

GLASGOW INTERNATIONAL

Festival of Contemporary Art

**Glasgow International 2026
Open Programme Guidelines**

Glasgow International 2026

Open Programme Guidelines: Crib sheet

What?

Glasgow International is a biennial festival made up of projects selected through an open call and other projects initiated by the Glasgow International team. These Open Programme Guidelines hold relevant information on the festival and how to apply to be part of the 2026 edition through the open call.

When?

Glasgow International 2026 will take place from 5–21 June 2026. The open call for the Open Programme will be launched on 24 March 2025. The deadline for submissions is 5pm, 26 May 2025.

Why?

These guidelines have been brought together in an effort to make submitting an Open Programme application and the selection process as transparent and fair as possible.

Who?

Submissions will be accepted from Glasgow-based arts organisations, artists, artist-led initiatives, independent curators and community groups with an arts focus.

Projects will be selected by a panel chaired by Siobhan Carroll, with members Richard Birkett, Mason Leaver-Yap, Poi Marr, Pelumi Odubanjo, Tako Taal and Billy Tang.

How?

Varying levels of financial and organisational support are available to selected projects, depending on their existing resources.

Organisations or individuals who receive no regular public funding can apply for up amounts between £3,000 – £10,000. Organisations in receipt of public funding can apply for between £3,000 – £5,000

Organisations or projects with established funding who are not seeking additional funding from Glasgow International still need to submit a proposal.

In total, £120,000 will be distributed between a maximum of 20 selected projects.

Contact

Questions can be asked by emailing info@glasgowinternational.org

Alternatively, please check our website for information on how to sign up for an advice session with a member of the Glasgow International team: www.glasgowinternational.org

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1) Key Information

Glasgow International 2026 Festival Dates

Preview Day: Thursday 4 June 2026

Festival Open 5 – 21 June 2026

Open Programme Application

Deadline for Submission – 5pm, 26 May 2025

Selectors: Richard Birkett, Mason Leaver-Yap, Poi Marr, Pelumi

Odubanjo, Tako Taal and Billy Tang

Selection panel chaired by Siobhan Carroll

£120,000 will be distributed between a maximum of 20 selected projects

[Submit an application here](#)

2) Introduction

Glasgow International is a biennial festival with a history of celebrating the unique depth and long-standing vibrancy of Glasgow's art scene. Since the first edition in 2005, Glasgow International has evolved and adapted to the changing needs of the communities of artists and arts organisations in the city, while connecting artists and audiences internationally and nationally.

The Open Programme is core to the festival. It is made up of projects conceived and delivered by Glasgow-based arts organisations, artist-led initiatives, artists and independent curators.

Applications to Glasgow International 2026's Open Programme are open to Glasgow-based arts organisations, artists, artist-led initiatives, independent curators and community groups with an arts focus.

There is a lot of information provided in this document. To ensure that your proposal has the best possible chance of success we

would recommend that you carefully review it before submitting an application.

During the period the open call is live, 1-2-1 information sessions will be available for anyone considering applying who may require further guidance around the application process – information on how to sign up to these can be found on www.glasgowinternational.org

In addition, questions can be asked by emailing info@glasgowinternational.org

3) Glasgow International: Mission, Vision and Values

Our Mission

Glasgow International's mission is to celebrate, support, platform and stimulate Glasgow's unique visual arts ecology, its inherent internationalism, and its relationships with artistic communities around and beyond Scotland. We exist to benefit artists and art workers engaged in the visual arts in Glasgow, and in so doing to enrich the lives of the city's residents and build meaningful relationships with international practitioners and audiences.

Our Vision

Glasgow International's vision is embedded in our identity as a festival. Distinct from the transitory model of the global contemporary art biennial, a festival emerges from a community and its particular and evolving character.

We hold a vision for an arts ecology and a city that is vibrant and sustainable at a local level, while being outward looking and building deep relationships with international cultural practitioners and organisations. We value art's capacity to stimulate ideas, emotions and new imaginaries; and to contribute to critical thought and processes of positive social change. We work towards a culture of visual arts production and presentation that is safe and inclusive, while also providing space for addressing the complexities and challenges of

contemporary life. And we work towards a world where boundaries around artistic production, identity and mobility are broken down, and the spaces and communities we live in are valued for their inherent creativity and cultural diversity.

Our Values

Collaboration: We believe that art is not an individualistic activity, but one rooted in collaboration and exchange.

Celebration: We celebrate the uniqueness, depth and longstanding vibrancy of Glasgow's art scene and the artworks it generates.

Depth and Sustainability: we prioritise deep modes of relationship building, resource distribution, professional development and commissioning over timescales not always defined by the festival cycle.

Accountability: we recognise and aim to centre the importance of accountability, where experiences are listened to and steps are taken to acknowledge, reflect and act to address them in ways that improve those experiences.

4) Glasgow International: Management

Glasgow International Festival of Contemporary Art is part of and managed by Glasgow Life, a registered charity that delivers culture and sport on behalf of Glasgow City Council.

The core festival team are employees of Glasgow Life, and festival artists and participating organisations will have participation agreements with Glasgow Life.

Glasgow International has a Festival Director who is managed by Glasgow Life Head of Arts, Music & Cultural Venues, and is part of the Glasgow Life Arts, Music and Cultural Venues Senior Management Team. Until April 2025, the Glasgow International Festival Director is Richard Birkett, with a new Festival Director taking over the post in

summer 2025. Other Glasgow International staff are either managed by the Festival Director or Festival Manager.

Glasgow International is currently funded in partnership between Glasgow Life, Glasgow City Council via the Glasgow Event Board, Creative Scotland as a Multi Year Funded Organisation, the Scottish Government's Festival Expo Fund and Event Scotland. Significant additional fundraising is also necessary to deliver the programme and is undertaken by Glasgow International Festival Manager and Festival Director.

Glasgow International adheres to the [Glasgow Life ethical fundraising policy](#) and the festival Programme team in our fundraising activity adheres to the principles of the [Palestinian Academic and Cultural Boycott of Israel \(PACBI\)](#).

5) Glasgow International: Open Programme

The polyvocality of Glasgow International is its great strength, with the festival encompassing the participation of artists, organisations, community groups and audiences.

Presented in a non-hierarchical structure, the Glasgow International programme consists of:

- Open Programme projects submitted through an open call and selected by a new panel for each festival edition
- Projects initiated by the Glasgow International programming team, often in partnership with other organisations
- Gatherings, a series of discursive events that explore key themes across the festival programme.

For the 2024 edition of the festival, an increased level of resources and staffing was allocated by Glasgow International to support projects in the Open Programme. Responding to Glasgow International participant feedback and evaluation, for the 2026 festival we will maintain this higher level of support and increase it where possible.

Glasgow International understands the value of artistic research to significantly contribute to the cultural ecology through engaging with complex subject matter or working with groups of people. This work often requires longer-term support, and in the selection for 2026 up to two projects will be awarded seed funding to begin a project, with no expectation of an outcome in 2026.

Proposals to the Open Programme do not need to have all collaborations, additional fundraising or venues confirmed. However, we require in your application an indication of how these will be obtained, including a realistic fundraising plan and potential venues identified.

Glasgow International will select and fund around 15 – 20 projects. A total amount of £120,000 will be awarded to selected Open Programme projects. On this basis we predict that the average award will be between £6,000 – £7,000.

6) Open Programme: Eligibility

- Contemporary arts organisations, artist-run spaces and projects, community organisations, independent curators, artists and arts organisers are all eligible to apply.
- Applications need to come from organisations or individuals based in Glasgow, but we welcome proposals that include international, national and local artists.
- Except in the case of research projects, projects need to take place during Glasgow International 2026.
- Proposals can be made for contemporary arts projects of different formats, including but not limited to:
 - Event-based projects such as performances, workshops, screenings or forms of social practice
 - Exhibitions
 - Artworks in public space
 - Print or web-based projects.
- A venue for a project does not need to be secured at this point.

It is your responsibility as project organiser to locate and secure a venue in good time before the festival. In a limited number of cases, Glasgow International will be able to assist selected projects in finding a venue if needed.

- Wholly self-financed projects from individuals or groups with no regular funding are not eligible.
- Applications from individuals currently in undergraduate or postgraduate education will not be accepted, but applications from those undertaking PhD research will.

7) Application Categories

There are three different categories under which applications can be made, with different levels of funding support assigned to each. You should select one category based on the nature of your project and who it is being organised by:

1. No funding requested

This category is for:

- Organisations or projects with established funding who are not seeking additional funding from Glasgow International. Applicants under this category are required to state where the funding for their project will come from in the income section of the application.

2. Funding requested between £3,000 – £5,000

This category is for:

- Projects or research initiatives applying for seed-funding.
- Organisations in receipt of Creative Scotland Multi-Year Funding, other regular public funding, or operating commercially. Awards to these organisations are intended as 'top-up' funds to support aspects of projects or programming that wouldn't be possible otherwise, for instance: working with an international artist or developing an international partnership; event-based or outreach programmes that extend a project; identifiable developments in an organisation's commissioning practices.

- The limited pot of funding available means applications from non-profit initiatives will be prioritised above commercial galleries or venues. Proposals of newly conceived projects (curatorial or artistic) will also be prioritised over those that have been presented elsewhere previously (e.g. touring exhibitions).

3. Funding requested between £3,000 – £10,000

This category is for:

- Non-profit projects not in receipt of regular public funding, such as: individuals or groups of artists and curators, artist run initiatives and community projects. Due to the limited funding pot a maximum of two projects will be awarded the highest figure of £10,000.
- This category is **not** open to organisations in receipt of Creative Scotland Multi-Year Funding. Applications from these organisations will only be considered for awards between £3,000 and £5,000, under category 2.

8) Project Support

In addition to financial support, selected projects will be supported by the Glasgow International team in the following ways:

- All projects are included in the publicity and marketing around the festival, including a printed booklet and website. Projects selected through the open call will be publicised on an equal footing with those initiated by the Glasgow International team.
- The Glasgow International press team will encourage press engagement with all selected projects and where possible organise interviews and photo-calls with project organisers/ participants if requested by press and desired by project organisers.
- Glasgow International organises and coordinates tours of the festival with visiting press, arts professionals and artists. While it is not always possible for these tours to visit every project in the festival, Glasgow International will endeavour to connect individual visitors with project organisers where there are shared areas of interest.

Where required:

- Glasgow International can advise Open Programme project organisers on possible sources of additional funding for their project. In some cases, we will be able to offer advice to project organisers towards the completion of funding applications (e.g. reading through applications; providing letters of support)
- Glasgow International will provide project organisers with collated resources from organisations and artists who have independently developed best practice guidelines around artists fees, artists agreements, access riders and project risk assessments.
- Glasgow International will organise documentation photography for all projects in the Open Programme.
- Glasgow International will organise events that provide opportunities for exchange between Open Programme project organisers and participants, creating a critical forum for project development and the sharing of organisational challenges. This year-round programme will include:
 - 4 x Open Programme Gatherings
 - These Gatherings will be developed in conversation with Open Programme projects to identify areas of mutual interest and benefit for projects selected for the festival. These events will include sessions oriented towards festival logistics, alongside those focused on the exchange of ideas and critical thinking around the festival projects.
 - 4 x Open Programme Working Group meetings
 - Glasgow International will initiate two working groups on Access and Environmental Sustainability, with three meetings programmed for each group. These will be optional for Open Programme project organisers and participants to attend and will focus on the collective development of approaches to access and environmental sustainability across the festival.

In addition to the above, all selected applicants within Category 3 will have access to:

- Regular advisory support from Glasgow International's Open Programme Convenor and Programme Team.

- Access to The Spark counselling services for free, anonymous counselling.
- One advisory meeting with the Glasgow International technical manager in the lead up to the festival; a van and driver for install/ de-install.
- Connections with organisations and companies that have suitable space available for festival projects. In most cases Glasgow International is only able to provide contacts without any guarantee that this will lead to a viable space; in a few cases, Glasgow International may be able to play a more significant role in arranging venues for projects, dependent on availability and resources.
- Additional financial support to cover 3 days of invigilation during the festival, paid at the Real Living Wage. Making sure your project is open to the public during the full festival hours can be challenging. Glasgow International will accept applications for projects that require different opening hours, due to limitations in invigilation capacity.

9) Open Programme: Criteria

The following criteria will be used by the Open Programme selection panel in their decision making. We do not expect projects to cover all of the criteria but it is important that the essential criteria is met.

a) Artistic depth and relevance (essential)

While we recognise that these are subjective terms, the selection panel will discuss each project from the perspective of its basis in sustained artistic or curatorial enquiry, and how it will speak to audiences today.

Evidence that will be looked for in the application:

- Developments in the artist's/ curator's/ organiser's/ organisation's work and practice.
- Articulation of the concerns, methodology or impetus underpinning the project.
- Documentation of past work by participants or organisers that is aesthetically and/or conceptually compelling.

b) Viability (essential)

Based on the information provided in the application around organisational resources, budget, and plans for a project venue, the selection panel will assess the viability of the project proposed.

Evidence that will be looked for in the application:

- A coherent and realistic project development schedule and budget, or recognition of where support is required from Glasgow International to create this.
- Appropriate budget allocation for artists, organiser and participant fees (further advice on this can be found in Application Support)
- Past experience that indicates project organisers' capacity to deliver the project, or in the absence of this experience, recognition of organisational support needed from Glasgow International at a realistic level.
- A safe venue secured; or a working plan and budget in place to find one; or clear and realistic articulation of needs for a venue if support is required from Glasgow International to find one.

c) Contribution to cultural and community life in Glasgow & Scotland

The selection panel will consider whether the project is likely to have a lasting and positive tangible or intangible impact on cultural and community life in Glasgow and Scotland.

Evidence that will be looked for in the application:

- New artistic work being exhibited in Scotland for the first time, or a new and innovative context for existing work.
- Potential of projects to impact on understandings of social justice, particularly in relation to the lived experiences of marginalised individuals and communities.
- Consideration of how audiences will engage with the project.
- Articulation of any collaborative or participatory aspects of the project, or ways in which the ideas within the project will circulate.
- Ways in which the project is grounded in ongoing work in Glasgow/ Scotland.

d) Contribution to wider critical discourse around contemporary visual art

The selection panel will evaluate how the project relates to ideas, concerns, experiences, and theories active among contemporary artists, writers and thinkers working around the world.

Evidence that will be looked for in the application:

- Introduction of influential ideas, artistic and curatorial practices from an international context to Glasgow and Scotland
- Articulation of ideas behind project and how it connects to other practices, concerns, theories and contemporary experiences.
- Ways in which the project might be circulated beyond the immediate context of Glasgow International.

e) Location of project in Glasgow

The selection panel will consider the proposed location of the project, and how it will engage/ relate to this context. Glasgow International aims to reach a broad range of people living in all areas of Glasgow, while also being accessible to visitors from outside the city.

Evidence that will be looked for in the application:

- A proposed location for the project and demonstrated knowledge of and sensitivity towards the context and local audiences
- A consideration for how the choice of location might positively impact on the accessibility of the festival to audiences living in parts of Glasgow with limited provision of cultural activity
- If the project exists in print, online or other broadcast form, consideration of distribution and a potential to reach people not able to physically visit the festival.

f) Accessibility

Glasgow International aim to remove barriers to access for artists, organisers and audiences. We understand that we live in an inherently ableist and unequal society and we are realistic but ambitious about what can be achieved in one festival.

Glasgow International encourages all venues used in the 2026 festival

to have step free access. Applications should consider accessibility for participants and public, being mindful to avoid unlawful discrimination – for example, to make reasonable adjustments to reduce the risk of disadvantage to disabled people.

For organisations or artist-led initiatives occupying a space that is not step free, or has other physical barriers to access, we encourage you to seek an alternative accessible location to present your project for the festival. If there are specific circumstances that make this impossible, we will require a proposal or reasonable adjustments for all audiences to be able to experience the project. All proposed projects that are without a venue at the time of application are encouraged to only consider venues that are step-free and without physical barriers to access.

The selection panel will consider the access measures proposed and how they will support access to the projects presented. Please indicate in the budget and proposal any access measures that your project will embed in the project.

Evidence that will be looked for in the application:

- A proposed or secured venue with step free access; or a realistic plan for reasonable physical adjustments to the venue; or measures to enable another appropriate form of access to the project, agreed with the participating artists.
- Access measures included in the budget
- Consideration of how any access needs of participating artists and organisers will be appropriately discussed and accommodated.
- Consideration of achievable access measures to support the experience of audience members with visual or auditory impairments; neurodiversity; or other limiting conditions.

g) Environmental Sustainability

The selection panel will take into account how the project responds to environmental concerns and the ongoing climate crisis. Glasgow International places climate justice at the core of its work, taking a people-centred approach to climate change and treating it as a

social, political and cultural issue as much as a scientific, technical and economic one. Reducing carbon emissions and increasing energy efficiency will be considered across all areas of festival operations. Glasgow International have developed an Environmental Sustainability Statement outlining our approach and goals which can be accessed [here](#).

Evidence that will be looked for in the application:

- Consideration of environmentally sustainable materials and methods for production of the project, and the impact this may have on a budget.
- Limited shipping or international travel, being undertaken by road or train where at all possible. Consideration of this within budget planning.
- Planning for the future of newly commissioned artworks post-festival, along with the reuse and recycling of materials post-festival in order to eliminate waste going to landfill.
- How the project makes visible to audiences the methods by which it addresses the climate crisis and climate justice, acknowledging how art can contribute to environmental sustainability.

10) Open Programme: Selection Process

A dedicated panel of three international and local artists and arts professionals, along with the Glasgow International programme team, will select all Open Programme projects for 2026.

The members of this selection panel will participate in briefing sessions and unconscious bias training in advance of the review and selection days.

For 2026 the selection panel will consist of Richard Birkett, Mason Leaver-Yap, Poi Marr, Pelumi Odubanjo, Tako Taal, and Billy Tang.

Richard Birkett served as Festival Director of Glasgow International from 2022 to April 2025 and was previously Chief Curator at the

Institute of Contemporary Arts, London (2017–20) and curator at Artists Space, New York (2010–16). He is the author of the book *Donald Rodney: Autoicon* (Afterall Books, 2022).

Mason Leaver-Yap works with artists to produce publications, exhibitions, and events. Recent projects include work with Ingrid Pollard, James Richards, Alexis Kyle Mitchell, Ima-Abasi Okon, Phil Collins and Shady Lane Productions, Laura Guy, Stefanie Heinze, Taylor Le Melle, Jamie Crewe, Onyeka Igwe, Emily Wardill, Renée Green and Free Agent Media, Jimmy Robert, Ain Bailey, Andrea Büttner, and Oreet Ashery.

Poi Marr has worked as part of the curatorial team at Glasgow International since 2015. Working as a curator and producer in both Scotland and Ireland, her experience ranges across national museums, galleries and off-site spaces. She has previously held roles at the Irish Museum of Modern Art, Dublin and Solomon R. Guggenheim Museum, New York.

Pelumi Odubanjo is a Curator at Glasgow International Festival of Contemporary Art. She works with artists, photographic materials and archives, and cultural artefacts to create and explore dialogues across global Black diasporas and geographies. Pelumi is currently a PhD candidate at the University of Glasgow and a recipient of the James McCune Smith Scholarship where she is researching the historical and contemporary relationship between Brazil and Nigeria through the production of vernacular images.

Pelumi is the ICF's (The International Curator's Forum) Ten.8 Research & Curatorial Fellow. She previously held positions at institutions including Tramway, Glasgow and Serpentine Galleries, London.

Tako Taal is a Glasgow-based artist who works often with video and occasionally, watercolour, installation and performance to consider how artefacts and anecdotes are tangents to trace shifts that merge and split boundaries between bodies, lands and states. Recent exhibitions and projects include at: Glasgow International 2024;

Workplace Foundation, (Newcastle); Pace Gallery, London; Dundee Contemporary Arts, Dundee; NADA House, New York; Talbot Rice Gallery, Edinburgh; Perth Museum and Art Gallery Perth. In 2021 she co-programmed *GIVE BIRTH TO ME TOMORROW* a year-long artist moving image festival, curated *What happens to desire...* for the 17th Edinburgh Art Festival and was shortlisted for LUX Scotland's Margaret Tait Award.

Billy Tang is Executive Director & Curator at Para Site, Hong Kong. He was previously the Senior Curator at Rockbund Art Museum, Shanghai, and Curatorial Director at the artist-run Magician Space in Beijing. His writing has appeared in publications including *ArtAsiaPacific*, *Leap*, *Spike Magazine*, *Terremoto*, and *Mousse Magazine*.

Chaired by Siobhan Carroll, Glasgow International Open Programme Convenor.

11) Open Programme: Application Support

Submitting an application

Applications for the Open Programme are administered through the online submission platform zealous. This platform enables all information submitted to remain confidential. Through the selection process the information will remain in zealous and not downloaded into any other format.

Through the submission platform all EDI monitoring information is automatically anonymised and separated from submissions. Although not compulsory, it is much appreciated if you could complete this information in order for Glasgow International to better understand where there are barriers to participation in the festival. The EDI monitoring information asked for is modelled on data required from our main funders.

If you are not comfortable applying through the online form, it is alternatively possible to make an application by video or audio file, or to arrange to make a submission verbally with a member of the

Glasgow International team, or in British Sign Language via a BSL interpreter.

Project Proposal

We ask for a project summary of 25 words and a longer proposal of up to 750 words.

Writing project proposals can be a challenging process, whether that's a result of your ideas still being at an early stage or through having little previous experience of applying to arts open calls. We expect that projects will be at very different stages of development, have varied levels of resources and are open to projects that require room for development and adaptation. The selection panel will focus on the ideas and opportunities expressed in your proposal and not the resources behind it or level of writing ability.

We do not expect projects to cover all the selection criteria, but it could be helpful to consider the criteria when structuring your proposal. To help make a start, here are a few questions that are worth thinking through:

- What are the main themes that the project will explore?
- Who will be involved in the project? Artists, partners, production support, venue staff?
- Is there an intended or specific audience for the project?
- What form will the project take and how does this reflect the themes?
- Is this project an opportunity for artistic, organisational or professional development?
- Are questions of access incorporated into the development of the project and not just in the presentation?
- If your project is working with a group of people:
 - Why them and how will any collaboration be described?
 - What existing relationships do you have?
 - Do you have sufficient safeguarding in place?

The 25 word statement could include information such as:

- The format of the project; exhibition, performance, discussion

- If form specific please mention if it's sculpture, painting, sound, film, publication etc.
- Who is involved, artists and organisations
- Any key points of interest or theme

Example statements:

An open air, garden show featuring a showcase of new sculptural works from established and child artists paired with unusual garden and food plants grown by Young Gardeners Club.

In this group show we would like to explore and complicate the concept of the "natural" from a queer and disabled perspective through sculpture, painting and sound work.

Two sound artists will collaborate to create a new multi-sensorial listening exhibition, with a live performance and an artist's talk.

Project Budget

Expenditure

Please outline the expected costs associated with your project. In the selection process the budget will be referred to when thinking about the criteria of viability. In the budget we ask for you to include:

- **Artist production costs:** costs of materials, fabrication, collaborators, shipping costs etc.
- **Artist Fees:** we support Scottish Artist Union rates of pay but understand that day rates might not be the appropriate model for your project, with a flat fee negotiated with participants being more suitable. We strongly recommend fees to be set in conversation with all project participants, and to be transparent about the overall funds available and their distribution. We expect that fees should be a minimum of 25% of the overall budget. For example if the budget is £10,000 the total amount spent on fees should be £2,500.
- **Artist or Curator Travel/Accommodation:** any associated costs for artists or other participants based outside of Glasgow.
- **Project Organisers/ Curators Fees:** We advise that these fees

should be benchmarked or calculated to industry standards and be proportionate to other participants' fees.

- **Invigilation / Staffing:** We encourage all invigilators and support staff to be paid at the real living wage as minimum.
- **Venue costs (rent, utilities etc):** Where a venue is not yet secured and an estimate is necessary for these costs, stated costs should be based on up-to-date examples of suitable space rental, rather than relying on the possibility of discounts.
- **Technical support (install etc):** We advise that these fees should be benchmarked or calculated to industry standards.
- **Access Costs:** These can cover a number of things such as: caring costs; longer studio or production time; additional travel including taxis or an accessible hotel room; access measures such as handrails and ramps. It can also be used to provide access measures for audiences, including captioning, audio description or BSL. We recommend that these costs are no less than 5% of your budget. We have broken Access costs down to access needs of artists and audiences.

Income

Please outline all sources of income that you expect will contribute to covering the costs of your project. Please note that the income should amount to the same figure as the expenditure. Example sources of income are:

- A funding award from Creative Scotland's Open Fund
- A grant from a trust, foundation or private donor
- Ticket sales for an event

In kind income such as supported studio time, venue sponsorship or any other real cost which you can access for free should be included. If your project has secured support from an arts organisation, for instance with equipment hire or staff time, please also list an estimate of the value of this support.

Venue

A venue for your project does not need to be secured or identified at the proposal stage, but providing evidence that you have started to

consider venues and potential locations can be helpful, especially in support of the non-essential criteria 'location of project in Glasgow'. Venues can play a pivotal role in shaping how a project is developed, accessed and interpreted and are often determined by the content of the project.

Glasgow International can support project organisers to contact and negotiate with venues that project organisers have identified. We can connect projects with spaces that are managed by Glasgow Life or Glasgow City Council along with other buildings that have been used by Glasgow International in the past. Examples in 2024 were the Queens Park Glass Houses and the Pipe Factory.

Accessing privately owned, empty retail units or commercial spaces is a challenge. Properties of this kind are rarely open to the kind of short-term leases that would be required for the duration of the festival.

Supporting Material

Please upload images, video or audio materials that represent the project, your work and/or the work of other key project contributors.

5 images max; 1 MB each; include artist name in image caption/ filename. Only PDF, DOC, DOCX, PNG, JPG, JPEG, GIF, MP3, MOV, MP4 files are supported.

Maximum length for video materials is 5 minutes (50MB) per file and should be submitted by link or attachment. The maximum amount of video submitted should be 15 minutes.

Submitted supporting material is crucial in the selection process. Documentation doesn't have to have been done by a specialist photographer, but it is important that images, film or sound clips accompanying your application give a clear insight into your proposed project or the practice(s) of the project participants, to reflect the ideas and themes in your proposal.

In general, it is useful if you submit:

- Images of individual works rather than broad install images. Screenshots, photos or films taken on a phone, or social media posts are acceptable.
- Images in focus and preferably clearly captioned so that the selectors know what is pictured;
- Film or audio clips in the correct format and edited to the right length
- Correct passwords for vimeo files

CV

Please submit CVs for all artists and curators associated with the project. CVs support the written proposal and supporting material and are only really referred to in the final selection. CVs are helpful at this stage of the process as they provide additional background on an artist's or curator's practice; the contexts in which their work has existed; and on past experiences that might speak to the viability of a proposed project. However, past experience in organising an artistic project or exhibiting your work is not a requirement for selection for Glasgow International.

12) Glasgow International: Working Practices

Glasgow International acknowledges the trust that people applying to the Open Programme put in the festival by sharing your proposals with us. We recognise that for those people whose projects are not selected there will be disappointment and perhaps frustration that your efforts have not yielded a positive outcome. We encourage people to only apply with projects that are part of their ongoing practice, so that the process of developing an application is generative, even if unsuccessful.

We are committed to continually developing the application and selection process to make it as transparent and fair as possible. We endeavour to provide feedback to unsuccessful applicants if requested – please be aware that in order to approach this process with appropriate thought, care and sensitivity, it may take up to 4 months

to receive feedback, depending on the number of requests.

Glasgow International's working practices as a festival are frequently revisited to ensure alignment with our values and that the experiences of participants and partners are listened to and taken into account. If your project is selected for Glasgow International 2026, we hope to create an open and trusting working relationship with you and we commit to being transparent, clear and upfront in our communication. We will be open around the resources available from Glasgow International, and we will work closely with Open Programme participants to manage these limited resources fairly. This will be done through a schedule of group and individual meetings, which will be held between project organisers and the Open Programme Convenor. To support the overall ethos of the festival, Glasgow International have developed Safer Spaces Guidelines which can be accessed [here](#). We are seeking to create a space of mutual respect and tolerance, and encourage all festival participants (artists, freelancers, team members team) to read this document, and to work together to create positive experiences.

In addition, to support the Open Programme, the following commitments are in place:

- Mediation support for participants in the event of grievance or issues in communication with Glasgow International staff that cannot be resolved through direct communication (see Safer Spaces Guidelines)
- The Glasgow International team will provide check-in points with project organisers and artist to identify any emerging support needs
- The Glasgow International team will provide guidance for Open Programme project organisers and participating artists on how to develop content warnings for audience members.