

A CALL TO OPEN CALLS

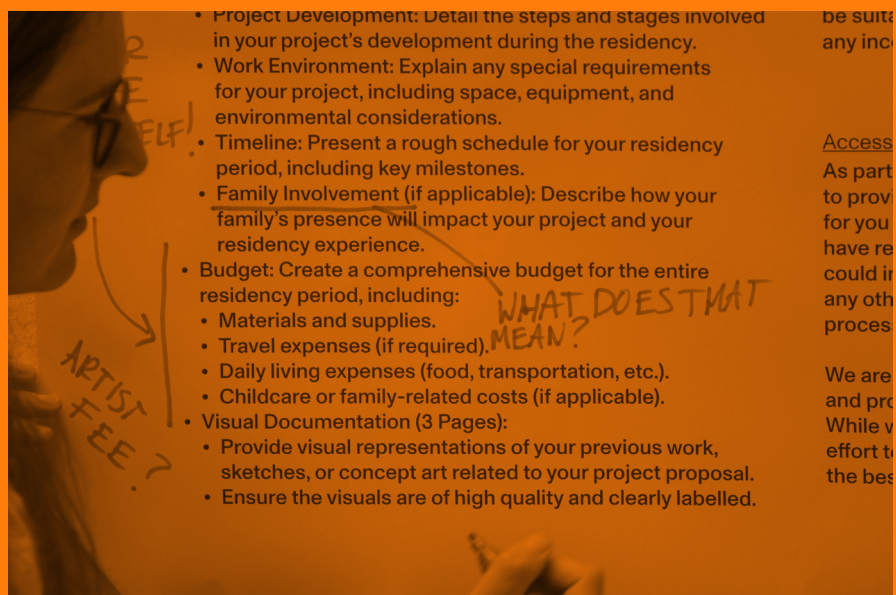
“A Call to Open Calls” arose out of a proposition to Platform BK by artists Alina Lupu and Michiel Teeuw, following Alina’s lecture on the subject at Buro Stedelijk¹, and built upon Stroom Den Haag’s collaboration with Conflictorium².

The collaborative event was intended as a starting point from which to open up a conversation surrounding the pitfalls and anxieties inherent within the open call process, for all who are involved. The two part-day included a workshop in the morning followed by a public panel discussion in the afternoon. Some of the key issues raised included questions of transparency and vulnerability on the part of organisations running open calls, and questions of access encompassing fair pay, expected labour and language used.

1. www.instagram.com/p/CrGGpikolpn

2. www.stroom.nl/activiteiten/manifestatie.php?m_id=7558455

Introducing the morning workshop, artist and Platform BK co-director Harriet R Morley explained that the hope for the day was to not only begin to address the complexities which open calls pose for artists, but also for those creating them. In organising this part of the event, Platform BK invited cultural workers who have experienced different aspects of these processes, from writing applications to being rejected and accepted within the application process. In the panel discussion which followed, Stroom's Artistic Director Alexandra Landré led a lively conversation which picked up on issues which had been raised in the morning's workshop and expanded on them through the perspectives of the panel members, before bringing in questions and suggestions from the audience. Alongside artists Alina Lupu and Michiel Teeuw, the panel brought together Dilara Jaring-Kanik of the Prins Claus Fund, Avni Sethi of artist collective Conflictorium and Platform BK co-directors Harriet R Morley and Jeannette Slütter.



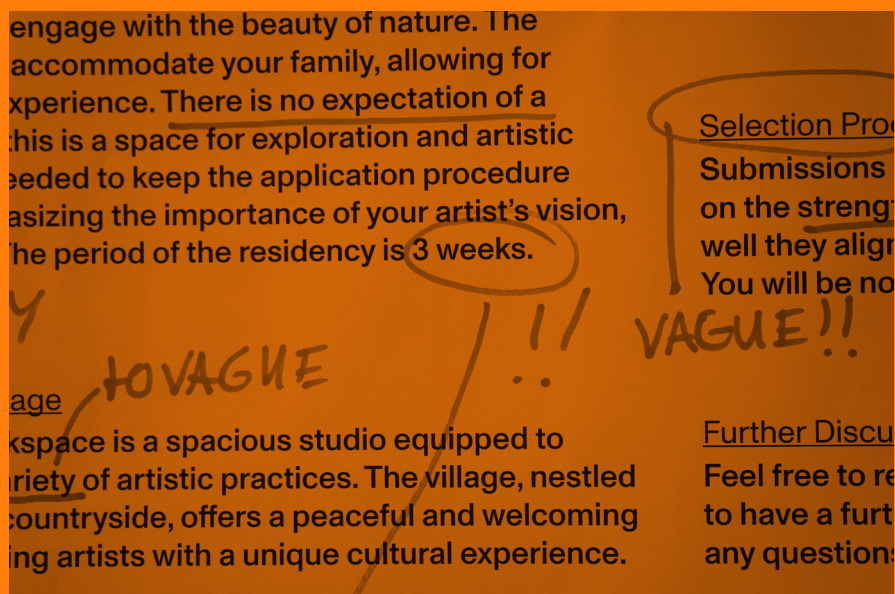
My initial feeling when asked to join and write about this event was a wave of uncertainty. I felt a bit out of my depth writing about open calls when it seems so long since I have found one that I thought was worth applying to, and longer still since I have sent off an application that was successful. But then, as I sit here

writing, I have quickly realised that this isn't even true. It's just some strange perception tied up in my brain about how often I should be applying for things and how often those applications should be successful. Anytime I ask other artists or cultural workers around me, "what have you been working on?", "writing an application" is the most common response. This feeling was echoed by an audience member during the panel talk, who said that the frequency of posts she sees on Instagram makes her frantic to apply for any open calls that she comes across, just to keep up. Perhaps it is this kind of anxiety held by many cultural workers that made this discussion around open calls seem so urgent and yet often a little fragile.

Throughout all the different issues raised, the topic which underpinned the entire day was a strong wish for more vulnerability from the organisations and institutions who make open calls. Talking on the panel, Jeannette Slütter captured this feeling when she expressed that open calls should perhaps not be seen as "opportunities", something gifted to the successful applicant by an organisation, but as the starting point of a relationship and as a potential collaboration. This, it appears to me, is the key dynamic shift needed in order for many of the other issues which arose to be addressed. As it stands, open calls tend to operate upon a very specific power dynamic. Many in the room felt that they were being asked for a lot of vulnerability when writing applications, having to lay themselves on the line by sharing not only their practices and ideas, but often personal details about their nationality, gender identity, ethnicity or disabilities. The same kind of openness is rarely expected of the organisations who run open calls.

In our small group during the workshop, the discussion settled for a while on a paragraph which "strongly encourages applications from artists from minoritized backgrounds." One of us shares that they often feel as though this kind of paragraph is thrown in as a box-ticking exercise, without much real thought from those writing the open call. We start to question whether

a note of “encouragement” at the end of an open call is really enough to make an open call accessible? Often, this kind of paragraph does little to acknowledge that usually it is material conditions that make an open call accessible, or not. For example, an open call about motherhood may encourage artist parents to apply, but realistically it was never the thematic focus of the project that was causing a barrier. In fact, asking artists from specific backgrounds to respond to open calls around the particular topic of their identity, risks instrumentalising artists, and shows a misunderstanding of the actual barriers to a call’s accessibility. However, clear information about what childcare support will be offered, and how the project can be flexible to account for all the demands that being a parent can place on an artist’s time and energy, could be much more likely to provide artist parents with that necessary encouragement.



If open calls really are to be opened up to a wider audience, then the method of their distribution must also be examined. Even within this event, those that were present and participating were those of us who already have access to the kinds of networks through which open calls usually move. For this conversation to be had in more depth, time must be taken to seek out those who will never even come across open calls in the first place,

or who would never consider applying. The organisations writing and publishing open calls should take into consideration who exactly they would like to reach with the call, and how to reach those people they hope to involve. In the panel discussion Dilara Jaring-Kanik explained that since the Prins Claus Fund is specifically geared towards practitioners working in Africa, Asia, Latin America, the Caribbean and Eastern Europe, they have to consider many different ways of making their open calls visible, for example by publishing them in local newspapers. Going beyond this, Avni Sethi also acknowledged the ways in which open calls can be used by institutions to shirk the responsibility of having to make space for more diverse practices in their programmes. By simply putting out an open call, especially without thought as to how it will be distributed, that institution does not have to do the work to actively build relationships or seek out the practices that they wish to make more space for.

“What happens to all the information that is sent in to open calls?” was another question which emerged first during the workshop, and again later in the panel discussion. Alina Lupu shared that in her experience as a jury member, the large wealth of information taken in during the process of an open call, can be valuable to the institution as a means of taking the temperature of the field. For example, a significant number of proposals could all have a similar underlying topic of interest. This will let the organisation know that there will be a significant audience for this topic and therefore they might not only select one of those proposals, but they may also decide to orient their future programme around the topic. A conversation began about whether this was fair to the unsuccessful applicants, whose practices and research are being used for the benefit of the organisation or institution, without them being acknowledged, involved or compensated?

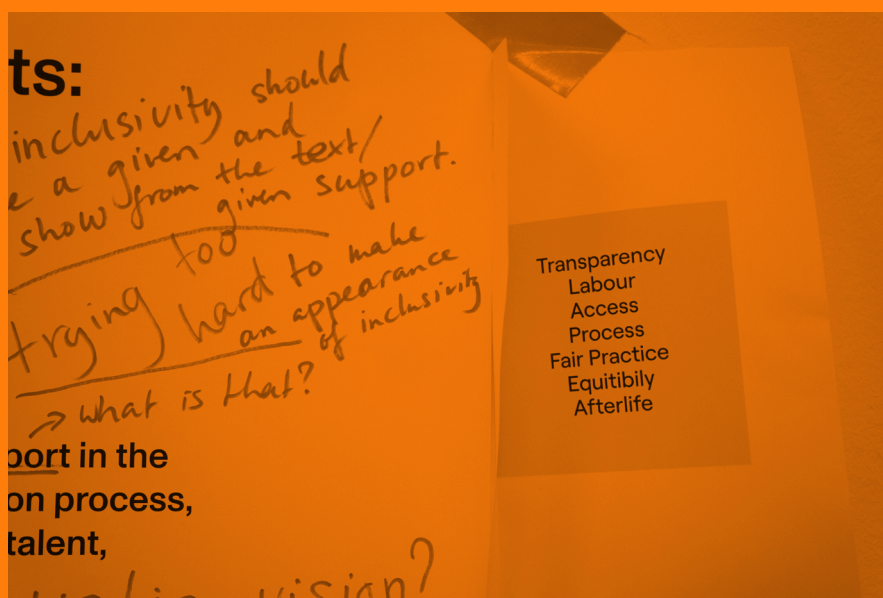
Participants shared the feeling that it is usually unclear who actually forms part of the organisation on the other side of an open call. It may well be a whole staff; director, curators, technicians,

admin staff, invigilators and communications teams, but it could equally be just two people trying to manage all of these roles themselves on a part-time basis, or an ever-revolving board of voluntary members, trying to manage the demands of running a cultural space in between other jobs and responsibilities. Without this knowledge, those applying cannot know how they will actually be supported if their application is successful. If an applicant provides an access rider³, do the people who make up the organisation actually have the resources and capacity to provide what is required by that applicant? This hierarchical dynamic, between institutions, organisations, funding bodies and applicants, is what lies beneath many of the problems that were touched upon. A willingness to be transparent and vulnerable on the organisation's part around these realities could be a better starting point from which to build relationships and save both the successful applicant and the staff of the organisation from experiencing disappointment, conflict, overwork or burnout in trying to realise successful projects.

From my perspective, it felt reassuring to hear that so many others shared some of my anxieties and difficulties with the whole open call system and to be introduced to issues from perspectives I had not previously considered. However, even within what hoped to be an honest discussion, I also felt that so few of us really seemed willing to share how often we have been rejected. In addition to this, as the "inaccessible language" being used within the open calls was unpicked, it was all too easy for the discussion as a whole to fall back into using that same language. It seems as though the hold this system has over the careers and CVs of many present meant that the conversation felt guarded at times. As it develops, I would really love to see a bit of the professionalism be shed in this regard, in order to really get into the core of shared frustrations.

3. An access doc, or access "rider" is a document that outlines your disability access needs. You might make one so that you can give it to galleries/institutions/organisations when you start working with them on a project, such as a gallery you're doing a show at for example, to let them know what you need them to facilitate to make sure you have equal access to work.

Among the many different discussion points, the following suggestions also came up at different moments, both within smaller group conversations at the workshop, and from audience members and speakers during the panel discussion. These are not perfect solutions and do not answer every problem, but they could begin to help improve the conditions for all involved; not only addressing the complexities that open calls pose for artists applying, but also for anyone who writes them, assesses them, does necessary admin work or anyone who will be involved in facilitating what has been successfully proposed.



- Only ask for the information that is really necessary. For example, is a very detailed budget always necessary to the jury/assessors decision? Consider two-step application processes, where shorter applications are made first, and then a small number of shortlisted candidates are invited to submit more detailed proposals.
- Create space for questions to be asked and answer questions from applicants. Q&A sessions can be valuable moments for potential applicants to voice concerns and ask for more clarity about an open call. This will allow them to determine whether or not to invest labour into making that application.

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- Provide sample Project Plans, Budgets, CVs or Portfolios. Give applicants as many resources as possible in advance, especially if the open call has very specific requests around how information should be presented.
 - Make the criteria on which an application will be assessed as clear and specific as possible. For example; if the application is being assessed on its “suitability for the space”, then make the possibilities and limitations of that space very clear, if it is being assessed on how well it will fit with the “ethos of the institution”, then state that ethos within the open call.
 - Allow flexibility in how applications can be made. Some applicants may write well, others will be better able to express their ideas through images and diagrams, or in spoken form. Assist applicants in applying in the way that enables them to best express their ideas.
 - Invite artists. If you are an organisation or institution that wants to work with a more diverse group of artists/cultural practitioners, especially those outside of your usual circles, then open calls probably won’t achieve that. Take responsibility for seeking out the artists you want to involve, and who may not apply to an open call.
 - Build relationships. An open call should be an invitation into a relationship, organisations should acknowledge that it is a two-way dynamic and take time to build trust and a relationship with applicants.
 - Be honest about what you can offer, and how exactly you will be able to show up and support. Let applicants know the size of your organisation, how you are funded, or how many working team members you have. Be clear about how much technical/curatorial/ or other support will be available, and what capacity you have as an organisation to fulfil needs laid out in access riders. This will also prevent situations in which staff within the organisation are over-worked and underpaid in trying to accomplish what was promised.
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- Trust applicants. Often proposals are selected based on previous successful projects with well known collaborators or institutions. This limits opportunities for those who are starting out, or those who have not worked with these well known names before. It also pushes the idea that projects that have some similarity to an applicant's previous work are more likely to be selected or that there is little room for experimentation, failure or testing. Place more trust in those applying, and accept that things will not always turn out as proposed.
- Respond to unsuccessful applicants. Make sure to always respond and let people know if they have been unsuccessful. If the "overwhelming" number of applications is in fact so overwhelming that proper care cannot be taken of those who applied, the the organisation running it must find ways of limiting the numbers of applicants.
- Ask for feedback before you publish an open call. Have artists or someone from outside of your organisation read over the open call, and make suggestions for how it could be made clearer. Add this process into the review budget
- Ask for feedback after the application process. Take some time to ask all applicants how they experienced the application process, and what challenges they faced. However, this will only gather information from those who did apply, and cannot take into account those who did not apply and the barriers that prevented them from doing so.
- Share your applications with others. Create libraries of applications, both successful and unsuccessful, and talk to your peers about how they went about applying to certain open calls. Teach each other what you have learned; if you are good at budget writing, or project planning, help others to do it too.

how much
money you're
asking for

the size of
the application



Source: www.instagram.com/p/CwfCubBoDNS, accessed 10.10.23

A CALL TO OPEN CALLS: READING BETWEEN THE LINES

As a method of redistribution and reflection, we present the “Reading Between the Lines” workshop, an integral part of the “A Call to Open Calls” event.

This workshop’s format is designed to be easily accessible, customisable, and expandable. It incorporates a series of open-call examples, some inspired by real-life scenarios and others entirely fictional.

DURATION

1–2 hours (½ time to “read” and discuss in smaller groups)
(½ time to discuss reflections)

GROUP NUMBERS

Small groups of 4–5 participants. Together, participants read open-call postings with their group. This can be quite a playful exercise; participants can annotate the text with their comments, and it could form part of a manifesto/future working group. It is advisable to have participants with diverse backgrounds within cultural work. Those who write towards open calls and those who make them can sometimes be intertwined; often, artists can work within cultural organisations alongside their own practice. This allows the conversation to have a broader perspective of conditions.

PROFILES

To add to the exercise, create different profiles for the organisations the calls are coming from. This profile can include information such as size of the organisation, how many people work there, where their funding comes from, and general hearsay/gossip. This can allow the participants to make different conclusions depending on the conditions the organisation is working under/from.

FOR EXAMPLE

Encourage them to “read between the lines” and interrogate the institutional/euphemistic language used in the text to describe the “opportunity”. Out of this, you can develop more serious discussions about the kind of work/situation offered.

EXAMPLE QUESTIONS/KEYWORDS

- How transparent is the call? How much information does the organisation give around the call? Is it specific or broad? How much labour is required to apply for the call?
- How much labour is required to apply for the call?
- What kind of language is used to represent the open call? In what ways might it be targeting a particular group of people and excluding others with the language it uses or the skills it presumes?
- Does it fulfil the requirements of fair practice code?
- How fair will the selection procedure be? Is that explained in the call? How many applications is the organisation expecting to get, and can they handle the workload of reading all the applications equitably?
- What is the afterlife of the call? If you are successful, what conditions are you entering within the organisation?

FURTHER RESOURCES

This article [talks about the barriers open calls present to artists](#). It suggests ways of running open calls to overcome these.

This workshop is based on the Pecarious Workers Brigade format for analysing an advert for an internship/volunteer opportunity.

CURATOR IN RESIDENCE 2024

Exciting Opportunity Alert! Calling all young curators from around the world! Embark on a transformative Curatorial Residency Program set in a dynamic and culturally rich city. This immersive experience aims to infuse fresh international perspectives into the local art scene, fostering rich curatorial research, exchange, and discourse.

As a resident curator, you'll have dedicated time and space to develop a curatorial program, culminating in an exhibition that will be on view from September to October 2024.

The curatorial resident will receive comprehensive support, including funding covering travel expenses, and a fee of 1000€/month for the period of the residency (February to March). The period between the residency stay and the exhibition time should also be used to further develop and finalise the exhibition.

If necessary, assistance can also be provided in obtaining a visa.

The aim of this curatorial residency program is to introduce new international perspectives to the local art community, enhancing curatorial research, exchange, and discourse. Resident curators are expected to invest substantial effort in the following roles:

- **Research and Concept Development:** Resident curators are provided with time and space to develop a curatorial program. This involves in-depth research and connecting with different artists. The previously prepared abstract concept proposal should be specified into an elaborated exhibition concept.
- **Exhibition Preparation:** The exhibition will be on view from September until the end of October 2024. The period between the residency stay and the exhibition time should also be used to further develop and finalise the exhibition.
- **Networking and Public Engagement:** Studio visits and meetings with professionals in the local art community are integral to the program. Networking opportunities will be offered, and there is the possibility of holding a public lecture or workshop during the residency.

Eligibility

The program is open to young cultural practitioners and scholars from around the world with a pertinent experience in curating exhibitions and/or related projects.

- Applicants should document a well-founded interest in current debates in arts and culture and a specific interest in the local art scene of the host city.
- Proficiency in spoken and written English (or the local language) is required.

About the Host

The hosting organisation was founded to promote the production and reception of young contemporary art on different levels. They offer studios to artists and creative workers, improving the conditions of cultural production in their city. Additionally, they showcase outstanding positions of contemporary art in their main exhibition rooms and offer various support programs.

Overview of Resident Curator Role:

Young international curators and art practitioners with a consistent curatorial practice are encouraged to apply.

- Applicants should predominantly reside outside the host country.
- A good level of spoken and written English (or the local language) is required.
- A genuine interest in the local art scene of the host city is essential.
- Residents are expected to dedicate substantial effort to preparation, research, and curating the exhibition at the host organisation.

Specifications about the Exhibition

- The exhibition will be a group exhibition.
- Some of the artists should be based or connected to the host city.
- Preference will be given to young and up-and-coming artists, and new productions of works are desirable.
- Loans from museums are not possible.
- Ideally, there should be limited transports of artworks outside of the host city.
- An exhibition budget of around 15,000 euros will be provided, and additional budget needs to be applied for.
- Applicants are expected to conceive an accompanying program with 1-3 events such as talks, lectures, etc.

Application Guidelines

The complete application in English or the local language should consist of:

- The fully completed application form, including an exhibition concept proposal (2000 words).
- A CV (max. 2 pages).
- Comprehensive documentation of previous projects, including links and images.

Combine all documents into one PDF file (max. 5MB) with the file name consisting of your first name and last name. Submit the application via email to the provided email address with the subject line "CURATOR IN RESIDENCE 2024." Unfortunately we will not be able to provide feedback on unsuccessful applications.

This residency program offers a unique opportunity for emerging curators to engage deeply with the local art scene, contribute to international discourse, and gain valuable experience in curatorial practice. We look forward to receiving your applications!

Call for proposals

We invite proposals and articles from artists, thinkers, musicians, writers, dancers, food designers, philosophers, ecological researchers, ethics scholars, winemakers, photographers, gardeners, performers, florists, and all within and beyond, to participate in a first performative discourse session that will hopefully provide direction for the future of our exhibition program. We strive to explore ideas beyond institutional critique and delve into improvement and reform. The idea is to use the continuous power of discourse to produce new phenomena and logic to change the current status quo.

Share your insights, ideas, and visions with us through a page, 500 words, or an audio recording, in your preferred language.

Craft proposals that offer alternative pathways for crafting an exhibition program that defies convention. From these submissions, we will handpick a select group to join us in an intimate two-day workshop that will inform our exhibition program. Step forward into this creative discourse, where the exchange of ideas has the potential to reshape the future. Your unique perspective could be the catalyst for transformative change.

Apply here!

Open Call for Fully Funded Rural Art Residency

About the Residency

We invite artists and small teams to apply for our Rural Art Residency, a unique opportunity to immerse yourself in the tranquil and inspiring rural landscapes. This residency is designed to offer a serene environment for artists to explore their creativity and engage with the beauty of nature. The residency can also accommodate your family, allowing for a truly immersive experience. There is no expectation of a specific outcome; this is a space for exploration and artistic growth. No CV is needed to keep the application procedure anonymous, emphasizing the importance of your artist's vision, plan, and budget. The period of the residency is 3 weeks.

Workspace and Village

The residency workspace is a spacious studio equipped to accommodate a variety of artistic practices. The village, nestled in the heart of the countryside, offers a peaceful and welcoming community, providing artists with a unique cultural experience.

Who Are We Looking For?

We welcome artists who are passionate about their craft, regardless of their background or experience level. We are particularly interested in artists who are open to the rural experience and eager to engage with nature and the local community.

Application Requirements

- **Artist Vision (Max 3 Pages):** Please use the provided Google form to input your information
- **Introduction:** Briefly introduce yourself or your team, highlighting your artistic background or collective experience.
- **Artistic Statement:** Share your artistic vision, including the themes, concepts, and mediums that drive your practice.
- **Project Proposal:** Describe the specific project you intend to work on during the residency.
- **Relevance:** Explain why this rural residency is crucial for your project's development and how it aligns with your artistic aspirations.
- **Plan (Max 4 Pages):**
 - **Overview:** Provide an overview of your residency plan.
 - **Project Development:** Detail the steps and stages involved in your project's development during the residency.
 - **Work Environment:** Explain any special requirements for your project, including space, equipment, and environmental considerations.
 - **Timeline:** Present a rough schedule for your residency period, including key milestones.
 - **Family Involvement (if applicable):** Describe how your family's presence will impact your project and your residency experience.
- **Budget:** Create a comprehensive budget for the entire residency period, including:
 - Materials and supplies.
 - Travel expenses (if required).
 - Daily living expenses (food, transportation, etc.).
 - Childcare or family-related costs (if applicable).
- **Visual Documentation (3 Pages):**
 - Provide visual representations of your previous work, sketches, or concept art related to your project proposal.
 - Ensure the visuals are of high quality and clearly labelled.

Application Submission

- Please submit your application as a single PDF document to [Submission Email Address].
- Include "Rural Art Residency Application - [Your Name/Team Name]" in the subject line of your email.

Selection Process

Submissions will be reviewed by our selection committee based on the strength of your artist vision, project proposal, and how well they align with the objectives of our rural art residency. You will be notified of the results 3 weeks after the deadline.

Further Discussion

Feel free to reach out to us at [Residency Contact Number] to have a further chat about your application or if you have any questions.

Note

- Keep your application concise and within the specified page limits.
- Ensure clarity and coherence in your writing.
- Tailor your application to the unique opportunities and challenges of a rural art residency.
- Proofread for errors and ensure all contact details are accurate.

We are delighted to announce that this residency is fully funded, meaning all the costs of hosting you are covered. We look forward to receiving your applications and witnessing the creative journeys that will unfold within the serene rural setting of our fully funded art residency. Good luck!

Access note

It's important to note that the residency does not currently have facilities for disabled access. The rural setting may present challenges in terms of terrain and infrastructure, which may not be suitable for individuals with mobility issues. We apologize for any inconvenience this may cause.

Access Rider

As part of the intake process, selected artists will be asked to provide an access rider. The access rider is an opportunity for you to specify any particular needs or preferences you have regarding your accommodation and studio access. This could include requirements related to equipment, materials, or any other considerations that are important for your creative process.

We are committed to ensuring that your stay is as comfortable and productive as possible within the limitations of our facilities. While we may not have disabled access, we will make every effort to accommodate your requests and provide assistance to the best of our ability.

Title: “Emerging Artists Showcase: [City Name] Art Fair & Exhibition”

The [City Name] Art Fair & Exhibition invites emerging artists to participate in a vibrant and diverse showcase of contemporary art. This open call aims to provide a platform for emerging talent from the local and European art scene. With no participation fees and a production budget of €600 for each selected artist, this event is a unique opportunity to exhibit your work and connect with art enthusiasts and fellow artists. The event is made possible through generous state funding, ensuring a vibrant and inclusive art fair.

Open Call Timeline:

Application Deadline: [Insert Date]
Selection Announcement: [Insert Date]
Art Fair & Exhibition: [Insert Date]

Eligibility:

This open call is open to emerging artists based in Europe. Emerging artists are defined as those who are at the early stages of their artistic careers, no more than 5 years out of graduation of their Art Degrees. All forms of visual art, including painting, sculpture, photography, digital art and installations are welcome.

Selection Process:

A small team of experienced art professionals will review all submissions and select 30 artists based on the quality and originality of their work. The selection team is committed to promoting diversity and representing a wide range of artistic styles and perspectives.

Submission Guidelines:

To apply, artists should submit the following materials via email to [Insert Email Address]:

- Artist Statement: A brief statement (200-300 words) introducing yourself and your artistic practice.
- Portfolio: 5-10 high-resolution images of your recent work with titles, dimensions, and medium specified.
- CV/Resume: A current CV or resume detailing your artistic education and exhibition history (if any).

Production Budget:

Selected artists will receive a production budget of €600 each to cover expenses related to the preparation and presentation of their artwork at the fair. This budget can be used for materials, framing, printing, transportation, and other necessary expenses.

Benefits for Selected Artists:

- Opportunity to showcase your work in a well-promoted art fair and exhibition.
- Networking opportunities with fellow artists, art collectors, and art enthusiasts.
- Inclusion in event marketing materials and social media promotion.
- Coverage in local and regional art publications.

Important Information:

- There is no participation fee for artists selected to participate in the fair.
- All participating artists are responsible for the setup and dismantling of their booths.
- Artists are encouraged to offer their works for sale during the event, with 100% of the sales proceeds going to the artists.

About [City Name] Art Fair & Exhibition:

The [City Name] Art Fair & Exhibition is an annual event dedicated to supporting emerging artists and promoting contemporary art in our region. It is made possible through the generous funding provided by the [State Funding Organization]. Our mission is to create a vibrant and inclusive space where artists and art enthusiasts can come together to celebrate creativity.

We look forward to receiving your submissions and celebrating the diversity of emerging artistic talent in Europe at the [City Name] Art Fair & Exhibition!

Attendance Requirement:

All selected artists are expected to be present and actively participate in the [City Name] Art Fair & Exhibition for both weekends of the event. This requirement is essential to ensure the success of the fair and to provide artists with the opportunity to engage with the audience, fellow artists, and art enthusiasts.

The event will span two weeks, allowing artists to interact with a diverse range of visitors and fellow participants. This extended duration provides a unique platform for networking, discussions, and the opportunity to gain valuable insights into the art world. We believe that the presence of artists enhances the overall experience of the fair and fosters meaningful connections. Your active participation is crucial in making this event a vibrant celebration of art and creativity.

We understand that unforeseen circumstances may arise, and we encourage artists to notify us as soon as possible if they encounter any challenges that may affect their attendance. We look forward to creating a dynamic and engaging art fair with your active participation during both weekends. Thank you for your understanding and commitment to the success of the [City Name] Art Fair & Exhibition.

Open Call for Interdisciplinary Artists: Two-Stage Application Process

- > Ensuring Access and Inclusivity
- > Solo Show Opportunity at Committee Gallery

Are you an interdisciplinary artist who has not received substantial support in the last two years? We invite you to apply to our unique two-stage application process, designed to prioritize accessibility, inclusivity, and the advancement of talent, culminating in a solo show at Committee Gallery.

About Committee Gallery

Committee Gallery is run by artists and cultural workers, all of whom have other jobs and are volunteers and passionate part-time members. On average, the team consists of around 10 dedicated individuals at a time. We are committed to showcasing emerging and innovative contemporary art and providing a platform and resources for artists to shine. We understand the challenges artists face and are here to support you on your creative journey.

Two-Stage Application Process

Stage 1: Shortlisting

In this initial round, we ask for a brief expression of interest (300 words) towards researching and developing a solo show. Please also include a link to your website/portfolio. Out of the applicants, 10 promising artists will be selected to move on to the next stage. This stage is designed to minimize the burden on applicants.

Stage 2: Detailed Application

Shortlisted artists from Stage 1 will be invited to submit a more detailed application. We offer substantial support to select artists, including:

- **Basic Income Fee:** During the research period of the exhibition (2 months), selected artists will receive a basic income fee to support their work.
- **Exhibition fee** of €5000 euro.
- **Production Budget:** We provide a substantial production budget to bring your artistic vision to life.
- **Technical Support:** Our team, who volunteer their time, offers technical support to ensure your vision is executed seamlessly.

Expenses and Access Costs

- **Application Fees:** There are no application fees to participate in either stage.
- **Access Costs:** We are committed to ensuring accessibility. If you have access costs, such as childcare, support for neurodiverse or disabled artists, or any other expenses that are barriers to making an application, please let us know. We will work with you to address these needs.

Please Note: The successful candidate is expected to dedicate themselves exclusively to the completion of the solo show for a period of 4 months and not take on other work during this time.

Response Time

Please note that due to the high volume of applications we typically receive (over 600), and our part-time, volunteer team, the period of response to the open call is approximately 2 months.

Diversity and Inclusion

We strongly encourage applications from artists from minoritized backgrounds. Committee Gallery, driven by our volunteer committee, is dedicated to finding and supporting artists traditionally excluded on the basis of gender, caring responsibilities, disability, LGBTQAI+ artists, and those from the global majority.

Who Should Apply

- Artists from all disciplines and backgrounds.
- Artists who have not received substantial support in the past two years.
- Creatives who are committed to interdisciplinary exploration.

Important Dates

Stage 1 Deadline: [Insert Deadline]

Stage 2 Invitations: Shortlisted artists will be notified by [Insert Notification Date].

Stage 2 Deadline: [Insert Deadline]

How to Apply

Visit our website [Website URL] to complete your Stage 1 application. We look forward to discovering new voices and supporting the next generation of interdisciplinary artists. Your art is our future!

[Contact Information: Email Address]

Project Funding Open Call: Promoting Ecological Initiatives

Funding Amount: €5,000 Application Deadline: [Insert Deadline]

We are pleased to announce an open call for project funding aimed at supporting initiatives that promote ecological practices. We invite individuals and organisations to submit proposals that align with our mission to foster sustainable solutions for environmental preservation and enhancement.

Project Requirements

- **Ecological Focus:** Projects must demonstrate a clear ecological focus, with the aim of conserving, restoring, or enhancing natural ecosystems, biodiversity, or sustainable resource management.
- **Innovative Approach:** We encourage innovative approaches and solutions that address current ecological challenges effectively.

Application Process

Application Form: Interested applicants are required to complete and submit the provided application form, which includes the following components:

- **Project Plan:** Provide a detailed project plan that outlines the objectives, methods, and expected outcomes of your proposed project. Explain how your project aligns with ecological principles and contributes to sustainability.
- **Time Plan:** Present a realistic timeline that outlines the project's key milestones and activities, including the start and end dates.
- **Budget Breakdown:** Clearly define how the requested €5,000 will be allocated across various project expenses, including materials, equipment, personnel, and other relevant costs. A well-structured budget is essential for evaluation.
- **Expected Outcome:** Describe the expected outcomes and impacts of your project on the local environment and community. Explain how these outcomes will contribute to ecological sustainability.
- **Reach and Impact:** Provide an estimate of how many people and/or communities will directly benefit from or be exposed to your project. Explain the potential for your project to create awareness about ecological issues.

Funding Conditions

- **Funding Amount:** Selected projects will receive €5,000 in total.
- **Disbursement:** Half of the funding (€2,500) will be disbursed upon project approval. The remaining €2,500 will be released upon receipt and approval of a comprehensive project report.
- **Project Report:** A detailed project report must be submitted within [specified time frame] after project completion. This report should include project achievements, financial records, and photographs or other relevant documentation.

Application Submission

Please complete the attached application form and submit it to [email address] by [insert submission deadline].

Selection Process

Applications will be reviewed by our expert panel, and successful applicants will be notified via email. Evaluation criteria will include project feasibility, ecological impact, and alignment with our organization's mission.

Contact Information

If you have any questions or need further information, please contact [Your Name] at [Your Contact Information].

We look forward to receiving your innovative project proposals and supporting initiatives that contribute to a more sustainable and ecologically conscious future.

Additional Support for Applicants

We understand that crafting a successful application can be challenging, and we are committed to assisting applicants throughout the process. To provide further support, we will host an open session conducted via Zoom, where applicants can receive guidance, clarification, and assistance with their project proposals.

Open Session Details

Date: [Insert Date]
Time: [Insert Time]
Zoom

During this session, you will have the opportunity to:

- Ask questions about the application process.
- Seek clarification on project requirements.
- Receive tips on writing a compelling proposal.
- Budget for Report Writing Assistance:

In addition to the open session, we recognise that producing a comprehensive project report can be demanding. To support successful applicants, a portion of the funding (up to €500) may be allocated for professional assistance with report writing, if needed. Details regarding this assistance will be provided to selected applicants upon project approval.

We encourage all prospective applicants to take advantage of these resources to ensure their applications are well-prepared and to enhance the quality of their project proposals.

If you plan to attend the open session, please RSVP by [RSVP Deadline] to [Email Address], indicating your intention to participate.

We look forward to assisting you in your endeavour to promote ecological initiatives and create a positive impact on our environment.

Profiles

		Notes
Size of Organisation		
Location		
Age of Organisation		
Funded by		
Submission period open		
Hearsay/gossip		

A CALL TO OPEN CALLS

This publication has been made on the occasion of “A Call to Open Calls”, an event convened on the 30th of August 2023 at Stroom Den Haag.

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More information about the publication “Elephant in the Room” can be found here [↗](#). “Elephant in the Room” was supported by Stroom Den Haag and Prince Claus Fund.

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