

# The *Local Scene* Audit.

*What your city has. What it doesn't. Where you'd build. What you'd build with. The honest inventory of the scene you're actually in — and the one you could be in five years from now.*

A WORKSHEET BY MORIAH ALISE · DEAR GLORY · MAY 2026 · [READ THE ARTICLE](#) →

## The next art capital won't *look like the last one.*

*The hierarchy of New York / London / Hong Kong / Paris was set by infrastructure that took decades to build. The next capitals are forming on different terms — in cities most of the establishment has not visited. The question is whether the people inside those cities know it, and what they're building. The audit below is how you find out.*

**How to use this.** This audit can be filled out by an artist, a collector, an advisor, a curator, a writer — anyone with a stake in what their city becomes. Be specific. Names, places, real evidence. The point is to see your scene honestly, then decide what to build with.

## SECTION I · THE AUDIT

### Six areas. *What's actually in your city.*

*Name names. If a node is empty, write empty — that's the work. Speculation doesn't help anyone.*

## 01 SPACES

*The galleries, project spaces, alternative venues, and artist-run spaces actively programming work in your city.*

- I can name *at least five* active galleries or project spaces in my city right now
- I know which spaces have opened in the last 18 months
- I know which have closed in the last 18 months — and why
- I have visited at least three of these spaces in person in the last 90 days
- I can name one space that consistently programs better than the rest

→ What is missing or uncertain here — and what's the first move to fix it?

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## 02 COLLECTORS

*The named, active collectors in your city who buy regularly and are part of the scene's social and economic life.*

- I can name *at least five* active collectors in my city
- I know which institutions, galleries, or dealers each of them buys from
- I have a sense of who collects what kind of work (geography, medium, scale, generation)
- I know which collectors are open to studio visits and which are not
- I can name one collector who's actively building the scene, not just buying from it

→ What is missing or uncertain here — and what's the first move to fix it?

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## 03 INSTITUTIONS

*Museums, foundations, university programs, residencies, and non-profits operating in your city at real depth.*

- I can name the major art museums and their current programming directors
- I know at least two non-museum institutions (foundations, granting bodies) that fund work locally
- I have a sense of which institutional shows are working and which feel rote
- I know one named curator at each major institution
- I've attended an institutional opening in the last 90 days

→ What is missing or uncertain here — and what's the first move to fix it?

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## 04 PRESS

*The critics, writers, podcasters, and publications covering your local scene with consistency and depth.*

- I can name *at least two* writers covering my city's art scene actively
- I know one publication that takes my city seriously
- I've read a piece of substantive criticism about a local artist or show in the last 30 days
- I know which press, if any, my city's scene is missing entirely
- I have one outlet I'd write for (or be written about in) if asked

→ What is missing or uncertain here — and what's the first move to fix it?

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## 05 CONVENING

*Where artists, collectors, curators, gallerists, and adjacents actually gather in real life — dinners, openings, panels, salons.*

- I know which openings I should be at every month if I'm serious
- I'm invited to at least one closed dinner or salon per quarter
- I know who hosts the convening that matters (and what their criteria are)
- I've attended at least one talk, panel, or public conversation locally in the last 60 days
- I can name a convening my city needs that doesn't currently exist

→ What is missing or uncertain here — and what's the first move to fix it?

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## 06 GAPS

*The single most important section. What's missing in your city that, if it existed, would change everything.*

- My city lacks a specific kind of space (project space, mid-tier gallery, artist-run venue, etc.)
- My city lacks one specific kind of collector (e.g., institutional, mid-tier, young)
- My city lacks a serious art critic or writer
- My city lacks a specific recurring convening (a fair, a series, a dinner)
- There is something *I* could build to close one of these gaps — and I know what it is

→ What is missing or uncertain here — and what's the first move to fix it?

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## What's the *most building-shaped* gap?

*The gap that, if filled, would have a multiplier effect on everything else in the scene. The infrastructure piece that compounds.*

### What makes a gap *building-shaped*?

**It's specific.** *A named, fillable hole — not a vague complaint.* **It compounds.** *Filling it makes other things easier (more press, more collectors, more visibility).* **You or someone you know could actually build it.** *A new project space, a recurring dinner, a publication, a residency, a fair. Not a museum.*

#### THE GAP YOU'RE CLOSING

The *one gap* you're going to start filling, alone or with others, in the next ninety days —

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# Three *scene moves*. Ninety days.

*Scene-building is a longer cycle than a personal-career audit. Pick a 90-day frame. Three deliberate moves that contribute to the gap above — whether or not you're the one carrying the whole project.*

**A scene move** is something that strengthens local infrastructure beyond your own career. *Hosting a dinner. Introducing two people. Helping start a project. Writing a piece. Showing up. Three.*

**1 SCENE MOVE ONE**

BY WHEN \_\_\_\_\_

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**2 SCENE MOVE TWO**

BY WHEN \_\_\_\_\_

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**3 SCENE MOVE THREE**

BY WHEN \_\_\_\_\_

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CLOSE

Capitals are *built*, not *declared*.

*Nobody made New York. Nobody is going to make Houston, or Atlanta, or Detroit, or Charlotte, or your city. The ones built will be built by people who showed up enough times that something compounded. Show up. Come back to this in 90 days.*

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*Moriah Alise*

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