

2023 Open Call Info Session Script

Hello and welcome everyone. Thank you so much for tuning in. My name is Georgie Payne and I'm the Programs Manager here at CUE, joining me here on the call is Wendy Cohen, our Programs Associate and Gillian Carver, Programs and Communications Associate. Before we get started, we want to go over some quick procedural notes. The first thing is that we are talking to you live, but we're also recording this info session, and we will post a link to the recording as well as a transcript of it on our website. If you aren't able to stay for the whole info session or if you'd like to refer back to any of this information, that will be available to you.

Again, this panel is being recorded so please turn off your video and rename yourself using an alias if you'd like to protect your privacy. Please keep your microphone muted during the presentation portion of the evening to ensure the best audio experience for everyone. Live captions are available tonight. If you click on the CC/closed caption button at the bottom of your screen and select "show subtitles" you will be able to view them.

There will be a Q&A session at the end of this webinar. If you have questions, please type them in a private chat to Gillian Carver. We will do our best to answer any questions that we receive, either in the chat or out loud during the Q&A session at the end. Please note that we prefer to answer more general questions that will apply to a larger audience during this session. If your question is about your personal eligibility, or if it's otherwise very specific to your proposal, we ask that instead you email it to us at opencall@cueartfoundation.org and we will get back to you. We will drop that email address in the chat.

opencall@cueartfoundation.org

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On our agenda today, first, we're going to talk about some tips and guidelines for the open call, then we'll walk through some examples of successful past proposals. After this we will look at sample budgets for the solo exhibitions open call and for the curatorial projects open call. And then we can open it up to any questions you might have that we haven't addressed so far.

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QUICK FACTS

First some quick facts. Our exhibitions last five to six weeks and take place at CUE's gallery space in the Chelsea neighborhood of Manhattan. They'll take place between January and December of 2023. The exact dates of each exhibition will be set with you and the curator working with CUE when winning proposals are selected.

All application materials need to be submitted online through Submittable by 11:59pm eastern standard time on Friday, March 25, 2022. Please visit our website for the link to the Submittable application; We will drop these links in the chat.

Solo Submittable Link:

<https://cueartfoundation.submittable.com/submit/217497/2022-call-for-solo-exhibitions>

Curatorial Submittable Link:

<https://cueartfoundation.submittable.com/submit/217498/2022-call-for-curatorial-proposals>

There is a ten-dollar submission fee, the proceeds of which feed directly into CUE'S exhibitions and programs budget. If you cannot afford the

fee, please reach out to us via email and we can arrange to waive it. Unfortunately, we're not able to accept applications by email or snail mail. Applicants will be notified of results by the end of July 2022. You will be notified via email using the email address that you use to set up your Submittable account, so please make sure that is an email that you have consistent access to.

For winning proposals, CUE contributes an artist/curator honoraria, shipping and installation budgets, and design and printing costs for a full-color exhibition catalogue. We'll break down exactly what's included in those contributions a little bit later when we talk about budgets.

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ELIGIBILITY

Next, let's talk about eligibility and who can apply. For curatorial projects, any emerging curators or collaborative teams currently living in the United States are eligible to apply. Please note that while you and any artists you include in your proposal may be of any nationality, you all must be living and working in the United States. The proposal must include four or more artists, half of whom must meet CUE's criteria for an underrecognized artist.

For solo exhibitions, it's a little bit more complicated. Artists or collaborative teams currently living in the United States must meet all of the following criteria to be eligible:

- You can not have had a solo show in a commercial New York City gallery within the last five years.
- You can not have current consistent commercial gallery representation in the United States.
- You can not be currently enrolled in a degree program, though if you are set to graduate in May or June 2022 that is okay.
- Finally, you must have maintained a studio practice outside of an academic setting for three or more years.

- If you're applying as a collaborative team for a solo exhibition, this shouldn't be the first time that you're working together. You must demonstrate a minimum two-year history of working as a collaborative team or artist collective, and the application should be completed under one name.

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FAQs

Now I will go over a few frequently asked questions that come up before anyone starts the application process.

I'm an artist, can I apply for both a solo exhibition and a curatorial proposal? You absolutely can. The one caveat is that we don't allow curators to include their own artwork in a curatorial project.

Second, I have a lot of great ideas. Can I submit multiple proposals in one category? Unfortunately, no. While you can submit one curatorial proposal and one solo exhibition proposal, you cannot submit more than one proposal in either category.

Another question we get often is from artists who've had a solo exhibition at smaller galleries in an outer borough, say in Brooklyn, the Bronx, and whether they are still eligible to apply. The answer to this varies. If your solo show was in a small non-commercial gallery, artist-run space, or not-for-profit space, then you are still eligible to apply. Please contact us if you are not sure.

We also get a lot of questions about the physical limitations of our gallery space and installation questions — things like painting the gallery and hanging work from the ceiling. Both of these things are possible, and we welcome you to imagine the best and most ambitious version of your exhibitions for the CUE space, but there are a few

caveats. Please visit our Open Calls FAQ pages for detailed answers to a variety of space and installation-related questions. We will drop links to these pages in the chat.

Solo FAQs: <https://cueartfoundation.org/solo-exhib-faq>

Group FAQs: <https://cueartfoundation.org/curatorial-faq>

If you still aren't sure if your exhibition is realistic for CUE's gallery space, email us, particularly if it is something that has a pretty complicated installation or involves altering the space in any major way.

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SELECTION PROCESS

Next, we will briefly discuss the selection process. During a preliminary review, entries are immediately disqualified if applicants don't meet our eligibility guidelines, if an applicant submits multiple proposals in the same category, or if applications are incomplete. Double check before you submit to make sure that you have included everything that we require, and ask if you're not sure about your eligibility. The juries only review applications that are complete and by artists who are eligible.

After applications are screened for eligibility, an initial jury reviews the applications online to select a shortlist of applicants to proceed to the next stage. The initial jury remains anonymous and includes representatives from CUE's network of alumni and advisors. The finalists are decided by a separate jury composed of established artists and curators that will convene in June 2022. Each panelist then selects a finalist to work with as a Curator-Mentor throughout the planning and execution of the exhibition. They will be asked to provide curatorial support and mentorship to the selected artist, including at least one studio or site visit in preparation for the exhibition and conversations about the exhibition and installation as well as to be present during the installation and opening. They will also write a curatorial statement to be

published in the catalogue, and hopefully will be able to participate in some sort of public program along with the artist during the exhibition.

Our panel of artists and curators changes each year and their names remain anonymous until the results of the open call are announced.

The panel selects the winning entries based on criteria that include:

- the quality of the application,
- the feasibility of the proposal,
- how well the concept is developed,
- the originality of the proposal,
- and the needs of the artists or curators at this particular point in their careers.

Strong images and a cohesive written statement always help, both of which we will discuss later. While we have no specific type of work that we prioritize in terms of subject matter, content, or medium, we do prioritize artists whose work is not as easily presented in commercial galleries.

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I will now hand things over to Wendy to go over submission requirements.

WENDY

SUBMISSION REQUIREMENTS

For solo exhibitions, we require

- a resume or CV,
- a narrative bio,
- an artist statement,
- a short synopsis of your exhibition,
- a detailed exhibition proposal,
- work samples

- and a short explanation of why you think you should have an exhibition at CUE and what this opportunity would mean to you at this point in your career

For curatorial projects, we require

- the curator's CV,
- a list of at least four participating artists and short narrative bios for each artist,
- work samples from your proposed artists.
- a short synopsis of the exhibition,
- a detailed exhibition proposal,
- a short explanation of why you think you should have an exhibition at CUE and what this opportunity would mean to you at this point in your career,
- and a completed budget worksheet

To clarify, an artist resume or artist CV should outline your artistic achievements rather than the kind of resume you may present for a job interview. This should be around 4 or 5 pages maximum.

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Your narrative bio can be up to 200 words and should summarize your resume or CV in full sentences. It should include things like exhibitions, publications, grants, residencies, or other artistic achievements, and it should be written in the third person.

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Here's an example of a narrative bio from one of our past open call selections. Nancy Floyd exhibited at CUE in fall of 2017. Nancy talks about herself in the third person and outlines her past exhibits, some awards, and grants that she has received, a book of hers that was published, and it also explains her education and where she currently

lives. We will not read this out loud right now, but the full bio will be included in the transcript of this session available on our website.

EXAMPLE NARRATIVE BIO, NANCY FLOYD: [on screen]

Nancy Floyd has been an exhibiting artist for thirty years. Her work has been exhibited in numerous venues including Solomon Projects, Atlanta, GA; Flux Projects, Atlanta; the Atlanta Contemporary Art Center; White Columns, NY; and the California Museum of Photography, Riverside, CA. She has received numerous grants and awards including the 2015 Society for Photographic Education Future Focus Project Support Grant and a 2014 John Gutmann Photography Fellowship Award. In 2010, Atlanta Celebrates Photography selected Floyd as one of ten photographers to watch, and in 2002, Atlanta's Creative Loafing Atlanta gave Floyd the "Critics Pic" award for the best art installation, and for one of the top ten art shows of the year. Temple University Press published Floyd's first book, *She's Got a Gun*, in 2008.

Floyd earned an MFA with a concentration in photography from the California Institute of the Arts in 1987. She was raised in League City, Texas and currently makes her home in Atlanta, where she serves as Professor of Photography in the Ernest G. Welch School of Art and Design at Georgia State University.

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Your artist statement can be up to 400 words and should describe your artistic practice. It should answer questions like what materials, media, content, and subject matter you work with. We should have some idea after we've read it of what your work is about, what it does, and how. You should write this in the first person, so using I or my. We will drop links in the chat to two articles about crafting an artist statement, one by Cara Ober and one by Loney Abrams. These might be a good resource if you need help writing your artist statement.

Best Professional Practices for Artists: The Artist Statement Made Simple by Cara Ober:

<https://bmoreart.com/2009/04/best-professional-practices-for-artists-2.html>

"Don't Quote Deleuze": How to Write a Good Artist Statement by Loney Abrams:

https://www.artspace.com/magazine/interviews_features/art-bytes/dont-say-deleuze-how-to-write-a-good-artist-statement-54662

<https://bmoreart.com/2009/04/best-professional-practices-for-artists-2.html>

You can also look at websites of your favorite artists, and look at their artist statements to see what you like and what you don't like if you are working to improve your own artist statement.

CUE will also be hosting a specialized workshop on crafting an artist statement with Shama Rahman next Wednesday, March 9th at 6:30pm. While this workshop is currently sold out, the first hour will be recorded and posted to our website as a free resource.

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Here's an example of Nancy Floyd's artist statement. Nancy works with photography and she wrote a really concise artist statement explaining her work. **We will not read this out loud right now, but the full text will be included in the transcript of this session available on our website.**

[on screen]

EXAMPLE ARTIST STATEMENT, NANCY FLOYD:

My current artistic interests are the passage of time, the aging female body, and loss. One of my long-term projects, *Weathering Time*, is a 34 year self-portrait project that has evolved into a series of photographs and videos. It's not just the body that changes over time: fashion and hairstyles evolve; pets come and go; analog clocks and telephones with cords disappear; film gives way to digital; and the computer replaces the darkroom. The 2,500+ self-portraits in my archive underscore the physical and technological changes that have occurred over the past thirty-four years—from my youth to the dawn of my old age.

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Here's another example by Christina Day, another winner of our open call who showed at CUE in the late fall of 2016. Christina's work was a little bit more conceptual, but she still does a really good job of talking about her work in a way that's very clear and accessible.

[on screen]

EXAMPLE ARTIST STATEMENT, CHRISTINA P. DAY:

I multitask between drawing, drafting and building and am inspired by the poetry of time captured in found material. I frequently return to 'match finding' — both literally, in how repeat patterns link into one another or how two walls join on a corner; and artistically when two objects of the same make are found in different places at different times by chance. I am interested in staging uncanny sculptural installations that heighten a viewer's sense of what may seem familiar, but is distorted out of context.

My architectural constructions and object pattern-plays are centered on seams and junctures, offering perspectives that eclipse a view into a singular experience — the outcome understood and measured spatially by the body as a view for one, one at a time. Similar to the act of taking a photograph, when a view is frozen and framed by one person, I seek to amplify the familiarity of a perspective in my dimensional material play and larger constructions, using the edited and immaterial nature of film and photography as a building source.

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So next, the short exhibition synopsis should use up to 60 words. That's really short, just two or three sentences explaining very concisely what is included in your exhibition.

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Here's an example by Nancy Floyd. She writes,

"I am proposing an exhibition of approximately 15 images for my self-portrait series, Weathering Time, along with video projections

of all the 2,500 plus images. Each of the 15 images will contain between two and 90 self-portraits and range in size from 10 inches by 13.6 inches to 42 inches by 96 inches."

This is very specific. You don't necessarily need to give us dimensions in inches. But what's really great about this is how concise it is and how I have a clear idea of what work is being included in the exhibition.

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The detailed exhibition proposal is a place to really delve deep and talk about your exhibition, using up to 600 words. It should include a very thorough outline of the exhibition, and the background of the work and ideas, so how you developed your concept, what your inspiration was, and what your plan is for the exhibition.

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Here's an example by Christina Day. **Again, we will not read this out loud right now, but the full text will be included in the transcript of this session available on our website.**

[on screen]

**EXAMPLE DETAILED EXHIBITION PROPOSAL,
CHRISTINA P. DAY:**

My great aunt and uncle's 50th wedding anniversary had been captured on a home video camera that someone had parked in the corner of the dance floor of the VFW hall where it was held in 1982. The camera was repeatedly bumped into by someone, leaving it at times pointed at the ceiling or at the back of someone's head. The film is an unobstructed lapse of time when the camera was not watching anything in particular. It is unguarded and authentic, an evening in time that re-animates members of my family that have been gone for years. **In the rear exhibition space of CUE**, I will build an island of several constructed mazes of space based on this film.

In approaching the work, in the center of the gallery, a visitor walks up to a large

white walled cube, roughly 14' wide by 22' long by 8' high, to approach a narrow gap in the walls, through which is a tight, cropped view of deeper inner space: banquet tables and a buffet service lining a wallpapered wall, covered with a dim yellow light, a reflection of disco lights turning from farther within the space. The openings are only wide enough to peer into, with exterior walls blocking entry. As a visitor circumnavigates the cube, they encounter other interiors: a hallway of identical doors that house a shallow coat check closet, packed with winter jackets in single file, hanging, edited by the wall of the small space.

Next, another deeper view, a ballroom room floor with an unseen disco ball turning brightly upon mirrored walls. The views generated are related but not physically connected, facing a different 'interior' of this overall room. A fourth entrance interrupts a low stage platform blocked by a performance hall curtain, shellacked and shiny. These interior spaces are distorted and foreshortened as if the walls are editing the spaces for themselves; the overall hall broken into non-matching fragments of details.

In previous work, like Shift #2 shown in the submitted images, the outer and inner surfaces of the installation were purposefully built to not match though they ended in outer junctures that were real and sound, in the language of formal gallery walls. The common hall aesthetic of a rental hall for parties is the aesthetic this multi-sided interior calls on- walled-wood paneling, elements of a drop ceiling, fluorescent lights and baseboard heaters. Using the idea of the camera that had been placed in the far corner of the room to view the party at large, I intend to build views that disappear beyond what are seen, to evoke several perspectives of one place that are all simultaneously present. *In facilitating the construction of this project, interior build-ins are to be built offsite in my studio in Philadelphia and then transported to New York City where they will be built and finished into place, with outer dry-walling completed on site.

Christina's proposal is an example of work that was a site-specific installation. It's something that she didn't have already made, and she didn't have images available to submit as work samples. This is a question that we receive often — can I submit new work in my proposal, or can I submit a proposal for a site-specific work, or work that I haven't made yet? And the answer is absolutely, yes. But then you have the challenge of describing and communicating very clearly what that work will be, convincing us that you can execute it, and submitting images of past works that help to illustrate your idea.

Christina does a really great job of that. I've highlighted a few things here that I wanted to point out specifically. In the first paragraph, Christina talks about her inspiration for the work in a very narrative way. Right in the first paragraph, she situated her proposed work in the rear exhibition space of CUE, which shows that she's thinking very specifically about our space, so we know that she's put a lot of thought into having her work shown here at CUE. At the beginning of the next paragraph, she writes, "In approaching the work in the center of the gallery, a visitor walks up to a large white-walled cube, roughly 14 feet wide, by 22 feet long by 8 feet high, to approach a narrow gap in the walls through which is a tight cropped view of deeper inner space." Here she's put herself into the shoes of a gallery visitor and is thinking very concretely about the experience of a viewer in CUE's space. She's also giving us some dimensions, which allows us to clearly envision what it is that she's proposing.

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Another thing she does is discuss her proposal in relation to previous works that she has made and supplied images of. We'll look at her work samples later, and point out that work. But this is a great thing to do, whether you're proposing existing work or new work, to let us know in the exhibition proposal how some of those work samples relate to the exhibition that you're proposing. Let us know: is this a work that's going to be included in the show, or a work that's similar to what's included in the show, or perhaps a work that's different from what's included in the show, but shows elements that helped inform that work?

And then finally, at the end, she writes, "In facilitating the construction of this project, interior build-ins are to be built offsite in my studio in Philadelphia, and then transported to New York City where they will be built and finished into place, with outer dry-walling completed on site." Again, that just makes it so clear that she's thought about this exhibition from its conception to transporting it here, to how it's going to fit in the

space, and the feasibility of realizing this exhibition within the constraints of the budget.

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TIPS FOR WRITING

At this point, I'd like to go over some general tips for writing that are applicable to any aspect of the written application. The first thing is to write for a general audience — try to avoid using art jargon or any language that makes it hard to understand what it is that you're proposing. This actually detracts from your application. It is better to write plainly and explain for a general audience what it is that you're proposing. If you have a friend or a family member who would be willing to read your application and let you know if it makes sense to them, that's a great way to check that you are being clear.

The second is to be direct. Avoid using the passive voice or the future conditional tenses. We know that this is hypothetical, but you don't need to say, "If selected, my exhibition would include..." You can just say, "My exhibition includes..." And that's great. The third thing is to be specific, so write about the specific works included in your exhibition and write specifically about how the exhibition will work at CUE. We know that it's a lot of work to put together a proposal and that you may be tempted to recycle it for several organizations, or other application opportunities. And while that may be a good place to start, the best chance at getting a show at CUE or really anywhere else is to show that you've put in the time and care to tailor your exhibition to that organization or space. We will drop a link in the chat to further resources for crafting a strong proposal, which are also linked on our website.

Solo Exhibition Writing Tips:

<https://cueartfoundation.org/solo-exhibition-proposal-tips>

Curatorial Proposal Writing Tips:

<https://cueartfoundation.org/curatorial-project-proposal-tips>

I will now turn things back over to Georgie to discuss work samples

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WORK SAMPLES

Now we'll take a look at some work samples. For solo exhibitions, you can include up to 10 images and 4 videos or audio samples (if that's applicable to your work). For curatorial projects, you should include at least one image for each artist, up to 15 images total, and video or audio samples where applicable. The first thing to keep in mind is these images should really illustrate your proposal. You can include samples of your completed work, works in progress, a plan or a sketch of what you have in mind, or anything that's going to be most effective in illustrating to us your proposed exhibition. Please do not submit a multiple page pdf or file as one work sample as this is not allowed.

The second thing is to use high-quality images, make sure that your images reflect the quality of your work, and make sure that they're clear, bright photographs, on neutral non-distracting backgrounds. And make sure they convey what's important about your work. For example, if what's important about your work is the fine details, make sure you include some detail shots.

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These are Christina Day's work samples. To clarify, the images on the screen were submitted as separate images, but just for the ease of viewing them now I've thrown multiple images on each slide. This piece is the piece that she referenced in her detailed exhibition proposal called

Shift #2. And this is the work that is most similar to what she was proposing. And so, you'll see as I scroll through, that she devoted 5 out of her 10 images to this work.

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This is a really smart thing to do — to think about what's going to be most effective in conveying your proposed work, and making sure that your images center around that.

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BUDGETS

Let's move on to the budget worksheet. This year, we will only be requiring curatorial project proposals to include a budget worksheet. Solo exhibitions will not be required to submit this information. Curators, please follow the budget worksheet instructions, which are included on our website and walk you through exactly how to fill out the budget in detail. We will drop a link to these instructions in the chat.

Budget Breakdown (solo exhibition):

https://static1.squarespace.com/static/51f13e79e4b0799d35dfa1a8/t/620684491457687989a0aab2/1644594249522/2023_BUDGET+WORKSHEET+NOTES+%E2%80%93+OPEN+CALL+S+OLO+EXHIBITION.docx.pdf

Budget worksheet instructions (group show):

https://static1.squarespace.com/static/51f13e79e4b0799d35dfa1a8/t/6206f1db090e432820593c0b/1644622300715/updated+-+2023_+BUDGET+WORKSHEET+NOTES+%E2%80%93+CURATORIAL+PROJECTS.docx.pdf

We ask that you submit your best, most realistic estimate for your expenses at this point in time. We understand and expect that things are going to change between now and the exhibition, and that's okay. So don't stress out too much. Just do your best in terms of estimating your expenses. If you come across a category that doesn't apply to you in our budget worksheet, put in a zero or an N/A for not applicable, just to

make sure that you don't miss any areas. When you're done filling out your worksheet, your total income should match your total expenses, so it should be a balanced budget.

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SOLO EXHIBITION BUDGET

Because we get a lot of questions about what CUE contributes to solo exhibitions, let's take a quick look at some solo exhibition budget guidelines. Again, this year we are not requiring solo exhibition applicants to submit a budget worksheet, so this is just for you to consider as you think about what would be feasible for your proposal.

So, let's look through what CUE covers in terms of a solo exhibition budget. The way that this budget breaks down is that we allot an artist honorarium in the amount of \$5,000, as well as an honorarium for your curator/mentor, an art shipping budget, art installation budget, the full cost of a 32-page color catalogue, a budget to cover hospitality, and the cost of high-quality images and video of the final exhibition for press and archival purposes.

The art shipping budget, the art installation fees, hospitality, and catalogue printing are all fixed amounts that CUE contributes. These numbers are based on our experience with the average costs of an exhibition and these categories cannot be reduced or transferred to other line items. They can be added to using funds from additional income you may procure for your exhibition if you feel like it isn't going to be sufficient funding.

We encourage applicants to plan for their best, most realistic budget. In the instance that an artist's expenses go beyond the scope of what CUE is able to offer in financial assistance, we expect the artist to make up the difference.

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So now let's look at exhibition expenses. The first thing is art shipping. So again, CUE is going to contribute \$1,500 for shipping. An example where \$1,500 might not be adequate for shipping would be if you had a large-scale sculpture that needed to be crated, if your work is very large or is traveling from really far away, etc. If you're not sure what shipping might cost, my recommendation is to contact some shipping services and request a quote. And really that's a great thing to do for any of your expenses that you're not sure about, including equipment, rental, supplies, and travel. Just do some research on who can provide the services you need and get a quote and then use that quote for budgeting purposes. Please note that international shipping is not permitted.

Art Handling. CUE budgets roughly \$960 toward art installation fees, which covers the labor of professional art handlers for two days of install, and one to two days to de-install.

Next is hospitality. CUE contributes roughly \$200, which is the average cost of providing beer or wine for an exhibition opening.

Our next category is catalogue printing, which is not an expense that can change. CUE covers the printing budget for each exhibition catalogue, including an exhibition essay as part of our Art Critic Mentoring Program. Catalogue design and printing is organized entirely by CUE and follows a seasonal template that cannot be altered. The printing budget does not include costs for catalogue photography. Artists are responsible for providing CUE with print ready images for the catalogue.

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Funding for the following items and services are not covered by CUE's budget

Equipment rental. So, CUE does have some equipment, things like a projector, or TV monitors that we do have available to use for free, as well as some pedestals and basic installation supplies. So if you are going to include some tech equipment in your exhibition, you can find a list of the equipment we have on hand on the open call webpage because that can help you to cut down your expenses.

If you need something that CUE doesn't have, that you don't have and that you may need to rent, this would need to be covered by your additional income sources. Again, if you're not sure what that rental cost may be, hop online, do some googling, find some services or companies that rent out equipment and reach out to them for an estimate of that cost.

We will drop a link in the chat to our gallery floor plan as well as the link to a spreadsheet that contains our list of tech equipment, supplies inventory, and gallery information.

Gallery floor plan:

https://static1.squarespace.com/static/51f13e79e4b0799d35dfa1a8/t/5c54bdbe652dea72456f83aa/1549057470377/CUE137floorplan-w-detail_FEB2018.jpg

Tech equipment, supplies inventory, and gallery information:

https://static1.squarespace.com/static/51f13e79e4b0799d35dfa1a8/t/5c54bdbe652dea72456f83aa/1549057470377/CUE137floorplan-w-detail_FEB2018.jpg

Next would be supplies. So supplies include the cost of anything you would need to produce or ship artwork for the exhibition such as art materials, packing materials, special hardware, plexiglass, and other materials for displays, etc. CUE does not cover the cost of packing your work for transportation. Expenses in this category should be drawn from additional income sources.

For install on the other hand, CUE does provide basic supplies for gallery installation such as tools and standard hardware.

Next is travel, we do require artists to be at CUE for the installation and opening of their exhibition (unless pandemic precautions prevent travel for non-local artists or anyone with health concerns) and when possible, to be here for the de-installation, although that is less crucial. This category includes any foreseeable travel and lodging costs related to the exhibition. Funds should be drawn from the additional income sources.

For professional services, this category includes the cost of hiring any professionals to help you produce your project, such as a video or sound editor, a computer programmer, a carpenter, a shipping crate maker, a photographer, a framer, etc.

Again, CUE covers the design and printing of the catalogue, but we do not cover the production of catalogue ready images. So if you need to hire a professional photographer to take images of your work to include in the catalogue, that's an expense that should go on your professional services.

If you do have questions about your budget, I would say the best thing to do is again, to refer to our budget guidelines listed in the resources section at the bottom of the open call pages on our website. That will walk you through each section of the budget in great detail. Again, we do not require a budget worksheet from solo exhibition proposals, this is just to give you a sense of the overall budget. [There is a link in the chat to a comprehensive breakdown of these expenses.](#)

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CURATORIAL PROJECTS BUDGET

And now let's take a look at a sample curatorial budget, which is similar to the solo show, but the numbers are a little bit different. So let's look at the exhibition income that CUE contributes. So this includes \$2,500 for the curator honorarium, \$2,500 for an artists fee budget to distribute to your exhibiting artists, and a \$2,000 production budget. The rest of the

numbers here are the same as for a solo exhibition and like a solo exhibition the following numbers are fixed and cannot be altered — \$1,500 for round trip art shipping, \$960 for art installation fees, \$200 for hospitality, and \$3,500 for catalogue printing.

If you feel like these numbers are not going to cover your expenses, you can supplement things like shipping and art installation fees with your production budget or with additional income. In your budget, please add to the additional income category income that's committed, meaning money that you've already received or you know you will receive by the time of exhibition, this can also include money that you have applied for, but haven't yet received as potential income.

[NEXT SLIDE]

So, here, let's say you applied to ABC Foundation, which to be clear is a fictional foundation, for a grant in the amount of \$1,500 and this is not something you are sure that you will receive. You would include that amount in the additional income section for budgeting purposes. For total income, you would then add the total from the additional income to the total of CUE's contribution, for a grand total of \$14,660.

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Moving down to exhibition expenses, artist fees are going to include the fees for all artists who are included in the exhibition, as well as the fees for any guest speakers or artists who might participate in panel discussions, workshops, or other events that you produce in conjunction with your curatorial project. CUE adheres to Working Artists and the Greater Economy, or W.A.G.E., guidelines to set the minimum amount for what we will pay artists and speakers. If there is room in the budget, you can certainly pay them more than the W.A.G.E. suggestions. We've included those guidelines in the detailed budget instructions for curatorial projects on our website, so please take a look there for a breakdown of the fee schedule. [The link is in the chat.](#) If you'd like more

information on W.A.G.E., check out their website, which we will also drop a link to in the chat.

WAGE website:

<https://wageforwork.com/home#top>

So here in my notes I've broken down exactly how much I'm going to pay each artist and participant in my public programs. Since I have decided to pay each artist over the W.A.G.E. guidelines for a group show with 7 artists, this does exceed the \$2,500 that CUE contributed, but I can pull that excess from my production budget, which I have noted on the worksheet. So I'm going to go ahead and take this \$2,950 and put that up here for my artist fees.

[NEXT SLIDE]

Next, for art shipping, all of my artists are pretty local to the New York area, so I'm not worried about my shipping costs exceeding \$1,500. Again, if you're not sure, if it seems like the work is heavy or large or is coming from further away, you can supplement your art shipping budget here with the production budget or with additional income.

For art installation fees, it's going to be a pretty straightforward installation so I'm just going to estimate that the \$960 CUE contributes for two days of one art handler installing and two days of one art handler de-installing my show will be enough.

For hospitality, I'm happy with the \$200 for wine for the opening.

Catalogue printing is a fixed cost, so there's nothing to change there.

For equipment rental, I wanted to rent a projector for the artist workshop. I did some research and found a high-quality projector for \$250, so I will enter that under equipment rental, as well as over here in my itemized notes.

For supplies, I estimate I will need \$350 for hardware and other installation supplies. For professional services, I decided that I'd like to hire a carpenter to make a custom display for my exhibition, for which I got a quote for \$715 and I have entered that here. Catalogue photography or framing costs are other common examples of professional services that are commonly required for an exhibition.

Anytime that you're hiring someone to help you with some component of your exhibition, that falls under professional services.

Under other, I want to have exhibition postcards to spread the word about this exhibit. I've done some research, and it's going to cost about \$235 to have those printed, so I have entered that in my other line. Last thing here is curator travel.

For travel, we do require that the curator be here for the installation and for the opening, as well as any events that you're proposing in conjunction with your curatorial project. If you are coming from out of town, we usually can schedule events to coincide either with your opening or with the closing of the show if getting to New York is difficult for you.

Let's say I live pretty close, in Philadelphia, and I have some friends I can stay with when I come to New York, so I have put \$500 for my total curator travel expenses for 2 round trip train tickets. Travel costs cannot be withdrawn from the production budget, so I have decided to use \$500 from my ABC grant for my travel, and since my production budget matches my allotted \$2,000, that leaves me with \$2,500 for my honorarium and \$1,000 left of the grant which I have entered under the additional income after expenses line. I can use this for incidentals or things that come up during the planning process that I have not budgeted for here. After double checking, my total expenses match my income and my budget is balanced so I am all set.

And again, I have itemized and explained all of my expenses in my notes.

[NEXT SLIDE]

GENERAL ADVICE

I will wrap up with some general advice for you all before you submit, and then we'll open it up to questions. The first thing is to check your application thoroughly and check it multiple times. Once you submit it, your application cannot be edited. Make sure that you've completed all of the required application materials, make sure that your links work, that all of your work samples are attached, and that you've attached your budget worksheet and CV. My advice here would be to take a look at our website where we outline exactly what you need to include in your application. Work on your application in a Word document or another document that you can save, and then just copy and paste into the Submittable form so you don't run into any glitches with the site while trying to submit.

The second thing is to get a second opinion on your application. If you have a friend or a family member who would be willing to read through your application and give you some feedback and let you know if they understand your proposal, that's always really helpful.

The third thing is to plan ahead. We do receive a high volume of submissions the day before the deadline and Submittable can get a little overwhelmed. So if possible, submit early.

The fourth thing is to ask questions. If you are not ready to ask questions now, you can email us at opencall@cueartfoundation.org if you have specific questions about your proposal, the budget, what's allowed in the gallery space, your eligibility, or how to submit the application. We will do our best to answer all of your questions as soon as we can, but again plan ahead — if it's the week of or the day of the deadline, we may be

getting a lot of emails and might not get to them all before the deadline.
We will drop our open call email address in the chat as well.

opencall@cueartfoundation.org

Lastly, we recommend coming by the space if you're local and able to do so. We do have the floor plans available on our website as well as photos and videos, but seeing the space and getting a feel for it in person is really helpful in thinking about your exhibition if you are able to do so. Please check our website for gallery hours and visitor information.

[NEXT SLIDE]

At this point, if anyone has any questions that we have not covered, or if there's something that we haven't fully explained, please say so in the chat and we will do our best to address them.