

## NEW PROPOSED PROGRAMMING POLICIES

Modified – June 2021

Modified – October 2022

### **RULES AND GUIDELINES FOR ALL INTERNAL PROGRAMMING COMMITTEES (Exhibition or Long-term programming; Special Project or Short-term programming; Window Programming;)**

#### **Rules**

1. All programming should be artistically aligned with articule's mandate and Basis of Unity, as defined by the membership. Dossiers that do not reflect articule's commitment to decolonial and anti-racist practices, or which uphold or reproduce unequal access to opportunity, cultural insensitivity, cultural appropriation, harassment whether psychological or physical, microaggressions, sexism, racism, homophobia, transmisogyny, ableism, and derogatory language will not be considered.
2. Programming should reflect the diversity that articule strives for at every level. There are no quotas for programming, though members of the committee are encouraged to select a variety of programming, by artists from varied communities, and to prioritize artists who have been historically or are currently marginalized in the Canadian artist-run centre milieu. Exhibitions, performance, music, talks, video and other special events reflect our desire to expose new work of a challenging nature to our audience. Work in all media is considered with an emphasis on work whose content addresses contemporary aesthetics, cultural and social issues, and work by artists whose production might not be considered mainstream or part of the dominant culture. Therefore your choices should respect this mandate and the Basis of Unity, as defined by the board, rather than rely on personal taste alone.
3. Programming at articule is bilingual (French and English) - this should be considered at the selection stage both in terms of choosing artists from a variety of linguistic communities and with regards to how the work itself can be translated.
4. The Programming Committee will be composed of at least one member of the Board; the Programming Coordinator; and a minimum of three members with the right to vote from the general membership. Decisions cannot be made without **quorum, which requires at least one member of the Board; the Programming Coordinator; and a minimum of three members with the right to vote from the general membership.**
5. There is no maximum number of participants in a programming committee.
6. No one with a conflict of interest may participate in a selection process as part of a programming committee. However, a member may still jury over

the balance of applications if they declare and excuse themselves from the discussion of COI (conflict of interest) material. article defines a conflict of interest as a situation in which there is an imbalance of power in the relationship(including but not limited to romantic, familiar or financial).

7. Members' solo shows may comprise a maximum of 50% of the annual programming.
8. There is no maximum or minimum amount of programming annually, though typically the gallery programs 3-5 exhibitions and 1-4 projects. Most importantly, article's programming budget needs to be respected by the committee. To ensure this, the programming coordinator will provide a copy of the current programming budget to the committee for review.
9. The board member responsible for each committee is invited to bring any questions and discussions of committee work to the board.

## **Process**

1. Members who participate in a selection process are asked to participate in all the meetings. If a member is unable to attend a meeting they are asked to send their notes for the selection process.
2. Members are asked to consult the texts and visuals of all the dossiers before the first meeting so that they may offer an informed opinion at that time.
3. All members are requested to provide feedback on each dossier (unless there is a conflict of interest).
4. Dossiers will be available in English and French for committee members and they may participate in the conversation in the language of their choice.
5. article does not require exclusivity with regards to programming though requests the selection committee consider if the work or the artist has been presented recently in Montreal and/or if the artist has shown at article before (group show).
6. Consensus is needed to finalize selections. It is possible that not all members of the committee will like the work selected, but all must agree to show it.
7. A member of the programming committee is asked to keep members up to date on the selection process at each general assembly.
8. It is important to remember that the committee is not obliged to choose any exhibition or project from the dossiers received if for example none of them meets article's standards or budgetary needs.
9. If proposals do not reflect the diversity article wishes to represent the programming committee is allowed to extend the call for proposals. If the programming committee wishes to extend an invitation directly to an artist, the committee must seek the approval of the Board to do so.

10. The selection committee may take the initiative to propose a particular pairing or group exhibit as a response to the submissions. Consensus is required as per a regular selection.
11. The committee is asked to be discreet regarding the choices until the artists have been advised. What is said during the committee sessions remains confidential.
12. Contact with the artists concerning decisions on their exhibitions will be made officially in writing or by phone by the Programming Coordinator in the month following the final selection.
13. The committee is understood to have the final choice of shows. However any project or artist found to be in violation of the Basis of Unity may be cancelled by the centre, as per the call for proposals and the contract.
14. Timeline:
  - a. Members of the programming committee meet at least three times a year to make collective programming decisions. These meetings happen:
    - i. Spring: to create the call for submissions (both Special Project and Long-term) and form the subcommittees for the year to come. The call is launched in early fall and the Programming Coordinator shares the proposals with the committee prior to the Winter holiday.
    - ii. Winter: a minimum of two meetings to jury proposals.
    - iii. The Special Project committee may also meet ad hoc when there is a significant amount of projects to review or when someone needs a decision by a certain date.

## **RULES AND GUIDELINES FOR ALL INTERNAL PROGRAMMING SUBCOMMITTEES (Including VIVA, Mois de la photo and other ad-hoc programming)**

### **Mandate**

With an aim to build new alliances with the community, we offer our space and resources to promote various artistic productions related not only to visual arts but also to music, poetry and other forms of artistic expression. These types of events are generally collaborations and outside of the regular exhibition and special project programming.

### **Selection policy**

1. To form a subcommittee, a group of members gather to work on a specific project. The subcommittee can form spontaneously and propose their project to the programming committee. If the programming committee accepts the project, the subcommittee will work on its production. The programming committee can

also form a subcommittee to work on a specific project (i.e.: VIVA!).  
Subcommittees are sovereign in the selection they make but their programming choices must be aligned with articule's Basis of Unity, as defined by the board. Members of a subcommittee cannot interfere with the work of another subcommittee.

2. Proposed events should be artistically aligned with articule's mandate and Basis of Unity, as defined by the board, and must also provide an outreach and/or fundraising opportunity for the centre.
3. The programming sub-committee is mandated to select event programming (according to in-house resources) and may consult with the Board in doing so. Priority is given to articule's own programming.
4. The ad-hoc committee is responsible for securing their budget in discussion with the Board and the administrative coordinator.
5. The board member responsible for each committee is invited to bring any questions and discussions of committee work to the board.

## DEFINITIONS

**Emerging artist :** Rather than age restrictions, "emerging artists" will be defined as those who consider themselves at the beginning of their careers. Additionally, in alignment with the Basis of Unity and mandate, this definition may be revised at a later date.

**Member:** articule's membership is fluid and open to anyone who supports our mandate and activities. You do not have to be an artist to become a member.

**Exhibition:** Exhibitions are works in the gallery that lasts for (on average) 8 weeks.

**Solo-exhibition:** An exhibition of one artist or collective who applied to show a co-created work. A curator might also apply to present a solo exhibition of an artist.

**Group show:** An exhibition of multiple artists or collectives that applied to show work together, is proposed by an external curator or by the programming committee itself. In the latter case, the exhibition consists of projects submitted to the exhibition call.

**Special project:** For over ten years, articule has been presenting public interventions, live art projects, happenings, new artistic practices, as well as public talks, workshops, video/film screenings, etc. through its Special Projects programming. We invite artists and people working in other fields to question with us what is un-disciplinarity today. For instance, how do we draw the line between art and community or activist projects, between aesthetic, political, scientific, or philosophical research? How are these limits transgressed? Projects can happen at the gallery, online or offsite. We are also open to

collaborations with other organisations. In order to respond quickly to proposed initiatives, the committee will meet regularly throughout the year to review submissions. Support by article for Special Projects can take many forms: promotional and logistic support, access to the centre's equipment, administrative infrastructure, venue, and financial support. Applicants with an idea they would like to discuss or develop further with the committee are also invited to do so.

## **BASIS OF UNITY: STRATEGIES FOR AN ANTI-OPPRESSIVE CENTRE**

<https://www.articule.org/en/about>

In response to affirming article as an inclusive space, and in hopes of providing a resource for more equitable spaces throughout our local and international arts communities, we prepared the Basis of Unity. The construction of this project is ongoing, as we build a framework and gather a collection of tools to tackle oppressive systemic disparities in our own, other art spaces, and beyond.

article recognizes that systemic oppression exists in and operates through arts communities to disempower individuals because of their race, nationality, gender, sexuality, economic status, religion, ability, and more. The shape these intersecting forms of marginalization take includes: unequal access to opportunity, cultural insensitivity, cultural appropriation, harassment whether psychological or physical, microaggressions, sexism, racism, homophobia, transmisogyny, ableism, and derogatory language.

article commits to prioritizing the knowledge and safety of individuals with intimate, lived experience of a particular oppression in order to collaboratively arrive at ways to address its effects.

article acknowledges its location on the unceded territory of Indigenous peoples. We commit to decolonizing our space through our practices, language, and politics.

article values solidarity, patience, and compassion in the process of working towards equity in both personal encounters and structural decisions; this includes both individual and collective accountability as well as prioritizing accessibility and QTBIPOC safety.

article acknowledges that good intention is not enough; anti-oppressive practice requires individuals to cultivate an ongoing awareness of the dynamics which disempower some and privilege others, in order to redress inequalities.

articule is committed to investing in the process of self-critical adaptation, maintaining collaborative efforts with other cultural workers, and developing ongoing public outreach to include those marginalized by the arts community we operate within.

The Basis of Unity is an ongoing collaboration available to all of articule's participants, including its membership, Board of Directors, and staff. In order to ensure transparency, the Basis of Unity and other educational tools must remain visible and accessible to all who engage with articule (including renters, special project participants and contractual collaborators). Many of the points of unity and core principles were informed by feedback offered by the membership. Continual proactive efforts, such as open discussion, feedback, and surveys, should regularly occur at the centre to ensure a constant development of these values and preventative approaches.

## **ARTICULE'S LEGAL MANDATE**

articule is an open-access artist-run centre dedicated to the presentation of a broad range of contemporary art practices. Through our various programming channels, we strive for artistic excellence, interdisciplinarity and social engagement. While special consideration is given to emerging artists, we also respect those who have already established important precedents, who continue to test the limits of aesthetic gesture, and who commit themselves to the ideals of experimentation and risk-taking.

articule supports discursive and alternative activities that promote dialogue and build networks with local, national and international artists, collectives and organizations. Our open structure encourages the direct participation of an active and diverse membership on both programming and organisational levels.