your project.

### *Collective Gifts*

We have not been compensated for the majority of the creative and intellectual labor to write this book. In addition to our labor, members of BFAMFAPhD have gifted creative and administrative labor for years. From 2016–2018, Emilio Martínez Poppe was a Fellow of *Making and Being*, gifting labor on design, feedback on the text, and co-facilitating workshops with us. Emily Tareila developed workshops while teaching with Susan from 2017–2018 at the University of Massachusetts. Emily and Emilio are now members of BFAMFAPhD, gifting administrative labor to the collective with Agnes Szanyi and Vicky Virgin.

### *Gifts*

Leigh Claire La Berge and Robert Sember gifted their labor by doing close readings of our book. Jen Abrams, Caron Atlas, Judith Leemann, Leonard Nalencz, and Esther Robinson gifted their labor with close readings of our Introduction. Maureen Connor did additional research on the artists, groups, and projects that are listed in the Lifecycle phases. We also wish to thank Fred Zinn, who at the time we consulted with him was working for the Office of Information Technology at the University of Massachusetts, Amherst, and Charlotte Roh and Laura Quilter, who are copyright librarians at W. E. B. Du Bois Library at the University of Massachusetts, Amherst, for their feedback on our copyright section, and Ellen Lupton for her design feedback at The Maryland Institute College of Art, Baltimore. We are also thankful to BFAMFAPhD member Emily

Tareila who created the worksheets from our activities and assignments, to BFAMFAPhD member Emilio Martínez Poppe who designed early versions of the book for exhibitions at the CUE Foundation, and to members Agnes Szanyi and Vicky Virgin who transcribed videos and completed many other book-related tasks. We consider these gifts because we would otherwise have paid for these tasks; they are outside of the scope of our agreement with one another about the support and labor that is required from members of the collective. This project would not have been possible without the generative dialogue and generous feedback of many people, including Lindsey Albracht, Liz Barry, Jeremy Bendik-Keymer, Maureen Connor, Kate Cahill, Thyrza Goodeve, Christopher Lee Kennedy, Michael Mandiberg, Misty Morrison, and Jeff Warren. Ruby Mayer volunteered to transcribe the interviews we conducted, as well.

### *Free*

We received materials from Materials for the Arts and the free store at Pratt Institute during our PROJECT THIRD residency.

### *Institutional Gifts*

As residents at NEW INC at the New Museum, PROJECT THIRD at Pratt Institute, and Pioneer Works, we were able to access space, printing, and peer feedback. At NEW INC, we are thankful for the labor of Rain Embuscado, Rasu Jilani, and Julia Kaganskiy. At Pratt, we are thankful for the labor of Lisa Banke-Humann, Jeff Kasper, Arlene R. Keizer, Shaun Leonardo, Beth Loffreda, Madeline Rupard, Rhonda Schaller, Jean Shin, Jane South, Dina Weiss, and Sky Yoon. We are thankful to Paige Landesberg and Phillip Edward Spradley at Hauser & Wirth Publishers, who provided the funding, space, and staff required to host eight conversations about art and pedagogy from November 2018 through May 2019, and Duncan MacKenzie who created a series of programs on the podcast *Bad at Sports* as a gift. At Pioneer Works, we are thankful for the labor of Christina Daniels, Camille Drummond, Becky Elmquist, Katie Giritlian, Daniel Kent, Anna Feng, Micaela Durand, Jen Atalla, and Mary Thompson. We wish to thank Katie Giritlian especially for carefully editing our footnotes and endnotes, for being available at all hours of the day and night, and for being the project manager running meetings with rigor and kindness.



## *Paid Labor*

We made a decision early on to pay for labor which members of the collective could not do, or did not want to do. This includes video production, transcription (at times), editing (at times), web development, design (at times), and photography (at times). While we paid the people listed below, we want to recognize that their labor often exceeded the amount we were able to pay.

We paid Daniel Fromson to edit early drafts of the book in 2018. We then paid Helen Hofling to edit the full manuscript in 2019. We wish to thank Helen Hofling especially for her deep reading, for her structural edits and line edits, and for her ability to align the practice of editing with a commitment to social justice. We paid Sara Bodinson, Sakina Laksimi, Kathy Miraglia, Erica Slates, and Judit Török to read the book and provide detailed feedback. We wish to thank Judit Török especially for her careful reading of every activity, assignment, and worksheet in our book, and for her attention to clarity with an emphasis on teaching excellence. We paid Stacey Salazar and Alta Starr to contribute to our book. We paid graphic designer Kieran Startup and web developer Ben Lerchin to make our resources available online with the draft of our book in 2016. We then paid Topos Graphics to create illustrations and diagrams and Angela Lorenzo to design a 100-page excerpt of the book, and we paid LINCO to print it. We paid BFAMFAPhD member Emily Tareila to create illustrations for the book. We paid Or Zubalsky to make the resources available online from 2018–2019.

We paid the artists that we interviewed for a series of videos, including Edgar Arcenaux; Canaries; Oscar Rene Cornejo; Stephanie Dinkins; João Enxuto and Erica Love; Linda Goode Bryant; Jon Hendricks; Michael Mandiberg and Jackie Maybe; Dave McKenzie and Paul Ramires Jonas; Meerkat Media; Danica Phelps; Sal Randolph; Salvage Art Institute; Antonio Serna; Zoë Sheehan Saldaña; Alice Sheppard; Adam Simon; Erin Thompson; and W.A.G.E. We paid all of the speakers for the eight events at Hauser & Wirth, including Billie Lee and Anthony Romero of the Retooling Critique Working Group, Chantal Feitoas and Eloise Sherrid, Linda Goode Bryant, Heather Dewey-Hagborg, Salome Asega, and Kemi Ilesanmi, Members of Meerkat Filmmakers Collective and Friends of Light, Adaku Utah and Taraneh Fazeli, Millet Israeli and Lindsay Tunkl, Sarah Workneh, Danielle Jackson, and Members of the Pedagogy Group. We paid Helena del Pesco, Jessica Hische, Adelheid Mers, Lize Mogul, and Lauren van Haaften-Schick for their artwork for the book. Pioneer Works paid Twin Oaks, an intentional community, to create the index.

## *Paid Materials And Space*

We paid for a space for one of the events at Hauser & Wirth. We paid for envelopes, cards designed by KT Pe Benito, lavender, and thank you materials for the speakers at Hauser & Wirth.

## *Transfer Budget*

<b>INCOME</b>	<b>From</b>	<b>When</b>	<b>Cash</b>
Research Grant	UMASS	12/1/2015	\$1,000.00
Workshop	Creative Time	12/1/2015	\$400.00
Workshop	Creative Time	12/1/2015	\$400.00
Workshop	Cornell	8/30/2016	\$1,500.00
Exhibition	Chicago G400	9/24/2016	\$200.00
Workshop	NYPOP	10/14/2016	\$100.00
Grant	Research Grant	10/14/2016	\$700.00
Grant	Research Grant	10/14/2016	\$300.00
Research Grant	Leftover Susan \$	11/1/2016	\$333.15
Exhibition	CUE	2/22/2017	\$600.00
Exhibition	CUE	4/27/2017	\$200.00
Workshops	Spaceworks	7/14/2017	\$500.00
Workshop	EFA	7/14/2017	\$600.00
Workshop	More Art	3/25/2018	\$500.00
Website	UHartford CTEI - dev	6/1/2018	\$2,000.00
Materials For Wob	UMASS	6/1/2018	\$500.00
Workshop	Columbia TC	6/1/2018	\$150.00
Pratt	Caroline	6/1/2018	\$1,000.00
Pratt	Emilio	6/20/2018	\$1,000.00
Residency/Materials	Pratt	6/30/2018	\$2,000.00
Illustrations	Hauser and Wirth	6/30/2018	\$1,200.00
Writing Text	Social Practice Queens	9/10/2018	\$200.00
Kickstarter Profit (After Fee / Printing)	BFAMFAPhD	9/24/2018	\$5.00
Manuscript Advance	Pioneer Works Press	7/18/2019	\$3,000.00
Workshop Fee	Elizabeth Foundation	4/1/2019	\$600.00
Workshop Fee	Elizabeth Foundation	2/23/2019	\$600.00
Workshop Fee	Art in General / SHIFTER	11/25/2018	\$200.00
Project Fee	University of Toronto	2/1/2019	\$751.99

Writing Fee	College Art Association	1/25/2019	\$600.00
Kickstarter Pre-Sales	Kickstarter Backers	9/9/2019	\$6,333.42
Event Production	Hauser & Wirth	2/8/2019	\$2,850.00
Editing Support	Pioneer Works Press	6/29/2019	\$2,000.00
Design Support	Pioneer Works Press (estimate)	6/1/2019	\$5,000.00
Funds For Peer Review	Pioneer Works Press	3/24/2019	\$750.00
<b>Total</b>			<b>\$38,073.56</b>

#### EXPENSES

Personnel	From	When	Cash
Copyedits	Katherine	12/1/2015	-\$50.00
New Inc Residency	NEW INC	8/15/2016	-\$450.00
Text Edits	Sara	9/24/2016	-\$438.75
Retreat	Loomio Workshop	7/1/2017	-\$63.48
Interview For The Book	Oscar	6/1/2018	-\$100.00
Interview For The Book	Stephanie	6/30/2018	-\$100.00
Kickstarter Video	More Art	7/1/2018	-\$500.00
Interview For The Book	Alice	7/24/2018	-\$100.00
Interview For The Book	Edgar	8/15/2018	-\$100.00
Printing	New School	8/15/2018	-\$21.60
Overview Of Art Ed	Sakina	8/31/2018	-\$500.00
Documenting Pratt Exhibition	Joao	9/23/2018	-\$500.00
Documenting Pratt Exhibition	Joao	9/23/2018	-\$500.00
Illustrations	Topos Graphics	9/24/2018	-\$1,200.00
Book Design Style Guide / Brief	Topos Graphics	12/20/2018	-\$1,800.00
Early Edits	Daniel	1/1/2019	-\$50.00
Early Edits	Daniel	1/1/2019	-\$350.00
Design For Newspaper Excerpt	Angela	1/25/2019	-\$1,140.00
Peer Reviewer Fee	3 Reviewers	3/24/2019	-\$750.00
Design Of Book	Pioneer Works / Daniel (estimate)	6/1/2019	-\$5,000.00
Editing - Structural Edits Pass 1	Helen	6/16/2019	-\$2,000.00
Feedback	Judit	6/26/2019	-\$500.00
Editing - Structural Edits Pass 2	Helen	6/29/2019	-\$2,000.00
Website And Card Game	Or and Ben	8/1/2019	-\$6,000.00
Editing - Line Edits	Helen	8/4/2019	-\$500.00
Illustrations	Emily	8/4/2019	-\$300.00

Writing Fee	Alta	8/7/2019	-\$700.00
Editing - Line Edit Of Proof	Helen	9/1/2019	-\$500.00
<b>Total</b>			<b>-\$26,213.83</b>

#### Materials And Services

Window Crayons	Blick	8/24/2018	-\$6.08
Printing Newspapers	Linco	1/17/2019	-\$255.85
Printing Deck Of Cards	University of Toronto	1/17/2019	-\$219.79
Thank You Materials For H&W Speakers	Flower Power	2/21/2019	-\$13.27
Thank You Materials For H&W Speakers	Paper Presentation	2/22/2019	-\$10.78
Thank You Materials For H&W Speakers	Flower Power	4/16/2019	-\$13.27
Thank You Materials For H&W Speakers	Paper Source	4/19/2019	-\$20.14
Thank You Cards For H&W Speakers	Cards by KT	6/7/2019	-\$40.14
Font	MyFonts	6/20/2019	-\$85.35
Thank You Materials For H&W Speakers	Flower Power	7/7/2019	-\$16.00
Kickstarter Service Fee	Kickstarter	9/1/2019	-\$755.00
Hard Drive (For Kickstarter Video)	Online	9/6/2019	-\$65.31
Printing The Book For Copyedits	Copy Center	TBA	-\$100.00
Kickstarter Books	Printer Estimate 182 books x \$16	TBA	-\$2,912.00
<b>Total</b>			<b>-\$4,506.90</b>

#### Accommodations

Workshop	Northstar Restuarant	9/15/2016	-\$65.76
Workshop	Breakfast	9/15/2016	-\$42.00
Cornell Workshop	Bus	9/15/2016	-\$540.00
Workshop	Taxi	9/15/2016	-\$12.00
Retreat	Food Co-op	5/24/2017	-\$358.62
Workshop	Barista Panini House	7/14/2017	-\$22.68
Workshop	Key Food	7/14/2017	-\$15.98
Workshop	Lyft	7/14/2017	-\$10.00
Workshop	Lyft	7/14/2017	-\$42.06
Retreat	Greens	6/1/2018	-\$20.00
Retreat	Fish	6/1/2018	-\$22.00
Retreat	Cafe and Farmers Market	6/1/2018	-\$17.00
Retreat	Le Gamin	6/1/2018	-\$63.00
Retreat	Coffee	6/1/2018	-\$12.00

Retreat	Hudson Food Studio	6/1/2018	-\$82.94
Retreat	Hudson Food Studio	6/1/2018	-\$81.64
Retreat	Health Market	6/1/2018	-\$24.46
Retreat	Barista Panini House	6/1/2018	-\$46.65
Retreat	Tea	6/1/2018	-\$10.53
Retreat	Pizza	6/1/2018	-\$52.09
Event Space Rental	Dzochen Community	2/28/2019	-\$70.00
Lunch	Court Street	6/26/2019	-\$26.50
Lunch	Bar Taco	6/20/2019	-\$35.94
Groceries	Coop	6/20/2019	-\$19.00
Retreat Space	Hartford	6/16/2019	-\$295.68
Retreat Space	Hartford	6/18/2019	-\$250.00
Drinks	Water	2/28/2019	-\$10.00
<b>Total</b>			<b>-\$1,588.77</b>
<b>Expenses Totals</b>			<b>-\$32,309.50</b>
<b>Income (From Above)</b>			<b>\$38,073.56</b>
<b>Remaining</b>			<b>\$5,764.06</b>

**Budget Notes:** This budget does not include the salaries of the staff at Pioneer Works who provided project management, photography, video, design, marketing, and sales support for the project. We wish to note that we were not compensated for the time required to write the book, but that our salaries provided income that enabled us the time to do so. We have relied upon so many gifts, many of which you can find in the transfer and support section of the acknowledgements. As a collective, we determined that we would rarely reimburse ourselves for collective meals and transportation. All money made in workshops has gone back into collective projects.

## Labor

*Labor:* the roles you and other people take on in order to create a project. The phase of the lifecycle that we prioritize is labor. We focus on collectivity, on shared decision-making, shared labor, and shared authorship. This book is a contribution made by Susan Jahoda and Caroline Woolard to the New York City-based collective BFAMFAPhD, with support from four collective members: Emilio Martínez Poppe, currently a graduate student at the University of Pennsylvania; Emily Tareila, artist and educator; Agnes Szanyi, a Doctoral Student at The New School for Social Research; and Vicky Virgin, a Research Associate with the Mayor's Office for Economic Opportunity in New York.

To be a core member of BFAMFAPhD you must:

- Help with the maintenance of the collective, including some or all of the following: administrative work, hosting events, gathering together, supporting one another, managing social media, and possibly, contributing projects.
- You must also be aligned with our principles: We prioritize the remaking of institutions over institutional critique. We look for strategic opportunities to advance cultural equity in the arts and to build a community of rigor and care rather than reproducing a cynical, ironic, or antagonistic stance that can deny our capacity to create change in the world.

Projects: BFAMFAPhD is a collective that aims to provide a springboard for projects that are contributions to the collective. We share projects on the website and on social media, and help one another to realize exhibitions and performances. To have a project considered, anyone can submit a project to the core group. Each submission is discussed by the core members of the collective, and, through consensus, it is determined whether the submission is aligned with our principles. Each contribution has its own economy of transfers. For example, Vicky bartered with people in the production of *The Arm Dance*, and *Making and Being* had a Fellow (Emilio from 2016–2018).

Fellowships: Emilio was a Fellow of the Project called *Making and Being* from 2016–2018. Emilio is also a member of BFAMFAPhD. Any project can have a Fellow, if collective members want that structure. See Chapter 20: *How We Work for more, with an emphasis on the capacity “connection.”*<sup>7</sup>

## Tools ■

*Tools*: the devices or implements you use in your project. To create this book, we relied upon Google Docs, the web browser Google Chrome, Apple computers, and the Adobe Creative Cloud. We often write in real time, but in different locations. We call one another on Google Hangout while typing in Google Docs. We do this because we are often teaching in Hartford, CT and Amherst, MA or traveling between New York City and a number of other places.

These tools allow us to work across distance in real time, to sense connection and “form and sustain trusting, authentic relationships” with one another, but Google and Apple are companies that absolutely do not create safe workplaces where connection is possible. For example, at the Apple factory in Shenzhen, “suicide notes and survivors told of

immense stress, long workdays and harsh managers who were prone to humiliate workers for mistakes, of unfair fines and unkept promises of benefits.”<sup>3</sup> We recognize that to fully embody connection in the lifecycle of our project, we would use open source collaborative writing tools such as Etherpad rather than Google Docs and we would use Linux operating systems rather than Apple computers with proprietary software like the Adobe Creative Cloud.

## Copyright ■

*Copyright:* your exclusive legal rights to your projects. Pioneer Works agreed to publish our work with a Creative Commons CC BY-SA license. CC stands for Creative Commons, BY stands for attribution by us, and SA stands for share alike. For more information about the Creative Commons Attribution-ShareAlike 4.0 International Public License, see <https://creativecommons.org/licenses/by-sa/4.0/legalcode>. We are fully able to embody connection in this phase of the lifecycle, allowing anyone to adapt our work to their contexts and to “give and receive grounded, useful feedback” to us. We have also been able to inform the lawyers at Distributed Art Publishers and Pioneer Works about using Creative Commons (CC) for publishing. This means that their lawyers can support other authors who use CC licenses in the future.

Michael Mandiberg shared the following suggestions with us to help us navigate Creative Commons licensing with our publisher:

*Be sure to put this in:*

- The Work will bear the Attribution Share Alike (CC BY-SA) license, with notice of such on the copyright page.
- Publisher agrees to add the Creative Commons license designation CC BY-SA to the Copyright page of the Work.

*With this as well:*

### *SUPPLEMENTARY PROVISIONS*

- The Creative Commons Attribution Share Alike (CC BY-SA) license is described by the following language and can be found on the website, <https://creativecommons.org/licenses/by-sa/4.0/legalcode>
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  - to Remix—to adapt the work

- Under the following conditions:
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## Narrate ≡

*Narrate*: how your project is represented. We speak about our project as a collective and talk through who will speak, where we will speak, and what we will say with an emphasis on connection. We aim to form “trusting, authentic relationships and to compel others to a shared vision.” It was Caroline’s BFAMFAPhD presentation at Berkeley in 2014 that led Emily to embed our work into her own, and, two years later, led her to enroll in a free MFA program at the University of Massachusetts, Amherst to work with Susan. Whenever possible, we ask for other artists’ consent before representing their projects and practices. For example, when we interviewed Oscar Rene Cornejo, João Enxuto and Erica Love, Taraneh Fazeli, Jon Hendricks, Meerkat Media Collective, Danica Phelps, The Public Lab, Sal Randolph, The Salvage Art Institute, Antonio Serna, Zoë Sheehan Saldaña, and Alice Sheppard, we asked them to review and edit their quotations for our book. We describe them using the words that *they use*, such as “artist” or “educator” or “organizer,” to describe themselves. We believe



that this approach to writing about living artists honors our ongoing relationship with them.

We distribute our work widely, using a variety of formats—videos, PDFs, a website, printed books—and encourage people to adapt it. We are thankful that we have had the opportunity to speak about our work at a number of institutions and self-organized learning spaces. We are thankful that we have been able to publish excerpts of our writing in a number of places. We are thankful to *Bad at Sports* who published the audio from our series at Hauser & Wirth on their podcast, and to the many people that have written about BFAMFAPhD's previous project, *Artists Report Back*, in both mainstream and independent media.

### **Encounter** ■

*Encounter*: the context where your finished project is presented. Early excerpts of this work in progress were self-published on our website, on Academia.edu, in Threewalls' PHONEBOOK 4 (2015) under the title *Of Supply Chains*, as a self-published PDF as *Ten Leaps* (2016), and then at the CUE Foundation as a *Ten Leaps: Lexicon for Solidarity Art Economies* (2017), in *Art21 Magazine* (2018) and in *Art as Social Action: an Introduction to the Principles and Practices of Teaching Social Practice Art* (2018) under the title *Ways of Being*, and as an 100-page, self-published excerpt that we distributed at Hauser & Wirth from January through May of 2019. We are thankful that Distributed Art Publishers and Pioneer Works will distribute our book to a number of locations, both to museum and independent bookstores and libraries.

### **Acquire** ☞

*Acquire*: the storage, maintenance, and stewardship of your project. We are thankful to all the people and institutions that have already acquired our book and to all the people who will acquire it in the future.

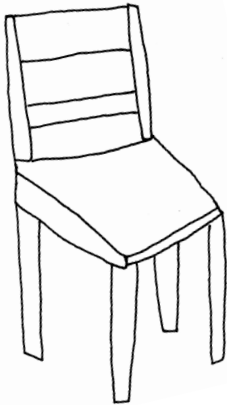
### **Depart** ➤

*Depart*: where materials from projects go when they are no longer of use, value, or interest. We hope that when people no longer can care for our book that they will recycle it.

1. See The Wages for Students Students, "Wages for Students," *Zerowork* (1975), republished online, <http://zerowork.org/WagesForStudents.html>.

2. Mads Hammer Larsen, quoted in Zeeshan Aleem, "This Country Is Literally Paying Students to Go to College," *Mic*, February 10, 2015, <https://www.mic.com/articles/110302/this-country-is-literally-paying-students-to-go-to-college>; "Danes over the age of 18 are entitled to funding from the state for up to six years for post-secondary education. Every student who doesn't live with their parents receives about 5,839 Danish kroner (about \$900) per month," Aleem, "This Country Is Literally Paying Students to Go to College."

3. Brian Merchant, "Life and Death in Apple's Forbidden City," *The Guardian*, June 18, 2017, <https://www.theguardian.com/technology/2017/jun/18/foxconn-life-death-forbidden-city-longhua-suicide-apple-iphone-brian-merchant-one-device-extract>.



**We believe that an education in art must be as much about ways of being in the world as it is about ways of seeing and ways of making and exhibiting projects in the world.**