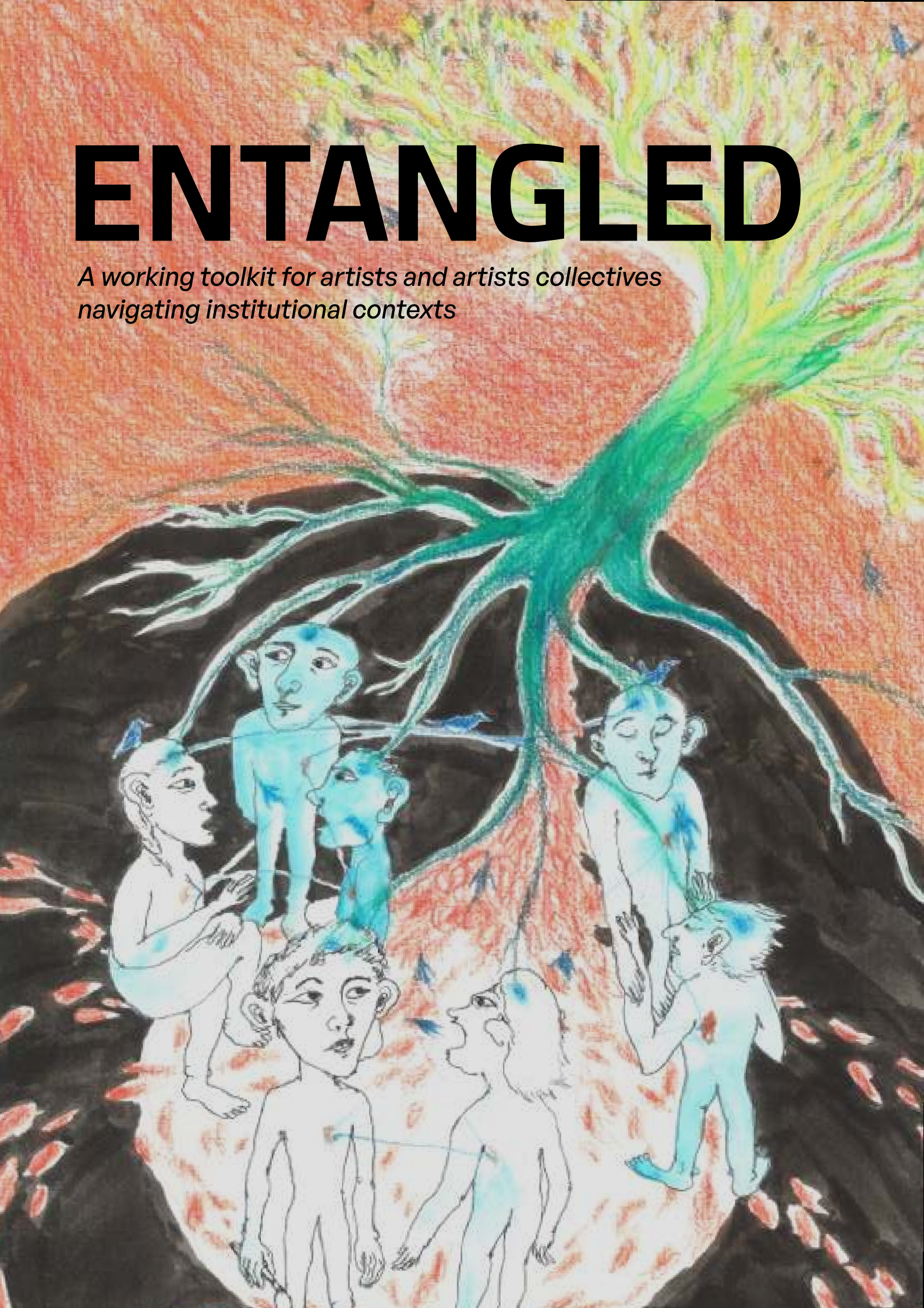


ENTANGLED

*A working toolkit for artists and artists collectives
navigating institutional contexts*



BOOKLET OVERVIEW

ENTANGLED is designed to support artist collectives in navigating institutional contexts.

Rather than functioning as a linear manual, it operates as a flexible system of exercises, reflections, and collaborative tools that help communities:

- *define their **identity**,*
- *strengthen **internal structure**,*
- *and develop clearer forms of **institutional communication**.*

ENTANGLED was developed through design thinking approaches, interviews, and field research conducted with artists, collectives, and cultural institutions in Lisbon.

Our research shows artistic practice and institutional structures operate through different logics.

While artistic processes are frequently shaped by experimentation, intuition, and open-ended exploration; institutions rely on timelines, evaluation systems, funding structures, and formal communication. This creates a recurring tension in which artists are often expected to translate complex practices into formats they were never taught how to navigate.

What is an artist collective?

An artist collective is a group of practitioners who share tools, processes, and decision-making structures in order to support both individual and shared artistic

development. Its defining feature is not collaboration on outcomes, but the construction of a shared working infrastructure that enables participatory practice over time.

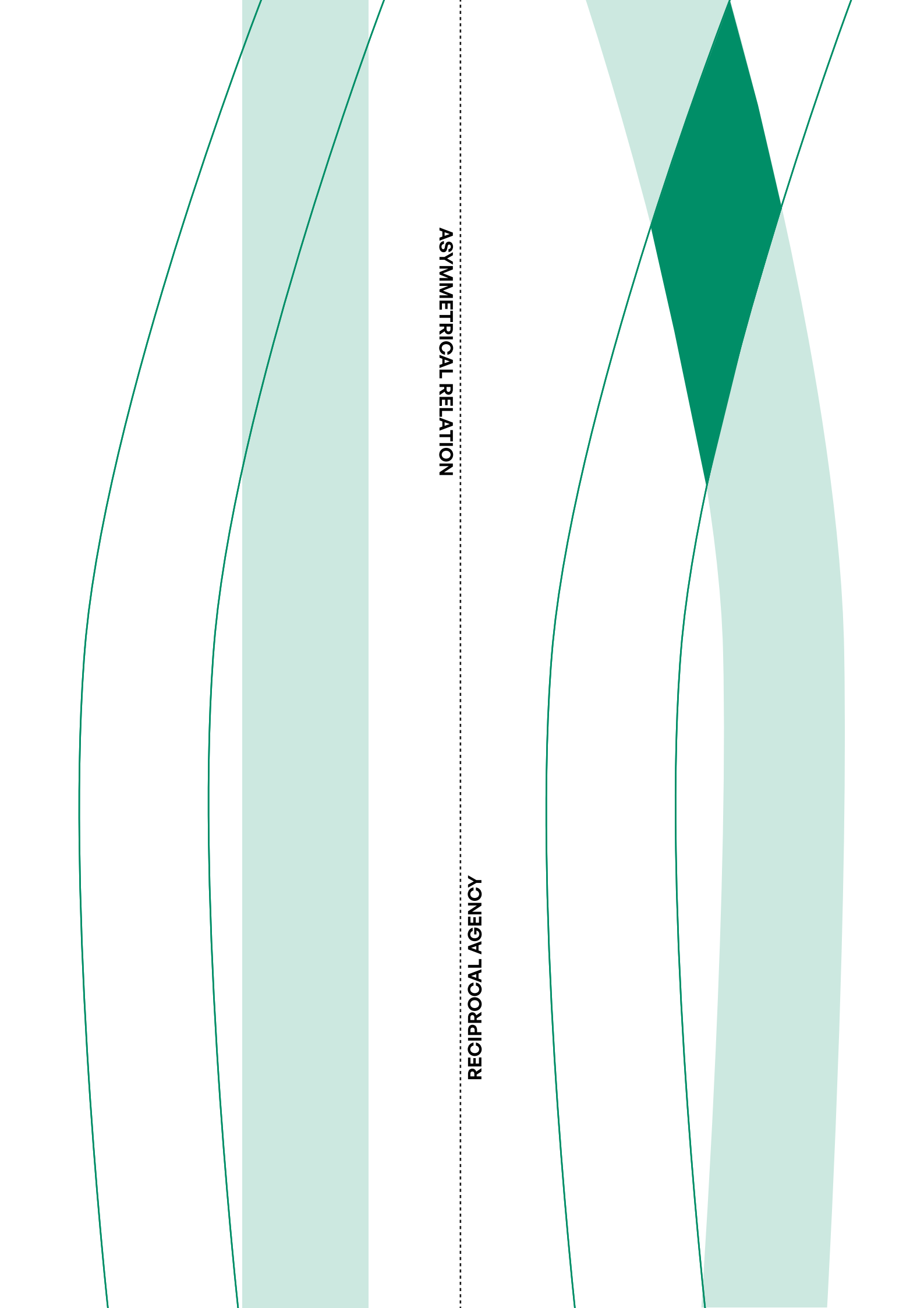
Although this booklet can be used individually— as a tool for practice, self-definition, and independent application processes— its primary scope is within artist communities and collective contexts supported by a facilitator or leader.

Who is a facilitator?

The facilitator guides the group through the process, ensuring clarity, coherence, and progression across the exercises. Their role is not to produce outcomes, but to support the conditions for the framework to be activated and understood collectively.

A tip on note-keeping

It is strongly recommended to assign a note-keeper within the group. This role documents key discussions, decisions, and emerging patterns, ensuring continuity across sessions and turning individual contributions into a shared collective archive. The note-keeper can participate in all activities.

An abstract graphic design featuring a central vertical dotted line. To the left of the line, the text 'ASYMMETRICAL RELATION' is written vertically. To the right, the text 'RECIPROCAL AGENCY' is written vertically. The background is white, with large, flowing teal shapes on both sides. A dark teal diamond shape is positioned in the upper right area, overlapping the teal shapes. The overall composition is balanced and modern.

ASYMMETRICAL RELATION

RECIPROCAL AGENCY

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MODULE



THIS MODULE WILL HELP YOU ANSWER:

What shapes the way we create and work together?

What strengths and skills do we bring to the community?

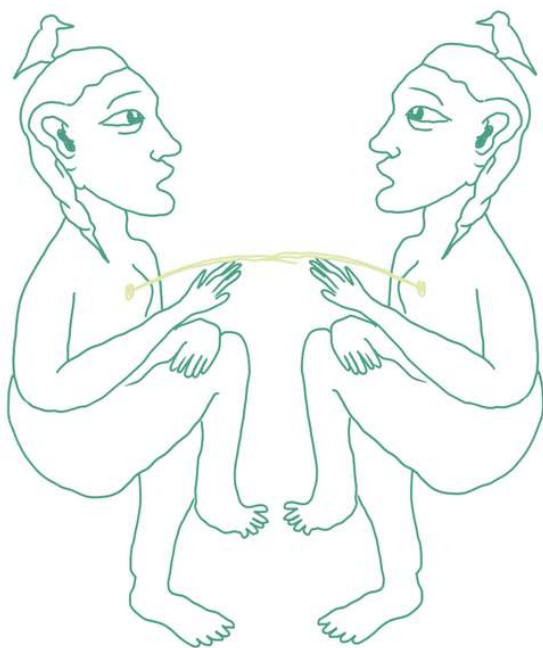
Where can we support, learn from, or strengthen one another?

What values bring us together - and where do differences appear?

How can individual stories contribute to a shared collective identity?

Understanding who we are, both individually and collectively, is essential for building meaningful and sustainable communities. Many artist collectives emerge naturally through friendships, shared spaces, or common interests, without always having the opportunity to reflect on the values, motivations, skills, and experiences that hold the group together. Without this reflection, communities can struggle with unclear roles, communication issues, lack of direction, or dependency on only a few members.

Clear artistic identity gives your work direction and recognition.



This module creates a space to recognize those different layers of identity and transform them into a stronger sense of collective purpose. It also encourages participants to become more aware of how individual contributions shape collective dynamics, making visible the relationships, responsibilities, and forms of support that sustain the group over time.

Module A is divided into three complementary goals.

First, participants are invited to articulate personal narratives and connect them to a broader collective story (**Goal A1**).

Then, the group identifies individual strengths, shared opportunities, and areas for improvement to better understand how members can support one another (**Goal A2**).

Finally, participants reflect on personal and collective values, discussing which values strengthen the community and which differences require dialogue and negotiation (**Goal A3**).

MODULE A

A1 - Articulate individual narratives, bonding the collective story

MATERIALS for each participant

Pen

Pencil

A3 papers

Markers

Colors

Notes for facilitators

If member's aren't familiar with each other, consider delivering tape or a paper so they can write their names with markers.

In case there are people who don't speak or some people who speak too much, the facilitator can approach and ask directly to more elusive participants.

Because some activities include drawings, take into account the time as realistic styles require too much time. Be considerate with everyone's time and make assertive calls to participants to intentionally speed-up.

1. ICEBREAKER - The Stories Of Our Names

Execution time: 20 min

Share the **origin or meaning of your name** as a way to introduce yourself through a personal story that is not often shared.

If the group is larger than 10 people, work in pairs; if smaller, sit together in a half-circle.

Reflect on the following prompts:

- What is the story behind your name?
- How did your parents choose it?

If you do not know the answer, feel free to imagine or invent a story creatively.

If working in pairs, switch partners once you have finished sharing.

At the end, participants are invited to voluntarily share their stories with the group in a half-circle setting.

Use this space as you wish

2. SKETCHING - Who am I?

Execution time: 40 min

Often, when introducing ourselves, we mention only what we do.

Yet **identity is shaped by many layers**: people, memories, places, experiences, values, dreams, music, routines, communities, emotions, languages, and even objects.

Today, you will try to visually explore some of these elements.

Create a visual composition on an A3 collage sheet using paper cutouts, drawings, colors, markers, scissors, and other materials.

Represent yourself through images, words, symbols, people, places, memories, objects, and emotions - both material and non-material - that you feel are part of your identity.

Use this space as you wish

MODULE A

A2 - Identify strengths, collective opportunities, and areas for improvement

MATERIALS for each participant

Sticky notes

A3 mosaic template

Markers

Pens

Tape

Notes for facilitators

Prepare a shared wall or large surface where participants can display their creations.

Be aware of bias around which skills are seen as more valuable.

If patterns emerge, encourage reflection on diversity by asking: “Might there be another hidden skill that you are not bringing in yet?”

Some participants may undervalue their abilities (“it’s nothing special”). Help reframe everyday skills as meaningful contributions to collective work.

During the “Areas of Improvement” reflection, keep the focus constructive, exploring what support, learning, or collaboration could strengthen both the group and individual contributions.

1. ICEBREAKER - Desert Island Scenario

Execution time: 15 min

Participants will collaborate to **prioritise the skills and roles** needed for survival in a hypothetical situation.

Set the scenario: the group is stranded on a desert island and must agree on a limited number of essential skills and roles.

Facilitate group discussion, ensuring all voices are heard and different perspectives are considered.

Support the group in negotiating and reaching consensus on which skills and roles are most critical for survival.

Use this space as you wish

2. Skills Mosaic

Execution time: 40 min

Prepare the materials in advance: a mosaic-style template and markers for all participants.

Introduce the activity objective: **identifying personal and collective strengths and increasing awareness of diversity.**

Present a list of skill categories (technical, creative, soft, organisational).

Invite participants to select one skill they consider valuable and write it on the template, including a concrete example (e.g., “advanced knowledge of Photoshop”).

Facilitate a short presentation round where each participant shares their skill.

Guide the group in identifying opportunities for collaboration, knowledge exchange, and mutual learning based on the skills shared.

Use this space as you wish

3. Skills Mosaics - Areas Of Improvement

Execution time: 30 min

Ask participants to come up with areas of improvement they would like to improve.

To aid the ideation, consider prompting:

- What tasks do you usually postpone?
- What would help you feel more confident as an artist or collaborator?
- What kinds of opportunities do you feel unprepared for?

The facilitator closes by reinforcing that identifying weaknesses is not about failure, but about **understanding where collective support and growth are needed**.

The facilitator tries to match existing skills with areas of improvement of participants.

If some improvement areas cannot currently be supported inside the community, the facilitator highlights that these gaps can later help identify external collaborators, mentors, institutions, or stakeholders during Module B.

Use this space as you wish

MODULE A

A3 - Define, prioritize, and reflect on individual values in relation to shared and collective values

MATERIALS for each participant

Set of printed value cards with keywords and short explanations

Blank cards for additional values

Ball

Markers

Pens

Large table

Tape

Sticky dots/highlighter

Notes for facilitators

Prepare enough value cards so participants can sort, compare, remove, and negotiate priorities physically.

Clarify that there are no “correct” values; the aim is to explore alignments, tensions, and differences within the group.

Encourage thinking about values in terms of concrete actions and behaviors, not only abstract ideas.

Keep the “Ball of Values” icebreaker dynamic and avoid long speeches in the first round.
During prioritisation, remind participants that discarding does not mean rejecting values, only identifying what is most central for the group at this moment.

1. ICEBREAKER - Ball of values

Execution time: 15 min

Pass a ball around the group. Each participant, when receiving it, names one value they recall.

Here the facilitator can understand **how participants frame “values”** since they can have different practical implications and vary a lot from group to group.

Use this space as you wish

2. Value Cards Selection

Execution time: 30 min

Prepare value cards for each participant, including a clear explanation of each value.

Explain the purpose: *to explore which values align with personal beliefs and the group as a whole.*

Ask each participant to select 5 values and place the cards face up on the table in order of importance (the top card represents the highest priority).

Facilitate a group discussion where participants share and compare their choices.

Guide the group in identifying **which values best define the community and why**, encouraging dialogue and reflection.

Also say out loud the values that are not prioritized and have been ignored, because that's also part of the collective decision-making process.

Use this space as you wish

MODULE



THIS MODULE WILL HELP YOU ANSWER:

Who supports, influences, or affects our community?
What are our collective goals beyond individual practices?
Which goals are realistic, urgent, and meaningful right now?
How can we turn ideas into concrete actions and collaborations?

Boundaries are about providing structure, and structure is essential in building anything that thrives.

Creative communities are often shaped by shared experiences, affinities, friendships, or collective urgencies.

However, sustaining a collective over time requires more than shared interests alone. Boundaries, roles, responsibilities, and long-term goals help transform informal collaboration into a structure capable of supporting collective growth and sustainability. Structure should not be understood as rigid control, but as a way of distributing effort, reducing invisible labor, and creating conditions for healthier collaboration.

This module focuses on understanding **how a community positions itself** both internally and externally.

It begins by identifying the stakeholders, networks, and support systems surrounding the collective, helping participants recognize the ecosystem in which they operate.

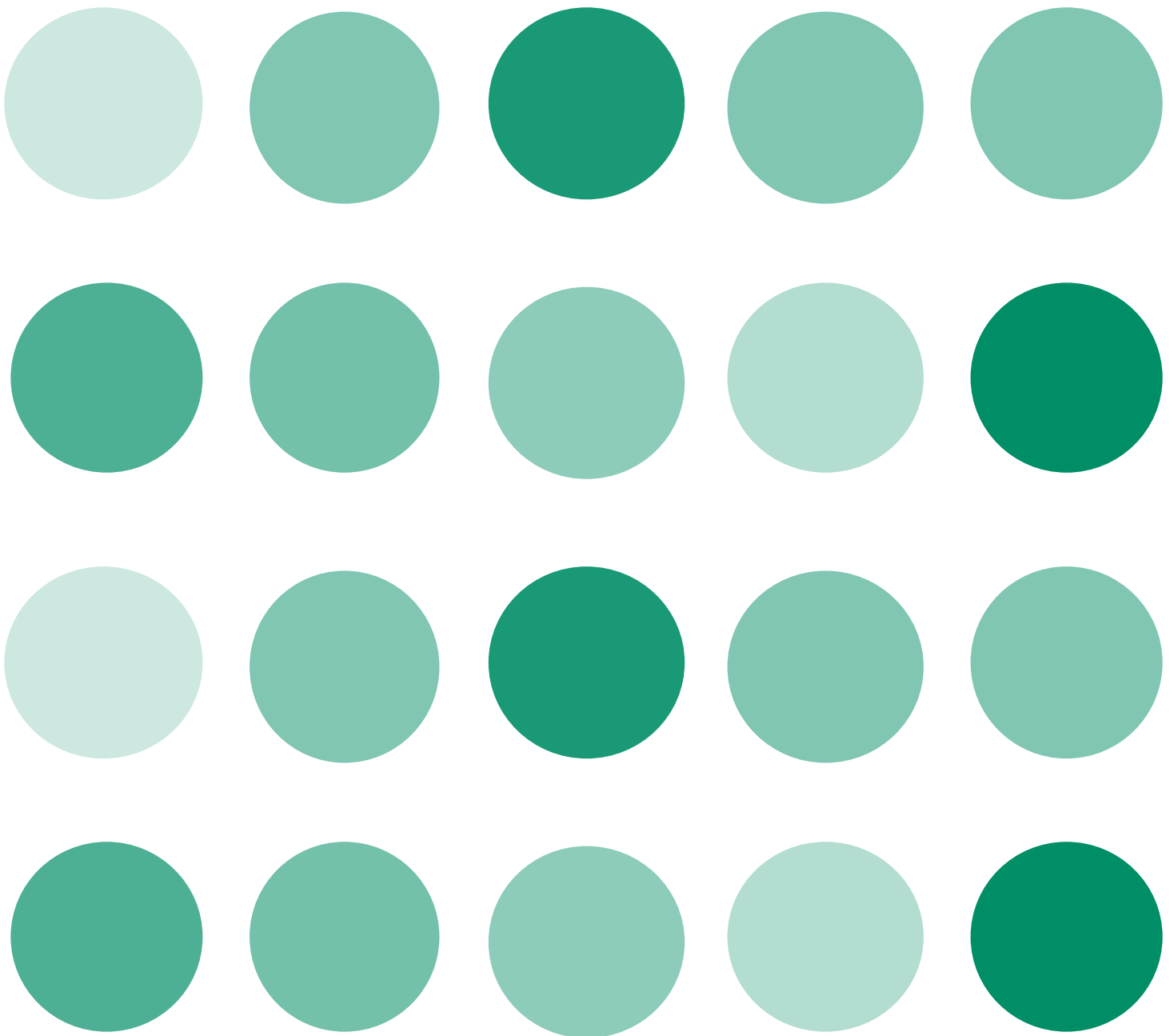
The process then shifts inward, reflecting on leadership, responsibilities, and the distribution of roles within the group.

Finally, participants collectively define aspirations and actionable goals that can guide future collaborations, projects, and organizational development, strengthening both collective direction and long-term sustainability.

MODULE B

🕒 90 MIN

B1 - Articulate individual narratives, bonding the collective story



MATERIALS for each participant

A2 stakeholder mapping sheet

Printed Power/Interest grid in A2

Sticky notes per participant

3 Markers per table

Roll masking tape

1 Laptop/tablet per participant or pair

A3 blank sheets

Notes for **facilitators**

Prepare the Power/Interest grid before participants arrive.

Ask participants to bring phones or laptops if possible.

Keep stakeholder examples visible throughout the activity.

Encourage participants to think beyond formal institutions and include informal actors and influences as well.

1. ICEBREAKER - Admiration Moodboard

Execution time: 15 min

Invite participants to reflect on **people, collectives, spaces, institutions, or communities** they admire, follow, or feel creatively connected to.

Encourage them to think broadly, including artists, collectives, museums, curators, festivals, activist groups, studios, online communities, cultural spaces, friends, family, or mentors.

Ask participants to share their examples with the group.

Facilitate the discussion with questions such as: “What do they provide that feels important to you?”

Use this space as you wish

2. Researching Stakeholders

Execution time: 30 min

Clarify that stakeholders may include organisations, institutions, communities, collectives, or individuals, and that not all of them share the same priorities or interests.

Participants conduct a **collective brainstorming session** to identify people, organizations, communities, and networks that influence, support, collaborate with, or affect the collective in different ways.

Using phones, tablets, or laptops, participants research and gather between 1–10 possible stakeholders connected to:

- *current areas of improvement,*
- *shared challenges,*
- *future aspirations,*
- *funding,*
- *visibility,*
- *learning,*
- *production,*
- *communication,*
- *or community impact.*

Participants are encouraged to think beyond formal institutions and include both internal and external actors.

Each stakeholder is written on sticky notes and placed on an A3 sheet.

Use this space as you wish

3. Mapping power/interest of stakeholders

Execution time: 30 min

Participants now categorize and position the identified stakeholders in relation to the collective.

Participants then place stakeholders into a 3 × 3 Power / Interest grid.

Axis 1 — Power

- Low power
- Medium power
- High power

Axis 2 — Interest / Openness

- Low openness
- Medium openness
- High openness

The goal is not to judge stakeholders as “good” or “bad,” but to better understand:

- *where influence exists*
- *where relationships are strong or weak*
- *where potential collaborations may emerge*
- *and where tensions or imbalances appear*

Use this space as you wish

4. Reflection & Next Steps

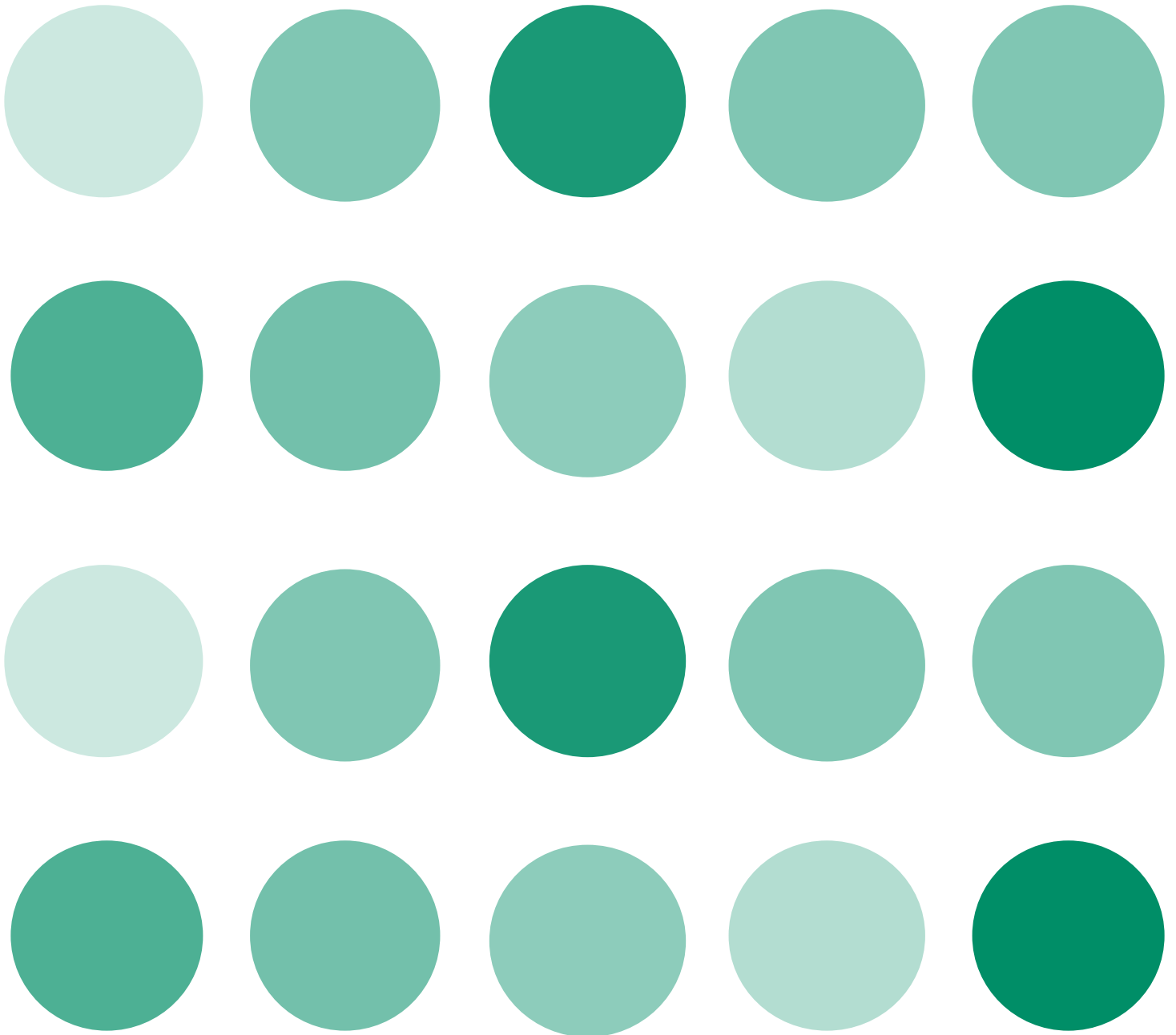
Execution time: 15 min

Participants gather around the final stakeholder map and collectively **observe the relationships, patterns, gaps, tensions, and opportunities** that emerged during the activity.

- Which stakeholders could help support the collective's future goals?
- Which stakeholders seem most important right now?
- What surprised you during this mapping process?

Use this space as you wish

B2 - Define internal structure, roles, and responsibilities to strengthen community organization



MATERIALS for each participant

1 Printed role card set per group

20 Sticky notes per participant

1 A2 sheet per group

3 Markers per table

Pens

Roll masking tape

1 A3 sheet per person

Notes for **facilitators**

Prepare role cards before the activity starts.

Avoid letting one participant dominate leadership discussions, focusing on the ones with the least voice.

Remind participants that roles can overlap and rotate, and they need to be related to intrinsic motivation.

Keep reflections practical and encourage the group to connect these contributions to real community needs.

1. ICEBREAKER - Two truths. One lie

Execution time: 10 min

Explain the activity: each participant shares three **short statements about themselves** - two true and one false.

Invite the group to guess which statement is the lie.

Use the activity to help participants relax, build trust, and discover unexpected skills, experiences, or personal stories within the group.

Use this space as you wish

2. THE IDEAL LEADER

Execution time: 40 min

Introduce the activity as a **collective reflection on the qualities, skills, and values participants consider essential in a leader.**

Ask each participant to draw their “ideal leader” and include the qualities and skills they associate with this person.

Guide the discussion with questions such as:

- What kind of person are they?
- How do they act?
- What makes people trust them?

Support participants in visually organising the profile through categories such as:

- Personal qualities (e.g. empathy, confidence, resilience)
- Technical skills (e.g. communication, team management, problem-solving)
- Ethical values (e.g. integrity, fairness, respect)

Conclude with a group reflection by asking: “What happens if this leader disappears for one month?” to encourage thinking about shared responsibility and collective leadership.

Use this space as you wish

3. Responsibilities, Skills and Roles Mapping

Execution time: 40 min

Introduce the activity by explaining that sustainable communities rely on shared responsibilities, distributed roles, and mutual support rather than on one “perfect leader.”

Divide participants into pairs and provide role cards (e.g. communicator, fundraiser, mediator, organiser, accountant, designer). Encourage participants to create additional roles if needed.

Ask each pair to reflect on the assigned roles and write on separate cards:

- the main responsibilities connected to each role,
- the skills needed,
- and the type of support that person may require.

Invite pairs to place all cards on a shared A2 sheet, creating a **collective map of roles, responsibilities, and skills within the community.**

Facilitate a short presentation round where each pair shares their reflections with the group.

Use this space as you wish

REFLECTION

Execution time: 15 min

Invite participants to stand in a circle.

Ask each person to complete the sentence: **“One thing I can contribute to this community is...”**

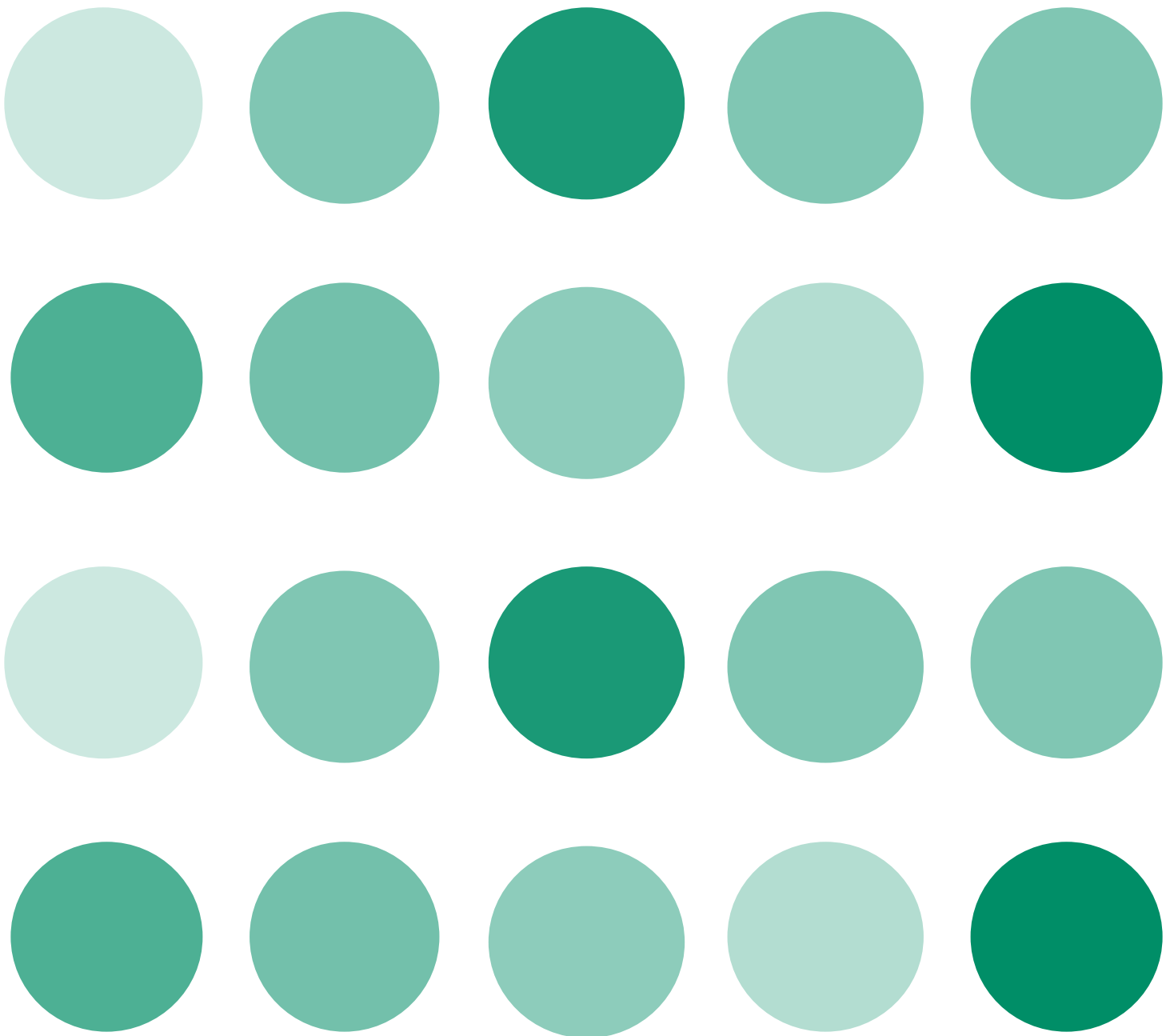
Encourage short and spontaneous responses to keep the activity dynamic and inclusive.

Use this space as you wish

MODULE B

🕒 70 MIN

B3 - Co-create collective aspirations and define actionable SMART goals within the collective's plan



MATERIALS for each participant

1 SMART worksheet booklet per participant

A3 Sheets

A4 Sheet

20 Sticky notes per participant

3 Markers per table

10 Magazines for collage

10 Colored papers

A1 page to include all drawings for Vision Board

Notes for **facilitators**

If some participants are visually impaired or struggle with reading and writing, adapt the icebreaker into an oral or collaborative activity.

Prepare examples of SMART goals in advance to provide practical references.

If goals become too idealised, support participants in making them more realistic and achievable.

Encourage participants to connect goals with the actual capacity and resources of the community.

For the Vision Board activity, provide sheets and drawing materials for visual expression.

1. ICEBREAKER - Tutti frutti

Execution time: 5 min

Ask each participant to draw a 5×5 grid on a sheet of paper.

Define the five column categories: Name, Country, Animal, Object, Fruit.

Explain the **rules**: you will say a letter aloud, and participants must quickly fill one row with words starting with that letter.

Example (letter A): Anna, Argentina, Armadillo, Airplane, Ananá.

The first participant to complete the row says “Tutti Frutti!” and everyone must immediately stop writing.

Review answers collectively and assign points: 10 points for unique valid answers, 5 points for repeated valid answers, 0 points for invalid or empty answers.

Play around 5 rounds using different letters (e.g. A, E, L, S, M).

Use the activity to build energy, spontaneity, quick thinking, and group interaction at the start of the workshop.

Use this space as you wish

2. SMART Goals Setting

Execution time: 60 min

Introduce SMART goals (Specific, Measurable, Achievable, Relevant, Time-bound) and provide participants with a booklet containing guiding questions and structure.

Guide the **S** – Specific section by asking:

- What needs to be accomplished?
- Who is responsible?
- What steps are needed to achieve it?

For **M** – Measurable, support participants in defining clear indicators and timing to track progress (e.g. applying to 10 open calls per month, collaborating with 3 institutions monthly, organizing 1 exhibition every two months).

For **A** – Achievable, facilitate a group discussion to ensure goals are realistic and feasible, encouraging participants to adjust or refine them if necessary.

For **R** – Relevant, ask participants to reflect on the purpose of their goals:

- Why are you setting this goal?

For **T** – Time-bound, ensure each goal includes a clear timeframe:

- What is your time horizon?
- When will you start?
- When will you finish?

Use this space as you wish

MODULE



THIS MODULE WILL HELP YOU ANSWER:

How can artists communicate their work without losing their identity?

How do institutions use language, aesthetics, and selection criteria?

How can artistic practice be translated into clearer proposals and statements?

From Practice to Application: A Structured Approach to Artistic Positioning

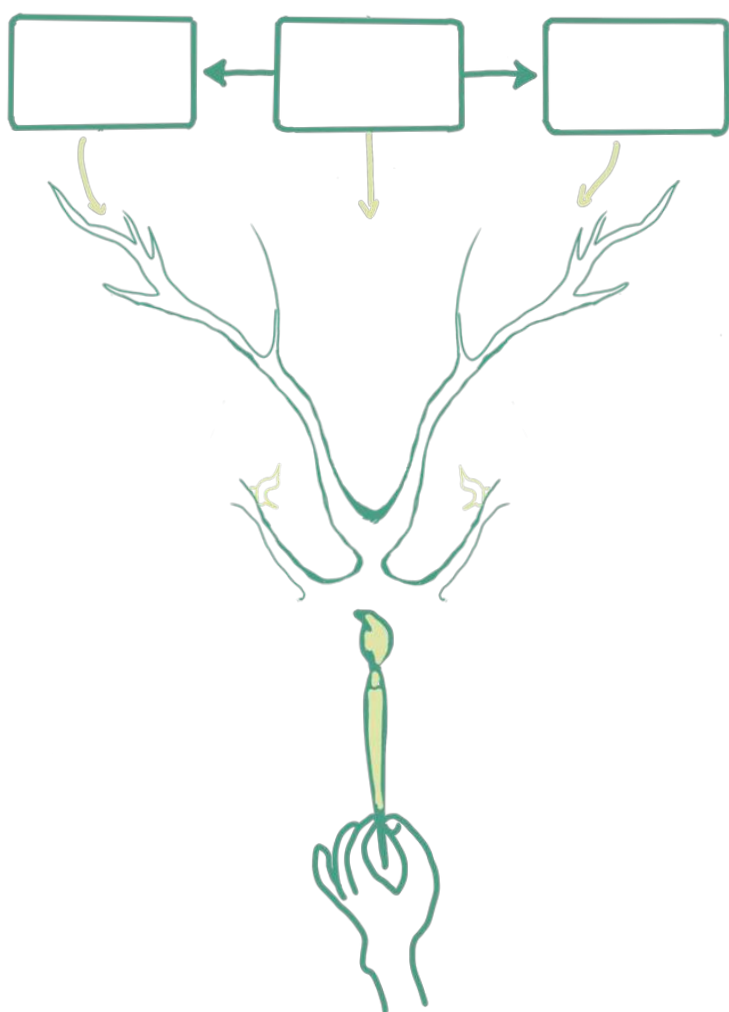
For many artists and collectives, institutional communication can feel opaque, inaccessible, or disconnected from the realities of artistic practice. Open calls, residencies, portfolios, and funding applications often require forms of language, structure, and presentation that are rarely taught, yet strongly shape access to opportunities, visibility, and resources. As a result, artists are often expected to translate their practices into formats designed around institutional logic.

Through three progressive goals, the module guides participants from understanding their own artistic practice, to **decoding institutional frameworks**, and finally to collectively **building a coherent and critical application**.

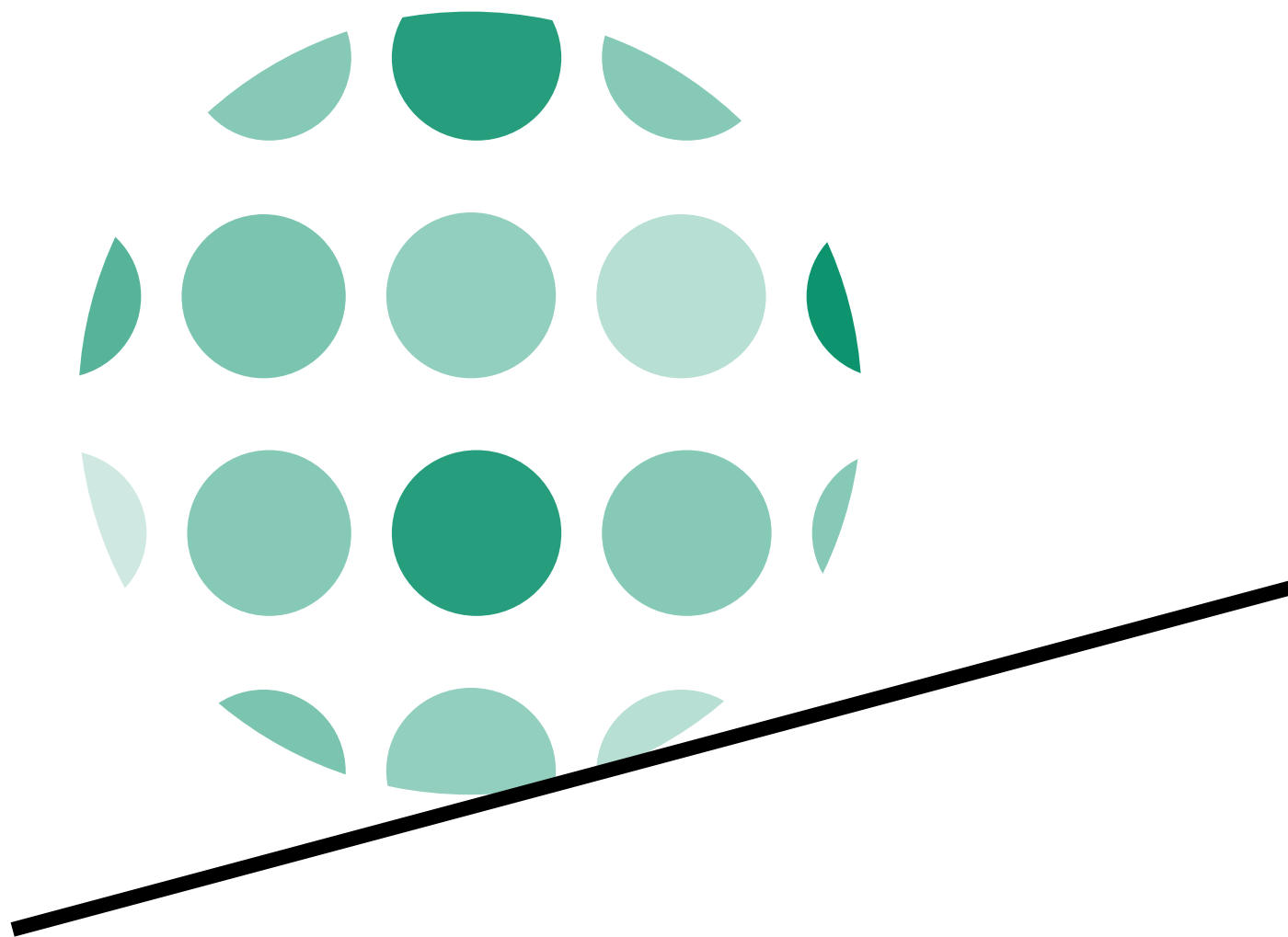
First, participants identify recurring themes, materials, methods, and patterns within their work, with the aim of gaining a clearer awareness of their practice.

Then, they learn to analyze institutional open calls by studying their language, aesthetics, values, and expectations, recognizing how these frameworks shape what is considered relevant.

Finally, they apply this knowledge by organizing portfolios, statements, proposals, in a more intentional and strategic way, ensuring clarity and coherence while remaining aligned with their artistic practice rather than simply adapting to institutional pressure.



MODULE C - ARTISTIC CORE



C1 - Systematize artistic practice by identifying recurring themes, materials, processes, and methods

MATERIALS for each participant

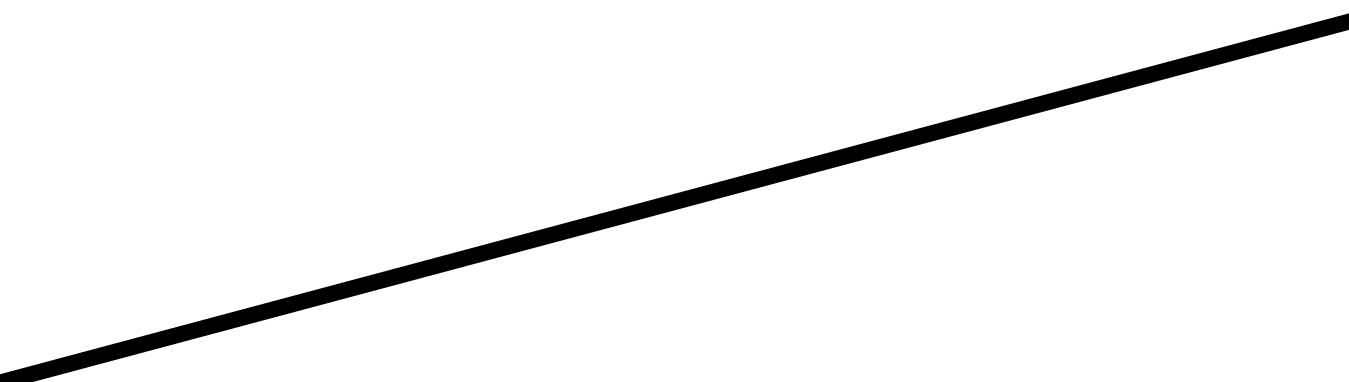
1 A3 descriptive analysis template per participant

1 A2 or larger shared mapping surface per group

20 Sticky notes per participant

3 Markers per table

1 Masking tape roll per table



Notes for **facilitators**

Ask participants to bring 3–5 recent works or documentation of them (images, videos, sketches, PDFs, links, etc.).

Prepare a large shared surface or wall for clustering exercises.

Print templates for descriptive analysis and family mapping.

Remind participants that the focus is observation and description, not interpretation.

1. Practice Inventory (Descriptive Layer)

Execution time: 60 min

Ask participants to gather 3–5 recent works.

Explain that the focus is purely descriptive, not narrative or interpretative.

For each work, guide participants to answer:

- *What did I actually do?*
- *What materials and processes did I use?*
- *What happened during the making process?*

Invite participants to organise their answers using three fixed categories:

- *Themes (what the work engages with)*
- *Materials (what the work is made of)*
- *Working methods (how the work is produced or developed)*

Remind the group to stay practical and factual, avoiding storytelling or meaning-making at this stage.

Conclude by explaining that this exercise builds a **first descriptive map of their artistic practice**, which will be used in later steps for deeper analysis.

EXAMPLE

What did I actually do?

I created a series of textile sculptures suspended from the ceiling using recycled fabrics and metal wire structures.

What materials/processes did I use?

I collected discarded fabrics, cut them into strips, dyed some parts by hand, and assembled the forms through sewing and knotting techniques around metal frames.

What happened during the process?

The forms changed shape while hanging, leading me to adapt the stitching and balance of the structures during installation.

Recurring patterns / gestures / methods

Layering soft materials, suspended installation, repetitive hand-sewing, adaptation during installation.

Working statement

My work consists of constructing suspended textile environments through repetitive manual processes and adaptive installation methods.

2. Practice Structuring (Family Mapping Layer)

Execution time: 60 min

Ask participants to take the works collected in the previous session (or their representations).

Invite them to place all works in a single shared visual space (grid, archive, or large surface).

Guide the group to cluster the works into “families” based on:

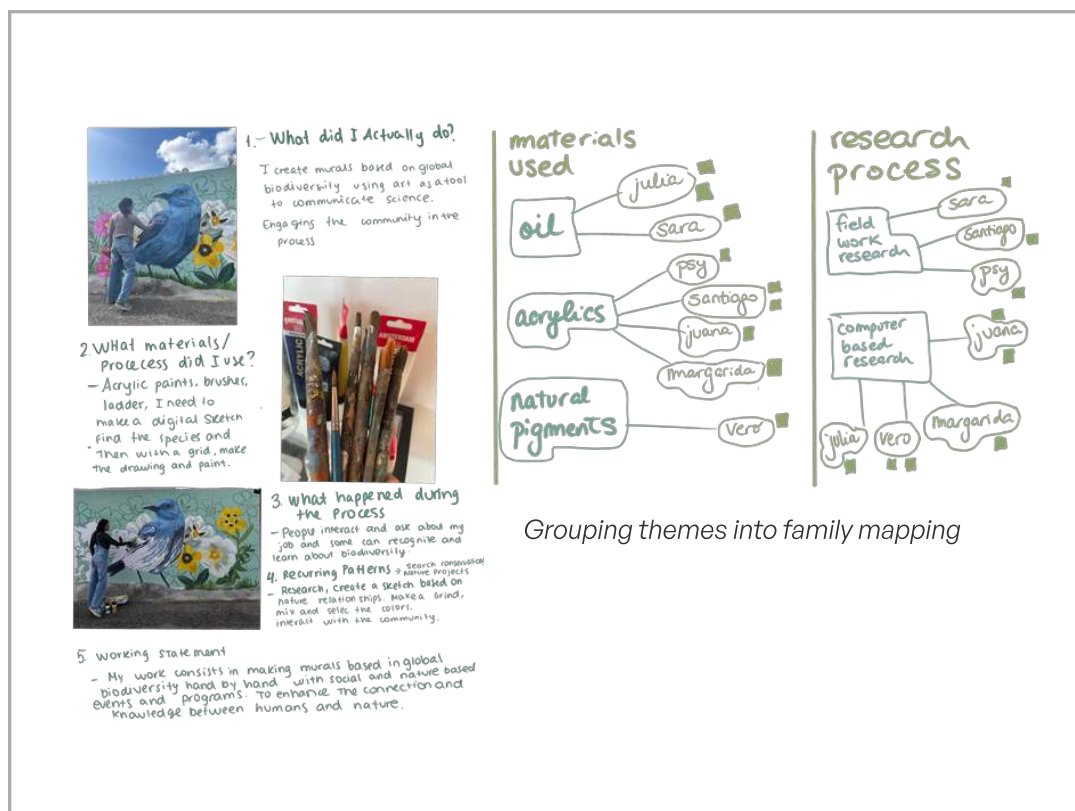
- materials used
- processes of making
- working atmosphere or approach

Clarify that these “families” are not themes, but rather recurring creative logics, and that they reflect a situated artistic identity rather than a narrative one.

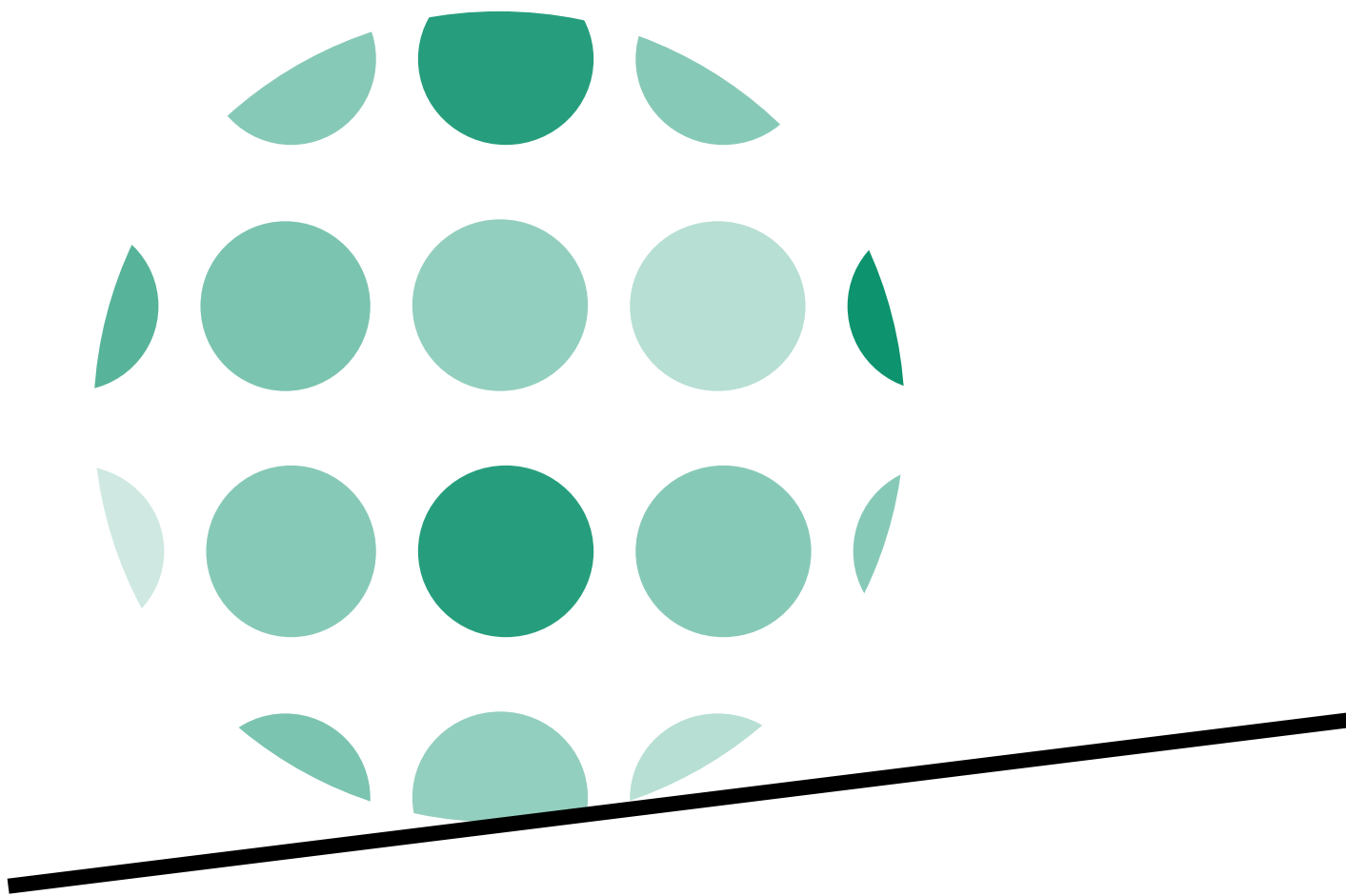
Facilitate a short group reflection on what emerges from the mapping.

Close the session by explaining that this level helps build a **solid foundation for daily artistic practice, independent of external calls or opportunities**, by observing and systematising what already exists.

EXAMPLE



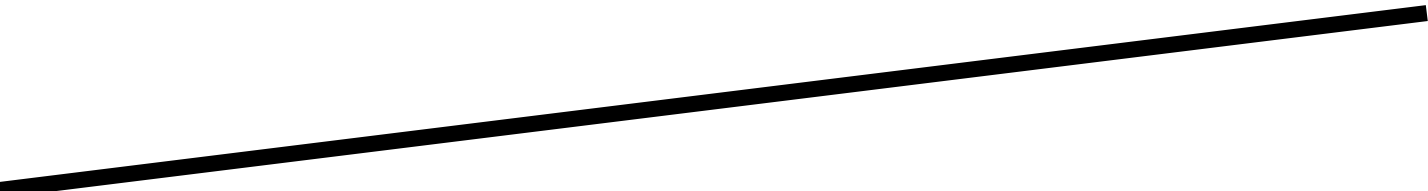
MODULE C - TRANSLATION ENGINE



C2 - Decode institutional open calls by analyzing their themes, aesthetics, values, resources, and implicit expectations

MATERIALS for each participant

- 1 Printed open call per participant
- 1 Stakeholder/institution scan worksheet per participant
- 1 Three-column matching template per participant
- 20 Sticky notes per participant
- 3 Highlighters per table



Notes for **facilitators**

Select 2–3 open calls, residencies, or institutional applications beforehand.

Move from description to interpretation slowly. Encourage participants to first describe what is concretely visible before discussing meaning or theory. This helps avoid vague language and keeps the analysis grounded in practice.

Remind participants that alignment is not adaptation.

The objective is not to reshape the work to fit institutional expectations, but to identify genuine points of contact between artistic practice and the context of the open call.

1. Understanding an Open Call through Institutional lenses

Execution time: 60 min

Introduce the activity by explaining that the goal is to **understand what an institution is really asking** for when publishing an open call.

Explain the method: participants will read the open call through an “institution scan”, analysing it across five layers.

Guide participants through the 5 layers:

- *Thematic layer.*

Ask participants to extract keywords, recurring themes, theoretical references, and the overall tone of the text.

- *Aesthetic layer.*

Invite participants to analyse what kinds of works are usually selected by the institution by looking at previous artists, images, documentation, and implicit aesthetic preferences.

- *Institutional layer.*

Support participants in identifying what kind of institution it is (artist-run space, museum, research-based organisation, academic context, curatorial platform, etc.).

- *Resource layer.*

Ask participants to map what is actually being offered: fees, production support, visibility, network access, and time.

- *Language layer*

Guide participants to examine the language of the call by highlighting recurring words and grouping them into categories.

2. Aligning Practice and Open Calls

Execution time: 60 min

Introduce the activity as a way to identify the real point of contact between the artist's practice and the open call, avoiding simple adaptation or forced fitting.

Explain that participants will work with a three-column table:

- Open call request
- My work
- Match

Guide participants in filling the table.

In “**Open call request**”, ask them to summarise the key elements of the call, including:

- themes from the call
- implicit values
- required formats
- patterns identified through qualitative coding

In “**My work**”, ask participants to insert material from their previous work:

- Drivers (from Layer 1: themes, materials, processes)
- Visual “families” identified in Session 2
- Practice statement (“My work consists of...”)

In “**Match**”, invite participants to identify where real correspondences exist between the two columns, focusing on genuine alignment rather than adaptation.

3. From Artistic Practice to Situated Institutional Language

Execution time: 60 min

Introduce the activity as a way to bring **artistic production to the foreground** by translating it into a clear and structured form that can be communicated outside its original context.

Creating the writing principles in a A4-sheet:

- Be highly descriptive, focusing first on what is directly visible.
- Describe actions, materials, and processes before moving to conceptual interpretation.
- Use theory only as a tool to support practice, not replace it.
- Ensure each sentence has one function only: to describe, contextualise, or explain.
- Avoid defensive phrasing such as *“I try to...”* or *“I am interested in...”*, replacing it with direct statements like *“I work with...”*, *“My practice examines...”*, *“This project uses...”*.

1

Open Call Example: Monart festival Barcelona



Objectives of monar'T

The monar'T Festival is the result of a **community project**, which seeks three objectives:

- **Beautify the neighborhoods of Santa Eugènia de Ter and Can Gibert del Pla**, giving color to the walls and shutters that have deteriorated over time, getting neighbors excited about the improvement of our streets and public spaces.
- **To highlight the richness and cultural diversity** of the social fabric of our neighborhoods, where citizens form a neighborhood of origin from 79 different nationalities.
- **To artistically develop the territory**, designing a quality event, decentralizing culture to the neighborhoods and giving a voice to our local artists, and giving visibility space to artists from all areas: local, from outside the territory and international.

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Deconstructing Opencall Example: Multiple layers into focus areas

Layer	Focus	Guiding Questions / Task
Thematic Layer	Core ideas and conceptual content	muralism , urban art , community local identity biodiversity and nature.
Aesthetic Layer	Visual and artistic preferences	large scale , colorful color palette , spray paint , naturalist style.
Institutional Layer	Organizational identity	Monar- T festival. The institution cares about art, culture, community and territory.
Resource Layer	Material and practical support	They offer 600 euros plus a ticket to Barcelona, hosting , food and propaganda in a catalog of the festival.
Language Layer	Discourse and terminology	curriculum, explanation of the project, biography and description of art trajectory

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Matching Example:

Open Call Request	My Work (Portfolio Practice)	Match (Real Alignment)
Cultural diversity, neighbourhood identity, coexistence in urban space	Work on identity construction through visual systems and narrative-driven imagery	🟡 Medium — overlap in identity/representation, but MONART is situated while your work is system/visual-based
Accessibility, readability, public communication visual language	Strong design background, clear composition, structured visual hierarchy, mural + digital clarity	🟢 Strong — shared emphasis on clarity and legibility
Large-scale mural, site-specific intervention in urban space	Documented mural practice + ability to translate design systems into physical wall painting	🟢 Strong — direct correspondence with mural execution
Public art festival, community-oriented cultural programming	Hybrid practice: mural painting + design + visual identity systems	🟢 Strong — fits institutional and production framework

MODULE C - APPLICATION ENGINE



C3 - Co-create a coherent, aligned and critical institutional application

MATERIALS for each participant

1 Application structure template per participant

1 Submission tracking sheet per participant

1 Pen per participant

20 sticky notes per participant

3 Markers per table

1 Laptop/tablet per participant

Printed examples of portfolios, bios, and artist statements

4 A4 blank sheets per participant

Notes for **facilitators**

Ask participants to bring existing materials: portfolio, CV, bio, statement, project proposals, images, etc.

Prepare examples of clear and unclear application structures.

Prepare templates for application modules and submission tracking.

Encourage participants to work with existing content rather than creating everything from zero.

1. Not all open calls are suitable

Execution time: 30 min

Introduce the activity by explaining that not all open calls are equally suitable, and that the goal is to support a **critical selection** process before applying.

Guide participants through a reflective check using the following questions:

- *Does the topic genuinely relate to my practice?*
- *Can I realistically imagine myself working within this context?*
- *Is the time commitment feasible?*
- *Would I need to significantly adapt my work to fit the requirements?*

Encourage participants to answer honestly and use this moment to distinguish between aligned opportunities and those requiring excessive compromise.

Emphasise that the aim is to support more conscious, selective, and sustainable decision-making when engaging with institutions.

2. Constructing an Application from Existing Practice

Execution time: 60 min

Introduce the activity by explaining that an application should not be written from scratch, but built from what already exists in the artist's practice.

Clarify that the goal is to **identify and assemble existing materials** into a coherent application structure.

Present the 5 basic modules:

- **Artist Bio:** a brief description of who you are, how you work, and where you work.
- **Statement:** an explanation of your practice, including processes and themes.
- **Project Proposal:** not a full explanation, but a clear direction and method.
- **Portfolio:** a selected body of works that shows coherence, not an exhaustive archive.
- **CV:** a structured overview of your career path.

Emphasise that each module should be extracted and adapted from existing practice, not newly invented.

EXAMPLE

Artist Bio

I am a visual artist and artist-naturalist working at the intersection of ecological observation, botanical research, and visual systems. My practice is based on direct engagement with natural environments, particularly Mediterranean ecologies, where I combine field observation with visual documentation, mapping, and mural-based translation.

Statement

A key concern in my work is the visibility of plant life in contemporary culture. I am interested in how endemic and rare species can be made perceptible through visual translation, and how ecological knowledge can move from scientific documentation into shared cultural experience.

Project Proposal

The proposal aligns with MONART's core objective of transforming neighbourhoods through murals that reflect cultural diversity and community identity.

The project introduces a parallel ecological layer: local biodiversity as a hidden but existing "urban ecosystem" that can be revealed through collective visual production.

Portfolio &

>> portfolio: www.psy.conscious.com

>> CV uploaded

Five basic modules examples - Psy Conscious

3. Building Clear and Consistent Applications part 1

Execution time: 60 min

Introduce the activity by explaining that each open call requires a different emphasis, not a different artistic identity.

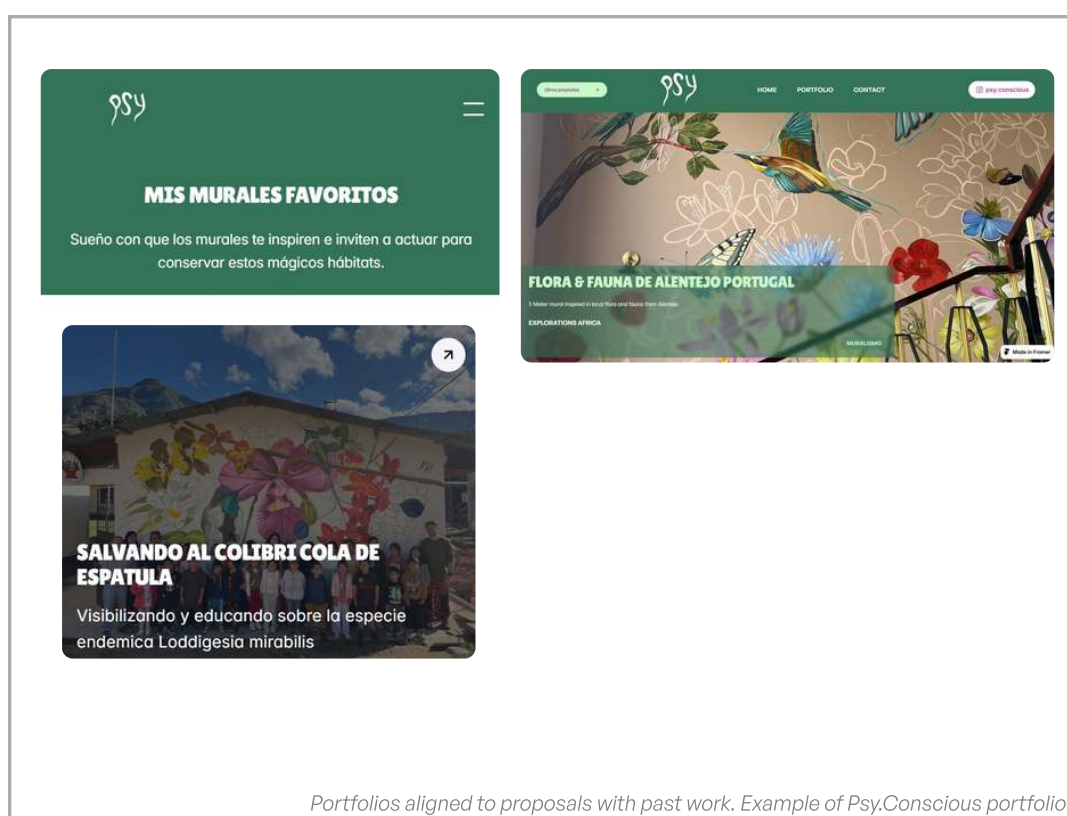
The goal is clarity and coherence in how the practice is presented.

Emphasise that the focus is on building a clear and structured submission system, where the application becomes part of an ongoing artistic practice rather than a one-off document.

Guidelines for clarity:

- **Portfolio:** explain that it should show rhythm, flow, and consistency across works, rather than a complete archive.
- **Texts:** highlight that reviewers read quickly and many applications; therefore clarity and simplicity are essential.
- **Files:** introduce a standard naming convention to ensure organisation and readability, such as:
 1. name_surname_portfolio.pdf
 2. projecttitle_statement.pdf
 3. Images: clarify that each image must include key metadata: title, year, medium, dimensions, and a brief description if necessary.

EXAMPLE



Portfolios aligned to proposals with past work. Example of PsyConscious portfolio

4. Reflection Closure

Execution time: 20 min

Collectively reflect on the full process of the booklet, recognising personal shifts, collective discoveries, unresolved tensions, and future intentions.

Some prompts:

- Something I discovered about myself
- Something I discovered about this collective
- Something I want to continue building
- Something I need help with and here I can find it.

And perhaps this is where the booklet truly begins.

Not with the application submitted, nor with the institution to which one has been admitted, but at the moment when artistic practice becomes clearer to those who experience it. In the realisation that understanding the structures around us can also mean learning to navigate them without getting lost within them.

These pages were never intended to provide definitive answers, but to remain open: to be annotated, questioned, rewritten and transformed through collective use. Because every artistic practice brings with it its own language, its own rhythms, its own ways of coexisting.

If this booklet leaves anything behind, let it be the possibility of approaching institutions not through fear or opacity, but through awareness, dialogue and shared action. A reminder that knowledge should not remain hidden within systems, but should circulate, be exchanged and become accessible.

And perhaps this is what ENTANGLED seeks to hold on to: the conviction that when knowledge is shared, relationships can become more equal, collaboration more genuine, and artistic voices freer to exist in all their complexity.



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