



# WHAT IS A GOOD SUBMISSION FOR THIS OPEN CALL?

WHAT/WHO WE SELECT	WHAT WE REJECT	TIP
<p>The creation must be ready in time to be shown during the festival.</p>	<p>Creations that can only be shown as try-outs, works-in-progress, open rehearsals, etc.</p>	<p>Before submitting, check that all those involved in the creation are available during the creation period and during the festival. Establish realistic timing. If this is not entirely certain, please mention it in the file.</p>
<p>Stage-related artistic disciplines.</p>	<p>In principle, any discipline is eligible, but to be complementary as a Bruges festival, we do not select pure circus acts (please refer to our Cirque Plus circus festival for this type of creation).</p>	<p>We do not select by the size of the creation. Small and big ideas are eligible, as long as they are feasible within the festival's production means and financial resources. All stories and perspectives are welcome, as long as they do not violate universally held human values and are not offensive.</p>

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Fits into the theme 'Flow'.	Creations that lack even a minimal trace of 'flow' in the proposal.	Read this open call and the heritage inspiration we offer thoroughly.
Gets innovative with heritage inspiration.	<ul style="list-style-type: none"> <li>• There is no trace of heritage inspiration to be found.</li> <li>• We are not looking for historical evocations or literal performances of historical stories.</li> <li>• We are not looking for a literal representation of a topic in the heritage inspiration text.</li> </ul>	The heritage inspiration is the starting point from which you can start associating creatively as an artist. The inspiration is demonstrable, but the artistic translation is free. The festival is an invitation to enter into a dialogue with the history and heritage of Bruges.
In principle, professional employment as an artist is not a selection criterion, but the result must be at a professional level.	A nice idea that has no guarantee of quality execution.	If you have an idea as an amateur or group of amateurs, we recommend engaging with a professional artist or seeking other forms of professional support that can instil the selection jury with confidence in the final result.
The work is performed outdoors, on, in or around the canals.	Indoor performances, even in alternative venues not set up as theatres.	Properly assess whether your idea is both technically and artistically feasible to be performed outdoors. A preliminary site visit can be inspiring in this regard. Feel free to convert an indoor project into an outdoor version. Provide a proper motivation and description of your approach.

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<p>Your proposal stands out to us because of (not cumulative) your commitment to inclusion, a distinct social vision, and diversity. We also look forward to projects that link to pressing contemporary issues. In other words, there is a strong artistic concept.</p>	<p>The proposal entails fun, casual entertainment rather than a stimulating artistic creation that amazes, inspires, and raises questions.</p>	<p>Read the open call and heritage inspiration thoroughly. Reflect carefully whether your proposal is a match for this festival.</p>
<p>We select at least one project that revolves around participation. This means involving people, specific target groups, organisations, associations, facilities, etc. in the creative phase and in the performance.</p>	<p>The proposal is described as participatory, but everything shows that the role of the participants is rather passive or does not contribute substantially to the outcome.</p>	<p>Remember that this text is primarily a guide and does not seek to impose creative obstacles. Participation is not mandatory for every project. Do not simply include 'participation' in your proposal if you are not sure whether participatory work is a viable option or fits into your way of working.</p>
<p>We select at least one project that specifically targets an audience 'of all ages', a performance that is therefore also suitable or specifically suited for children. We also select at least one project that targets a youth audience.</p>	<p>The proposal gives no indication as to what audience it has in mind. The proposal is presented as being 'for all ages' but clearly contains elements of content or form that contradict that.</p>	<p>it is important to think carefully about which audience you want to reach and how. Reiefestival aims to reach a wide audience. That is, the broad portion of the programme must include performances that allow us to reach younger audiences (children, adolescents) as well.</p>
<p>Eye for sustainability.</p>	<p>The project requires too many people and resources for the performance, creation, and production to be ecologically sustainable.</p>	<p>Think about how your project can be tackled more sustainably. For example, think about reuse, recycling, a lighting and sound plan that does not require heavy power (generator), what you will do with the creation after the performance, etc.</p>

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<p>Practical and financial feasibility.</p>	<p>The project is too demanding in terms of production and budget within the context of the Reiefestival, is not feasible outdoors, etc.</p>	<p>Let your artistic inspiration run free but you also need to prepare a well-thought-out and realistic budget and production plan to assess feasibility.</p>
<p>Your submission includes an indicative, realistic budget.</p>	<p>The budget is too narrowly defined or very unrealistic.</p>	<p>The Reiefestival provides a co-production budget between, depending on the scope of the project. Limited production support leading up to the performance is offered as well. State in your budget what the costs are for and whether there are other sources of income (sponsor, grant, in-kind, etc.).</p>
<p>Projects with an appropriate degree of self-sufficiency.</p>	<p>You count on us to realise the production from start to finish.</p>	<p>Evaluate whether you can achieve the creation in a relatively independent way or seek adequate support in advance. The Reiefestival (Brugge Plus) does not have permanent facilities for rehearsals, set construction, etc. However, we can work with our festival partners to find solutions, should there be any questions in this regard.</p>