**From the Finishing School of Marisa Carnesky:**

**Lessons in Doing It Together**

Was anything ever finished in the finishing school? The prospectus promised to be *the ‘*School for Illegitimate Entertainers of all Persuasions,’ in which Carnesky created a space where students can finish themselves – and each other – off.[[1]](#footnote-1) Ready to graduate into the big wide world of performance equipped with all the lessons they needed to thrive and flourish. To *finish* school and set out together armed with a scope and grasp of their unique practice as artists. To *finish off* the staid, the traditional, the commercially-driven and the politically and aesthetically conservative. To resurrect the radical, the weird and the adventurous. Carnesky’s style of radical cabaret is a practice of continued curiosity, driven by indeterminacy, open-ended investigation and chance encounters. But! Things can still be *finished*, maybe even polished, to impeccably high-standards, to standards that defy what might generally be perceived as *finished*.

Carnesky’s Finishing School has shaped over a decade of performance makers of all ages and in the early stages of their careers.[[2]](#footnote-2) Since starting at the Roundhouse in 2010, pupils have been admitted into what has been described as an ‘esoteric St Trinian’s for the queer cabaret generation.’[[3]](#footnote-3) Held across various venues such as Bethnal Green Working Men’s Club, online, and for a short time in 2016 occupying its very own basement property in Soho, the Finishing School has been a rite of passage for many self-respecting troublemakers working in experimental performance to ‘discover and hone their creative talent’ (McLaren 2016). The school has had a significant role in transmitting and defining the distinct set of practices that comprise contemporary alternative cabaret in the UK today.

You would be hard-pressed to find many working performers tearing up the cabaret stages in London who have not had some contact with the teachings of Carnesky. Her school, and its (very friendly) rival run by Duckie (the Duckie Homosexualist Summer School or DHSS), has fixed up and made sharp a whole generation with an uncompromising generosity, wholehearted advocacy, and a light sprinkle of aesthetic whipping (for more on DHSS see Walters 2020: 179-231). These extra-institutional educational programmes of professional training and development often go largely unnoticed while being of extraordinary value to the overall health and continued success of nightlife which revels in risk and experimentation– particularly in the capital, but with ripples across the globe.

Entering the Finishing School is also to enter a Carnesky performance, where the *mise-en-scéne* is an imagined academy for unruly miscreants to learn some manners and how to do things properly. There is already a tongue-in-cheek set up in which everyone is role-playing to some extent. Heike Roms identifies that ‘acknowledging training, not just in the formation of a performance artist but as a part of their continuing practice, also means valuing experience, expertise and professional standing as an essential part of performance art and live art work’ (Roms 2020: 118). In an interview with Ben Walters, Carnesky explains her vision:

I’ve been obsessed with the idea of stage schools since attending them as a child – I loved the movie *Fame* and I’ve always had a vision of wearing lots of beads and leading strange, esoteric and politically motivated theatre and movement classes. I feel it’s in my blood. In fact, it seems a lot of renowned London stage schools were led by Jewish grandes dames: Sylvia Young, Anna Scher… I aspire to be the tattooed avant-garde queer version! (Walters 2016b: n.pag.)

Along with the acquisition of techniques, imaginative skills and practical instruction in working the cabaret circuit, education is also held as the practice of pretending together, of believing in the show you are living in which is urging you towards breaking open your potentialities.

So – we all have something to learn from Dr Marisa Carnesky. Here are five lessons to study to ensure you get top grades:

**Lesson One: DO IT TOGETHER**

Being a pupil of Carnesky’s Finishing School means you are no longer alone. You are now part of a ragtag bunch of art-weirdos who all want to make something happen. Upon entering the classroom, everyone agrees to the expectations to support each other, collaborate, and foster camaraderie.

DIY (Do It Yourself) arts education has a rich history in radical cultures, subcultures and countercultures. Outside of sanctified institutions who lead with their own agenda, it places the ‘learner at the centre of the experience’ in order to ‘follow their own interests and explore the world in whatever way they chose’ (Heddon 2020: 151; Gauntlett 2018: 11). DIY citizens have been defined as individuals who are ‘making themselves up as they go along’ (Hartley 1999). It is easy to see why queer subjects are drawn to DIY practices and the Finishing School has been predominantly attended by queers with myriad genders, sexual identities and relationships with post-human, cyborg, goblin and other experimental notions of self. In general, the self-creation of DIY approaches can be considered positive for queer and feminist people, particularly as we are resisting the regulation of identity that characterises the lived experience under a right-wing totalitarian government (Ratto and Boler 2014: 5).

Part of a DIY sensibility is an action-oriented ethos, things should really happen, projects fully accomplished and acts should be finished. It is about getting things done conjointly regardless of difference. In her study of live art training, Dee Heddon highlights the standing criticism of DIY as a term, in that its ‘concept of self-reliance continues to privilege the individual over the collective’ (2020: 152). Many scholars and collectives have proposed that *Do It Together* (DIT) more accurately describes the kinds of queer feminist spaces which are ‘united by a shared investment in the affective, emotional, empowering and transformative potentials of independent, deprofessionalised cultural productivity’ (Armstrong 2009: 95). Therefore, as Red Chidgey identifies, ‘*individual action held within a collectivity* is really the basis of cultural resistance’ for any community resisting an authoritarian identity regulation (Chidgey 2014: 103, original emphasis).

In Carnesky’s Finishing School, the learning, realisation and actualisation of performance is all shared. No-one is at centre of the experience as co-creation is at the heart of the public- facing graduating show and the sum of the cabaret is always greater than its parts. However, students are also under the close eye of a mentor of high artistic standing and are required to pay attention to the expertise which delivers the next instruction. This could appear to put the school at odds with the usual suggestion that DIY and DIT approaches are horizontal, peer-to-peer pedagogies which privilege relational modes of knowledge production, discovery and exchange among equals (Chidgey 2014). Instead, these relational modes are enhanced by a camaraderie which is enforced by the performance of authority carried out by Carnesky as the ‘teacher.’ This performance might be of a strict school mistress, but in practice Carnesky takes an approach which is ‘relaxed and creative,’ leading by the ‘carrot, not the stick’ (Walters 2016b: n.pag.) Submitting, together, to this performance as pupils empowers a togetherness through a camp playing along – an idea further explored in Lesson Four.

In this way, the Doing It Together characterisation of the Finishing School is more akin to the prominent modes of drag training in the twentieth century where there are clear inheritances of skills, a passing on of information, with a shared sense of striving towards equality, empowerment and excellence. The designation of drag ‘mother’ in order to join a ‘family’ is a queering of the typical nuclear ideology. This structure is present in many local drag contexts across the globe but was popularised– and exemplified– by the queer Black and Latinx house mothers in Harlem documented in the film *Paris is Burning,* released in 1990*.* In his work on drag training, Stephen Farrier has observed that ‘alongside advice on a “look” and the “structure of performance,” a mentor […] will also pass on an understanding of investing in a community’ (177). He further explains that

this kind of exchange of performance training and skill which has an appearance of a family structure […] might form a feral pedagogy, whilst also mirroring family exchanges in other popular forms of performance, particularly circus entertainment families, who reproduce their skills within a family set-up (118).

Carnesky takes the parodying of these familial structures into a more formal arrangement with the ‘camping’ of the notion of school, and not just any school, but the Finishing School which is supposed to transmit the absolute correct behaviour from teacher to student.

Queerly approximating the ‘school’ as another (potentially oppressive) social institution like the family which transmits values, oppressions and limitations and transforming it into a space of community learning, creates a space for learning how to be accomplished and exciting performer, but also ensures the continued survival of pupils as working artists in the fierce London arts scene. In practice, Carnesky’s approach facilitates the circulation of shared knowledge between pupils as well as from instructors to students –however, as Farrier emphasises, ‘these flows of skills are specifically located.’ (177) Therefore the student’s work at school is inevitably imbued with Carnesky’s particular approach to performance, shaping to varying extents the work and practices of those who enter and graduate.

Doing It Together means being a solo performer who enters the school to be held collectively. This is an antidote to the isolating experience of a landscape of dominant individuating pressures; one in which many queer performance contexts echo the dog-eat-dog ethos of reality TV drag espoused on *RuPaul’s Drag Race* that prioritises the singular ‘winner’ and ‘beating’ the competition. The Finishing School offers a chance for co-operation, mutuality and compromise– the idea that someone else being better also makes you better. This approach does not end when Carnesky’s school bell rings, but permeates out into the gloomy, glittery streets of the city and has created material transformations for the togetherness of all those working in nightlife contexts.

**Lesson Two: DO EVERYTHING**

“It’s not like we’re actors who just turn up to do our own part, it was very much the circus in that we all put the tent up and we all take it down together” – Tom Cassani, Finishing School Alumni

Upon graduation, pupils of the Finishing School should be consummate in knowing every aspect of the industry. They should know everything from how to pitch programmers their show to how to pitch a tent at a festival, from how to communicate their cues to a sound tech to how to manage a queue for the show, from how to create their props from the pound shop to how to run a public workshop. A sense of self(less)-reliance is fostered that (from Lesson One) values and cherishes all aspects of communal labour that are required for the show to get on. As this is school (and so not the real world), you can try everything out. You might not be good at all the tasks all of the time and that is accepted as part of the learning process – after all there is a structure of mentorship there to catch you. You are Doing it Together!

There is a pragmatic understanding that to be a contemporary cabaret, drag, and/or live art performer is to be a freelance worker, with all the egoistic entrepreneurial hustle that requires. This position intensifies the force of neoliberalism which already ‘requires individuals to become entrepreneurs in their own lives, making choices within a highly volatile world and taking individual responsibility for their failures’ (Bockman 2013: 15). In his study of solo performance, Stephen Greer states that ‘if entrepreneurialism grants autonomy, it might also serve to isolate’ and identifies the self-driven requirement for artists to be ‘responsible, productive and self-actualising individuals, and to do so through the orderly stage-management of their life stories’ (Greer 2018: 10). Learning a set of expanded skills that might fall under the broad umbrella of ‘stage-management’ is necessary for continued survival while producing and selling the extremely valuable commodity of performance in this current flaming late-capitalist nightmare (Blackwell-Pall et al. 2021: 42-3).

It is impossible for stage-management to be a solo activity. Furthermore, following artist and queer icon Peggy Shaw’s declaration that ‘I am a solo artist and, by virtue of that, a collaborator’ (2011:39), we understand that no-one is ever truly alone on the stage. Particularly in nightlife contexts, collaboration and co-operative support is necessary – partly due to the community nature of these spaces and partly due to economic precarity. It is the reality of these situations that you might have to be someone’s stooge, make-up artist, costumer, sound tech, prop operator or any myriad of roles before or after your own set. And this offer is always returned. Recognising mutuality becomes an act of political resistance, operating in the cracks of the dominant system. Building your own skills becomes about something you can offer someone else – a focus on what you can give and not what you want to take.

This recognition of the *real* social, political and economic conditions of the spaces of cultural production for the kinds of performance Carnesky fosters means that, firstly, her pupils are trained in operating successfully as workers in order to survive in an arts scene shaped since 2010 by policies and ideologies of austerity. Secondly, graduates are encouraged through political education to be engaged in changing and challenging those circumstances through increased shared support. Thirdly, artists are trained in imagining different and better futures for the industry and the wider world which centres agency, multiplicity and mutual support. One such possible future which pulls on these threads is theorised by Finishing School alumni Oozing Gloop in their growing body of work on Commucracy which desires ‘to ensure *individual* autonomy within collectivised living.’ With confidence, Gloop proposes ‘The Commucratic Question: What are the commons of this situation? And how can we democratise them?’ (2020: 9)

**Lesson Three: CREATE A MOMENT OF WONDER**

Now the tent is erect what will happen inside it!? The first two lessons are methodologies of backstage pedagogical practice, ethos and effect but none of that can make an appearance unless there is something to put on stage in front of the anticipating audience. In terms of class time, stagecraft is the primary activity at the centre of Carnesky’s lessons. Each pupil is required to make a distinct ‘act’ in their time at the school, to be performed to a paying audience at the end of term and usually toured as part of a Finishing School showcase to festivals such as Bestival or Latitude. Most alumni continue to perform the acts they develop at school for years on various circuits.

As with most occult practices it is not appropriate to go into detail about the exact teaching arsenal Carnesky uses to approach her workshop pedagogy. This repertoire holds significant power and any attempt to reproduce them here risks dilution. Therefore, the below ABC (and so on) is offered in broad strokes as required to enable insight without cheap replication:

1. is for… Active!

Doing practical exercises designed to get everyone moving, loose and in their bodies.

1. is for… Book!

Tasks such as free writing open up each pupil to explore what they have entered the space carrying and get it down on paper as a material to be played with.

1. is for… Construct!

Every performer needs structure. Cabaret slots are short and you have very limited time to set your scene, introduce what/who/where you are, to make everyone pay attention to you, create your desired affect and be unforgettable. Alumni Jo Marius Hauge shared the structure Carnesky created for their act:

1. *Entrance*
2. *Two Levels/A Level Change*
3. *Directional Change (Blocking)*
4. *Reveal (Physical?)*
5. *MOMENT OF WONDER*
6. *4 Images*
7. *Exit*

Hauge reflected that ‘these were suggestions of elements you might have, broken down for you. Not at all in a prescriptive way. More like, here are some building blocks for you’ (2021). Absolutely anything could happen between or during these steps and everyone’s scaffold will necessarily be a different shape between entrance and exit – but having a pace and knowing the steps helps focus the act.

1. is for… Discover a MoW!

A Moment of Wonder (or MoW!) has, in Hauge’s own words:

ten million ways of happening […] either through a reveal or after what you’ve set up comes together. To me it felt really expansive, anything that makes people go “Oh! I didn’t expect that!” It can tie something together, or bring something back, or completely change what’s happened before, or destroy something you’ve set up. It doesn’t have to make sense, it doesn’t have to make the audience cry or shock them or any unifying reaction. It’s just like this open idea of wonder! So, if I pull something out of somewhere, or I’m now glowing, or slime is pouring out my nose – that doesn’t have to make sense or tie everything up it just has to try to be wonderous (2021).

1. is for… Explore stuff!

Bringing in big boxes of tricks with wigs, capes, fabric, masks and other assorted ‘stuff’ can spark inspiration and encourage the work to be differently ambitious. The sculptural, the visual, the textual are all held in dialogue with the movement of the body and voice.

1. is for… Find your archetype!

However outlandish an act is, it still must be legible for an audience to really pay attention—are you the witch, the hero or the jester? Considering which archetype a persona might be, or working out what it currently is, gives a framework to anticipate projection. This draws on Jungian notions of the collective unconscious as projections which embody societal struggles and recognisable figures. It gives a point from which to connect to and then subvert expectations.

1. is for... Guest teachers!

Outside eyes are always important. At The Finishing School, Lisa Lee, co-founder of The Lipsinkers, joined and offered essential feedback on each pupil’s work in progress. Carnesky called Lee her ‘co-tutor,’ but descriptions of Lee’s presence by pupils cast her in the role more akin to an Ofsted inspector or cheerleading coach (Walters 2016b: n.pag).

1. is for… Heart!

It is important to be true to yourself at all times. As Hauge acknowledges above there are a ‘million ways’ to put these lessons into practice. Carnesky ensures that the work of one pupil never looks or feels like anyone else’s. Each pupil is unique in the artistic collision of the moment. Furthermore, radical political cabaret starts by focusing on the body as the main site where the state exerts control and therefore anything that is fully embodied has to be idiosyncratic.

1. is for… Intensity and Integrity!

Cassani spoke of how Carnesky would make pupils consider how to ‘push this further.’ Asking, ‘How do you make it more of the things that it is? So if it’s sexual, how do you make it more sexual? How do you make it more grotesque? How do you make it *more?!* Not for the sake of it, but how to make it cabaret? Make it more of a show? How do you make it bigger, louder and punchier in three minutes?’ (2021) In their tutorage Carnesky and Lee encourage pupils to do anything they want, however whacky, but to be really good at it. The magic trick has to be exactly right to be magical. The lipsync has to be on point. If there’s dancing, you have to nail your routine.

Many pupils reflected on how Carnesky encourages everyone to expand their comfort zone. A student might arrive knowing they want to do something traditionally recognisable on the nightclub stage such as be a beautiful drag queen and do a lipsync. They would be asked “why?” Carnesky would then take the identified motivation behind this desire and embolden them to pick apart their drag, dismantle their concept and create a new monster out of it. The aim is to create something unlike anything seen before; to create something weird, personal, subversive and unexpected.

1. is for… Joyful submission!

Signing up for the school is agreeing to the terms set out by Carnesky. There is no option to be a wallflower or to avoid the group numbers. As Cassani recalled, ‘It’s like…whether you like it or not, you’re doing it! Because that’s what we’re doing and that’s what the whole show is. It’s this entourage. The story is we’re her pupils and she’s been teaching us this mad stuff. We have to set the scene together and get everyone going for what we’ve got to show and tell’ (2021).

… and Z) is for… Zeal!

Whatever you have planned to do, when you get on stage you have to bring all your energy, enthusiasm and passion to it. An audience will always respond to commitment and gusto!

**Lesson Four: CABARET IS A (CLASS)ROOM**

“The word cabaret means room. It could be a bar with a stage, or a theatre, or indeed a classroom – the point is the gathering of people in a space and the unique encounter that results when they exchange not just energy but also words, actions, feelings. The cabaret space is closer than the proscenium-arch theatre to a more empathetic, progressive learning environment in which the teacher facilitates rather than dominates, leads the conversation rather than remains the only voice heard. The physicality of the space is important too: the lighting set-ups that allow for eye contact between performers and audience, the ability of the acts to walk among and touch the punters, the cultivation of a sense of dialogue, not monologue.” – Ben Walters, *A Cabaret Classroom* (2016a: n.pag)

As Greer has identified, using the term ‘school’ in the context of radical performance training recognises its own position as an assumed outsider status. Drawing on the work of Bryant Keith Alexander, he argues that ‘the paradigm of performance studies has the capacity to capitalise on the implication of “school” within relations of power and social practice to reveal, interrogate and challenge “legitimated social forms of teaching, learning and knowing”’ (Greer, 2020: 216). The framing as ‘school,’ along with uniforms, blackboards, and role-play is a deliberate camp strategy of constructed artifice which only draws attention to how much this is *not* school, or like any school anyone ever actually had to attend. It is a fantasy school which poses as a school in an exaggerated fashion (hence calling to mind comparisons with other fictional schools such as St Trinian’s).

Education is serious business. Access to education is one of the defining societal determiners which shapes an entire society. In *Notes on Camp,* Susan Sontag identifies camp as ‘a sensibility that converts the serious into the frivolous’ (1964: 1). Of course, it is not performance that is frivolous but the required performance of being at school with its petty rules and strict hierarchies. But the campness of the Finishing School is never shallow frivolity, following Bruce la Bruce’s investigation on camp, it is ‘an existential condition as much as a sensibility: an enormously serious and profound frivolity.’ He continues, accurately contradicting Sontag identifying that camp is ‘by its very nature political, subversive, even revolutionary’ (LaBruce 2013: n.pag.) LaBruce declares that camp should be ‘a kind of madness, a rip in the fabric of reality that we need to reclaim in order to defeat the truly inauthentic, cynical and deeply reactionary’ (ibid). The first step is to ‘celebrate, elevate and even worship qualities of deviance, difference and eccentricity,’ and this aesthetic and political aim of camp is fully harnessed in the Finishing School (ibid). Camp*ing* school also helps circumvent and reclaim difficult feelings about hierarchy and control in educational contexts, freeing each participant up to the possibility that being instructed by someone highly experienced can be hugely beneficial and pleasurable.

Apart from the fact that most schools reject any notion of fun, for many of the pupils that have attended Carnesky’s classes, school was a place which reinforced their ‘misfit’ status –particularly as queers. bell hooks centres the belief that reinvigorating a learning experience with excitement, fun and pleasure is at the core of transgressive, revolutionary pedagogy:

‘*Excitement* in […] education was viewed as potentially disruptive of the atmosphere of seriousness assumed to be essential to the learning process. To enter classroom settings […] with the will to share the desire to encourage excitement, was to transgress. Not only did it require movement beyond accepted boundaries, but excitement could not be generated without a full recognition of the fact that there could never be an absolute set agenda governing teaching practices’ (hooks 1994: 7).

hooks explains that excitement about ideas is only the first step. Real excitement is generated by ‘our interest in one another,’ a shared attentiveness of ‘collective effort’ which requires everyone to…Do It Together! (1994: 8)

It has been established that radical performance pedagogy can and does exist through artist-led training as exemplified in Guillermo Gómez Peña and Roberto Sifuentes’ book *Exercises for Rebel Artists: Radical Performance Pedagogy* – a bookwhich documents the activities and methods of the international performance troupe La Pocha Nostra. hook’s work brings a consideration of how radical pedagogy has the potential to transform the space inside an institution as well as outside of it. Although the work of the Finishing School and other Radical Cabaret training has been forged independently of official educational establishments, Carnesky now brings this learning into delivering a Bachelors of the Arts degree programme in Contemporary and Popular Performance at Rose Bruford College in partnership with Tramshed in Woolwich.

It remains an open question whether educational and arts institutions are able to nurture truly practice due to their structure, histories, social and economic dynamics. Both institutions in which the new course is based have their own threads of radical history. Rose Bruford College’s legendary Community Theatre Arts course formed some of the most important contemporary figures in British theatre and the wider creative fields including current principle and Booker Prize winning author Bernadine Evaristo, director Paulette Randall, playwright and project manager Patricia St Hilaire (who together formed Britain’s first Black women’s theatre company, Theatre of Black Women, in 1982), as well as alt-cabaret’s producing stalwart Simon Casson—co-founder of Duckie. Tramshed is the home of the Greenwich and Lewisham Young People’s Theatre (GLYPT), who have been working locally for over 50 years to deliver workshops and creative opportunities to as many young people as possible. Since the 1970s, Tramshed has been home to cabaret and comedy nights such as Fundation (with Gareth Hale and Norman Pace), The South of Deptford Comedy Club (with Julian Clary and Harry Enfield) and this progressive history is continued in nights such as Tramtastic, a fully accessible club night centring those with learning disabilities. Tramshed is already enacting alternative institutional dynamics by leveraging their accrued social, cultural and economic capital to take a proactive role in service of their local area by operating daily as a vibrant community hub.

As Stefano Harney and Fred Moten warn in their work on the ‘University and the Undercommons,’ there is always a risk of radical practice, mystery and togetherness being depoliticised and neutralised through the professionalisation at work in the university (2013: 22-43). However, the stability of infrastructure that gives respite from the precarity of freelancing should not be overlooked as it can offer (when it is functioning correctly): adequate, guaranteed, regular payment for labour; increased care and student support services; collegiality and cooperation between teachers and researchers; opportunities for research support, development and scholarship; accountability and complaint processes; and greater disabled accessibility through increased resources. There is always hope things can be altered from the inside and a fugitive space of transgression to be carved out in any classroom. As hooks writes: ‘the academy is not paradise. But learning is a place where paradise can be created. the classroom, with all its limitations, remains a location of possibility’ (hooks 1994: 207).

I am now teaching alongside Carnesky and my sincere hope is that, alongside many other colleagues, we will be able to bring the excitement, pleasure, weirdness, experimentation and subversion of school into transforming the institutional space of higher education. This new course does not replace the importance of independent, artistic-led artist training, but is a new branch that expands possibilities for valuing cabaret and nightlife performance as a vital artistic form: another room in which to stage an encounter.

**Lesson Five: CONTINUE TO CELEBRATE**

While the public-facing performance work is the most evident outcome of the school – the ‘profession’ which people graduate into. The community-building element is vitally important as the art scene is formed from an often informally structured, complex, fluid and dynamic set of social groupings which allows people who have non-normative selfhoods and (often) even less normative performance practices to be connected on and off-stage and for new forms to be forged and future possibilities to flourish.

After the show: Dance. Chat to as many people as possible. Toast what went well in your work. Loudly praise what went well in other people’s work. Don’t go home immediately. Clear up your own shit. Help clear up other people’s shit. Get really good at doing your makeup in a festival portaloo. Firm up your star status. Get bookings. Keep in touch with your teacher. Offer to help other people set up their space. If you don’t get booked create a new context. Start a night. If you need it, someone else will. Hustle. Don’t do it alone. Namedrop that Marisa taught you so people know where you’ve come from. Teach others. There is always more to learn – we are never finished.

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1. This tagline was used across marketing copy for the workshops and the subsequent shows. [↑](#footnote-ref-1)
2. The Finishing School seems to have run yearly from 2008-2019. The Radical Cabaret course was offered live in 2019 at Tramshed and delivered online via zoom in 2020-21 with live outdoor showcases. [↑](#footnote-ref-2)
3. This quote appears unattributed across several articles marketing shows by the Finishing School, it is most likely to have been shared by Carnesky; ‘Carnesky’s Finishing School: Brighton Fringe Graduation Night,’ *BroadwayBaby.com* [https://broadwaybaby.com/shows/carneskys-finishing-school-brighton-fringe-graduation-night/719185] [↑](#footnote-ref-3)