

2017-2020 Policy Plan, The One Minutes Foundation

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1. INTRODUCTION

The One Minutes is a global network devoted to moving image. Since 1998, The One Minutes has produced and distributed more than 10,000 video works by artists from more than 120 countries. Every month, The One Minutes Foundation puts out a new series of 60-second films that investigate how we perceive and engage with moving image. Museums and cultural organisations around the world subscribe to the series.

The One Minutes is a powerful format. Within the span of a single minute, anything is possible. The limited time frame forces an artist to think carefully about his or her idea, whether it's a formal investigation, a statement, an experiment, a short narrative or a documentary. For the audience, The One Minutes offers a provocative experience, a challenging way of viewing the moving image. The One Minutes' power comes from the films' diversity on every imaginable level. This diversity is what makes The One Minutes special.

The One Minutes Foundation is a small, flexible organisation based at the Sandberg Instituut in Amsterdam. The One Minutes acts as a producer and as an intermediary between the artist, the screen and the viewer. We offer filmmakers a platform that connects The One Minutes' global network to Amsterdam's artistic context through screenings, exhibitions and workshops. The Netherlands Institute for Sound and Vision, which manages audiovisual heritage and preserves The One Minutes collection.

The One Minutes aims to:

- facilitate the production of new work;
- provide artists with a national and international platform;
- investigate new possibilities for the exhibition of moving image;
- expose new audiences to the moving image art form.

2. IDENTITY AND POSITION

The One Minutes is exploring ways in which it can continue developing into a relevant, dynamic, contemporary international platform that sets itself apart and consistently appeals to new target groups. It aims to be an organisation that creators recognise and embrace as a place where they can present work to a broad audience in an authentic way; as a place where artists and curators can experiment, produce, and show their work.

Two years ago, we embarked on a process of renewal and professionalisation, and it has borne fruit. We have shifted our emphasis from quantity to quality and formed relationships with an international group of established artists, emerging artists and students.

The One Minutes distinguishes itself by addressing and involving both established and emerging artists. Established artists and curators from different countries compile the monthly One Minutes series. They invite peers from their personal networks to make One Minutes films for their series and also select works by young artists, including students they have taught. They are also introduced to young artists through the One Minutes alumni network.

Not only is there an exchange in the form of coaching and inspiration, but artists and filmmakers also receive active guidance in the production of work. In addition, they get the opportunity to show their films via unusual venues and media channels. Along with gaining inspiration with respect to content, young artists can learn from these diverse exhibition methods. The One Minutes Foundation promotes a peer-to-peer model of talent development.

The reputation of the established artists ensures visibility, which means the young artists' works get exhibited at world-class international venues, such as Eye in Amsterdam, Transmediale in Berlin and the Power Station of Art in Shanghai.

To keep established artists interested and continue to attract young ones, it is important to protect The One Minutes' innovative character. We need artists to trust us. Our organisation has always considered innovation and experiment to be of paramount importance.

We actively contribute to a lively environment for visual art, moving image and new media in Amsterdam. We recruit countless young and emerging artists to lead workshops and take part in projects; their involvement in the One Minutes network gains them access to national and international

venues. We enlist renowned Amsterdam artists to inspire and motivate them.

Each year, The One Minutes works with a wide range of institutions in Amsterdam, such as Amsterdam Art, Cinekid, Eye, Le Plafond and VondelCS. The One Minutes also exhibits plenty of work abroad, e.g., at the Barbara Seiler gallery in Zurich (CH), the Fokus video art festival in Copenhagen (DK), the PAF animation festival in Olomouc (CZ) and the Reykjavik International Film Festival (IS). We present Amsterdam artists to the world and bring the world's artists to Amsterdam.

The One Minutes is an important promoter of video art and moving image. After funding cuts in the fine arts in general and moving image and new media in particular, The One Minutes Foundation occupies a unique position which it seeks to maintain and expand. There are institutions that exhibit video art as part of larger shows (museums and other exhibiting institutions), in side programmes at film festivals (IFFR, IDFA), as part of new-media-related activities (LIMA), and on public screens (Dropstuff.nl). There is also a growing need for selection with respect to the flood of images being made available by organisations such as Upload Cinema.

The One Minutes occupies a unique position within this context, as we are the only organisation in the Netherlands that has the production, selection and exhibition of video art as its core activities.

Similar organisations, small and large, exist around the world; the largest are in London, Florence, São Paulo and Montreal. The One Minutes maintains ties to these organisations and exchanges material and expertise with them.

We are distinguished by our large global network of artists, our close and dynamic links to the art world, our worldwide youth education programme, and our knowhow and facilities (editing studios and equipment), which we use to give workshops all over the world.

3. POLICY AND AMBITIONS

We wish to market the One Minutes format to external parties in innovative ways, with the objective of creating an earnings model that will support and maintain the foundation's artistic activities. In this way, we will give artists an opportunity to create new work and show it to third parties. Potential customers could include collectors, hotels and public venues as well as online media outlets, new TV services and so on.

On 1 September 2016, The One Minutes will begin its gradual separation from the Sandberg Instituut. In advance of this, under the leadership of a new director, the organisation has transformed itself over the past two years from a foundation operating within an educational institution into an organisation that marries entrepreneurship with artistic excellence. On every front, we have switched our emphasis from quantity to quality. The organisation seeks to preserve its legacy and its position within the moving-image vanguard in Amsterdam, the Netherlands and the world, but it does not wish to be sentimental; rather, it aims to look ahead and identify new possibilities.

We plan to generate more of our own income and to become less dependent on subsidies. Therefore, in the 2017-2020 period, we wish to gradually increase our number of subscribers, explore new distribution channels and actively seek partners to work with.

We are in discussions with prospective subscribers including:

- museums and exhibiting venues (Cinematek, Brussels (BE); Nikolaj Kunsthal, Copenhagen (DK); the Photographers' Gallery, London (UK); Wiels, Brussels (BE);
- hotels (W Hotels, The Standard hotels, Volkshotel);
- organisations with public or semi-public spaces (PXL-MAD School of Arts, Hasselt (BE); Schiphol Group);
- organisations with waiting rooms (ING headquarters in the Bijlmer; De Brauw Blackstone Westbroek).

Our distribution partners are:

- Video Art Channel, which can arrange screenings in 264 Design Hotels and five The Standard hotels;
- BeamSystems, which handles technology and distribution;
- the Academisch Medisch Centrum (AMC), which is allowing us to use areas of the hospital for the purpose of experimenting with screening video art in public space.

Sabrina Kamstra, the AMC's head of art affairs, says, "The short running time of exactly 60 seconds makes the films perfect for waiting rooms, where patients and visitors are constantly coming in and out. It could be a good idea to show these videos on all the AMC's waiting room screens, to save people from noisy TV shows and adverts."

4. ACTIVITIES

Below is an overview of The One Minutes Foundation's diverse core activities and events, including the monthly series that enables the creation of new works, the workshops we lead locally and abroad, The One Minutes Jr., and others. Of essential importance for them all is the establishment of ties between the local context of Amsterdam, which we see as our home base and main playing field, and global contexts. The series, workshops, training programmes and so on serve as the artistic channels that link these contexts, and they are what make The One Minutes Foundation's presence in Amsterdam – as an organisation devoted to the making, presentation and collection of video art and the moving image – so important.

The One Minutes series

From the beginning, The One Minutes has put together its series according to changing themes, as a way of organising and presenting the highly diverse material it receives in response to its calls for submissions. The series format has proved to be an ideal way of exhibiting 60-second films. In art museums and galleries, projecting looped video works on walls and screens is common practice. For one-minute films, however, the loop format is not entirely successful; repetition of such brief works is more likely to irritate than inspire.

Presenting one-minute films in series or stream form offers a more natural viewing experience. The films enter into relationships, enhancing or contradicting each other. The viewer's attention is held. We are transported. We experience something, and we are moved to watch the next film. Over the past two years, The One Minutes has tightened and revamped its series format. A series is no longer made up of a selection of works around a theme or subject but now constitutes a coherent body of work in which the focus is on how the films work together and relate to each other.

Each curated monthly series explores our perception of and relationship to the moving image. Each month, a different artist is asked to put together a new series as a guest curator. Guest curators have access to The One Minutes collection and also send out an open call for submissions. They subsequently edit the series drawing on material received. We work with established and emerging Western and non-Western artists. Each guest curator is given the freedom to create a series as he or she sees fit. Each series consists of a set of one-minute films that add up to approximately half an hour's running time.

In sum, the films:

- are made by artists from the curator's network,
- are submitted in response to an open call, and/or
- come from The One Minutes' collection.

Recent series have been developed by:

- Shana Moulton (Healing Tools);
- Samson Kambalu (Nyau Cinema);
- Faivovich & Goldberg (We do not know what it is exactly that you are doing, but does this make any sense?);
- Erkkka Nissinen (Videos Without Ideas);
- Nathaniel Mellors (Mega Armageddon Death - Long Version);
- Claire Hooper & Paul Simon Richards (Tell me your dream. Make it succinct and make it spectacular.);
- Lorna Mills (Ways of Something);
- Cécile B. Evans (YES Screaming NO).

More information and trailers for these series are available on our website, theoneminutes.org.

The One Minutes works with international artists who have made or will make One Minutes films, including Jacob Dwyer, Misha de Ridder, Cally Spooner and Guido van der Werve.

We wish to be able to respond to current developments and to enter into ad hoc partnerships. The following series are currently in development:

- The Pack - Impressions from Our Family, by Felix Burger;
- Making Hybrids, by Janis Rafa;
- We do the voodoo: A play on continuity, and rhythm from one artist to another, by Helen Dowling;
- Communication with the non-human, by Melanie Bonajo;
- COLON, culo o conquista, by Dick Verdult.

The following artists have committed to developing future series:

- Korakrit Arunanondchai, a Thai artist who until recently worked in a jeans factory and has broken through with films that blend Eastern and Western visual language in a fresh, contemporary way as they philosophise about the digital and analogue worlds.
- Afrikan Boy, an illegal refugee who moved from Nigeria to London and became world-famous with the hit "One Day I Went to Lidl". He belongs to a new generation of artists who weave their African roots into their work.
- The Indian artist Tejal Shah, who broke through at Documenta with video works consisting of a mesmerising stream of whispering

sounds and slow, sensual visuals, as fantastical as they are unpolished. She is developing a (queer) ecology series “exploring the anthropocene and human-animal-machine-divine nexus”.

- We are also in talks with Antje Ehmann, Hassan Kahn, Jan Hoek, Lamia Joreige, Melvin Moti, Apichatpong Weerasethakul and many others.

We also curate series for various museums, conferences, TV stations, film festivals, broadcasting companies and businesses, including TEDx, NPO Doc, ikonoTV, the Sikkens Foundation and VPRO. We were also approached recently by the Radboud UMC hospital. Medical institutions have large amounts of moving-image work in their collections which they wish to show to the public. Jobs like this constitute one of our earnings models. We see them as entrepreneurial activity within our series work and are actively searching for new partners.

Workshops

We have more than a decade of experience in leading video workshops of various sizes for a wide range of target groups. We give one- to five-day workshops to groups made up of, e.g., children, art students or employees. Sandberg Instituut students and alumni lead these workshops and receive training and guidance from us. We aim to gradually increase the number of workshops to approximately 40 a year.

We also give workshops for students in all the Sandberg Instituut’s departments each year. Over the course of a week, we explain the technological aspects and possibilities of One Minutes films, and students get to try out the format. We also give workshops for students, artists, young people and art teachers.

We recently held an “inspiration workshop” for 50 AKV/St. Joost students at the De Pont museum. The students are making One Minutes films inspired by works in the museum's collection. The museum is enthusiastic and has expressed a wish to use the films in its own presentations. We are currently developing similar workshops for museums including the Stedelijk Museum Amsterdam and Museum Hilversum.

We led a successful pilot workshop at a refugee centre in Den Helder on behalf of De Vrolijkheid. The foundation may commission approximately eight workshops a year from us. It is our goal to increase the number of such workshops in the coming years in order to make a positive difference in the lives of new immigrants in the Netherlands.

Our workshops for businesses are known as One 4 Ones. Every time a company commissions a One 4 One workshop, it funds a One Minutes Jr. workshop for young people in a developing country (see below).

Training for Trainers

To ensure that we continue to educate trainers and that our trainers stay up to date, we have developed a process in which experienced trainers educate new ones in every workshop. We also train Sandberg Instituut students and alumni before they lead workshops. Our method is to allow them to learn by doing and by observing the workshop process from beginning to end. We also frequently provide Training for Trainers after workshops abroad, so that local video artists and filmmakers can lead future One Minutes workshops in their country.

In the coming years, we wish to deepen our relationships with art education institutions, partly through giving workshops, as described above. Universities and art centres abroad have also expressed interest in our workshops. In the future, we will prioritise master classes for instructors so that they can lead workshops themselves. We are already doing this in South Africa, Cameroon, Ghana, Laos and China. In this way, we ensure a steady international crop of new one-minute films.

The One Minutes Jr.

In 2002, The One Minutes Foundation, the European Cultural Foundation and Unicef established The One Minutes Jr. network as a new tool for youth empowerment and social change.

In week-long workshops, underprivileged and marginalised young people aged 12 and over from all over the world get a chance to express themselves by making one-minute films. They are taught by art students from the Sandberg Instituut, who receive training from us. For the students, getting to know new cultures and people through the Unicef network is an experience of incalculable value. If the security situation permits it, students can independently remain abroad after the workshop and make their own work 'in the field'.

The workshops result in one-minute films that offer moving glimpses into their young makers' lives. The stories are honest and unfiltered. Some films expose a social problem, such as the conditions at a school for blind

children in Albania. Others tell the story of a personal dream, such as wishing to look after one's family or to become a doctor in order to help others.

Each year, we give approximately 10 workshops on behalf of Unicef. In 2015, we went to Albania, Azerbaijan, Bangladesh, Cambodia, the Philippines, Kyrgyzstan, Mexico City, Myanmar, Ukraine and southern Sudan. The films made in the workshops are used by Unicef in conferences, campaigns, summits, TV shows, festivals and websites around the world.

We also give workshops at film festivals, such as the International Documentary Film Festival Amsterdam (IDFA), Cinekid, the Reykjavík International Film Festival and Movies that Matter, which screen the participants' films afterward.

Each year at IDFA, we present The One Minutes Jr. Awards. Nominees from around the world come to Amsterdam to attend the award ceremony and take part in a master class. Our partners in this project are IDFA, WOW Amsterdam and VondelCS.

The One Minutes Jr. seeks to expand its activities and is working with IDFA to develop workshops for schools and after-school child care services. At the request of the paediatrician Bart Wolf, we are developing the One Minutes Jr. for Health workshops for children with chronic illnesses such as diabetes and HIV/AIDS. There is interest in these workshops in Amsterdam (for children with diabetes) as well as places including Casablanca, Morocco (for children with diabetes), and Beira, Mozambique (for children with HIV/AIDS).

We wish to increase our international workshop activities, and to that end, we are talking to various partners, such as War Child and Save the Children.

Though other media-based projects for young people exist, no other programme on this scale takes the artistic approach of bringing children together with young video artists.

For both the children and the trainers, our workshops provide experiences of incalculable value. Through our network, they encounter new cultures and people. The children get to express themselves, and their voices are heard. For many, the experience is life-changing.

“Children in developing countries and war zones were given the assignment of making one-minute autobiographical films... The films they made were small documents of their lives, their views of the world, their dreams.”

Mirjam Remie, "Kijken: documentaires door kinderen van 1 minuut", *NRC Handelsblad*, 27-11-2014

5. DISTRIBUTION AND AUDIENCE

Existing audience

The One Minutes wishes to explore new ways of exhibiting moving image. We do this in part by experimenting with how we present our monthly series and by working with various existing and new partners. Our series are screened each month in the exhibition spaces of subscribers including the Bonnefantenmuseum, Dortmund U (DE), East China Normal University in Shanghai (CN), the Lloyd Hotel & Cultural Embassy, Museum Hilversum, and WOW Amsterdam.

The series are also screened at other exhibition venues, museums, film festivals, cinemas, art fairs, galleries and art websites, each with its own audience and reach. We would like to mention a few examples:

- On the fifth floor of the Power Station of Art in Shanghai (CN), we held a retrospective show of more than 300 films. Visitor turnout was high, and we received coverage from TV stations including Shanghai TV, whose audience numbers in the millions.
- At the Oude Kerk in Amsterdam, the Photographers' Gallery in London (UK), and the Transfer gallery in Brooklyn (US), we showed "Ways of Something", a contemporary remake of John Berger's "Ways of Seeing", accompanied by discussions with leading-edge makers of net art.
- At the Moving Image art fair in Istanbul and The Wrong New Digital Art Biennale, we showed "Ways of Something" to large international audiences of art viewers.
- At the Fokus video art festival in Copenhagen (DK), the PAF animation festival in Olomouc (CZ), and the Reykjavik International Film Festival (RIFF) (IS), we showed our series to large audiences of film viewers. At RIFF, we also projected films inside a cave.
- We showed work at the Pudong Cultural Guidance Center, a small art venue in Shanghai (CN), and the Nile Sunset Annex, a living-room artists' initiative in Cairo (EG) – venues in cities where people do not often encounter Western art.

New series will give rise to new screening methods and locations, just as they have in past years. Since we work with various artist guest curators, we ask them to tap their own networks not only in compiling their series but also in getting them exhibited. This enables us not only to continue exploring our perception of and relationship to moving image in various ways and from different angles but also to present the results via a range of forums and platforms.

Survey exhibitions at Museum Hilversum and the Art Museum of Nanjing University of the Arts (CN) are planned for 2017. The Hilversum exhibition will last three weeks and will occupy the entire building. It will look back at almost 20 years of One Minutes films and provide a preview of what lies ahead. We will project work from inside the building onto an outdoor screen and showcase the contents of our collection in an interactive installation. The Chinese exhibition, The One Minutes on Tour – Nanjing, will be accompanied by a catalogue and a forum in which various makers will talk about their work and the audience will have an opportunity to ask questions. The format is a well-established one in China; art students, in particular, enjoy meeting artists from abroad and learning about their ideas, inspiration and motivation. The museum is located on a university campus.

Reaching new audiences

In terms of public outreach, it is important that we establish relationships with young artists. It is our goal to make even more and better use of our network of artists, museums, cultural organisations, partners and other parties.

We will reach new audiences by:

- Making more active use of our network of artists and guest curators. For each series, we will work with the artist curator to develop a strategic plan for audience reach.
- Making the series and the collection available to the public via the Internet (see following paragraph). This will enable us to reach a new, larger audience, including those in the educational and scientific spheres.
- New forms of television. TV is The One Minutes' original medium. Our series are shown on ikonoTV, where they have a potential audience of 200 million households worldwide. New forms of television are constantly emerging, and many parties are looking for content. We are currently focusing on Netflix, KPN Play and Apple TV.
- Strengthening our contacts in international art education. By gradually expanding our workshops to more academies in the Netherlands and abroad, we will come into contact with new generations of students.

6. COLLECTION

The One Minutes has produced and distributed more than 10,000 video works by artists from more than 120 countries. Our collection is now part of the collection of the Netherlands Institute for Sound and Vision, which manages audiovisual heritage and makes it accessible to the public. Ours is the first living collection in the arts world to be placed under the institute's management. The arrangement eliminates the need for annual investment in servers and collection maintenance and safeguards the collection for the future. The One Minutes and the filmmakers retain intellectual property rights.

Public access to the collection currently takes the form of artist guest curators' inclusion of existing films in the monthly series. In the coming years, we will work to more actively facilitate public access to the collection. To this end, we are exploring the possibility of offering access through a partnership agreement with a research institution, such as the independent scientific organisation TNO, the Massachusetts Institute of Technology (US), or the University of Amsterdam's film and TV studies department. The communication services and publications manager at Wageningen University is advising us on this matter.

In these discussions, it has become clear that the collection not only serves to fascinate and inspire the many artists who come across it through the series but also provides excellent study material for higher education and art education. In effect, it constitutes a history of the moving image in 10,000 one-minute films. It also calls forth numerous questions: How do you categorise, conserve and provide access to a collection of moving images? How do you ensure it remains current and does not turn into a dated artefact? How can new additions change the nature of the collection or broaden its scope? These questions provide starting points as we formulate how the collection can serve as study material in higher education.

7. PARTNERS

We work with many different parties. A list of our partners reveals their diversity and global presence:

- Academisch Medisch Centrum
- Amsterdam Art
- BeamSystems
- East China Normal University
- Gerrit Rietveld Academie
- International Documentary Film Festival Amsterdam
- ikonoTV
- Lloyd Hotel & Cultural Embassy
- Netherlands Institute for Sound and Vision
- NPO Doc
- Sandberg Instituut
- Shanghai TV
- Unicef
- VPRO
- WOW Amsterdam

We work with various parties to exhibit the series:

- subscribers, such as East China Normal University in Shanghai (CN), Museum Hilversum, and WOW Amsterdam;
- exhibition venues, such as Barbara Seiler in Zurich (CH), Momart in Amsterdam, and De Pont museum in Tilburg; and
- other organisations, such as Art Amsterdam, Radboud University in Nijmegen, and TEDxAmsterdam.

Partners we hope to work with on new projects relating to presentation of the series, the workshops, The One Minutes Jr. and the collection include:

- Apple TV
- BiennaleOnline
- Centre Pompidou
- KPN Play
- Louisiana Museum of Modern Art
- LOOP Barcelona
- MTV
- Nederlandse Spoorwegen
- Netflix
- Prisons
- Save the Children
- Video Art Channel
- Schiphol Group

8. FINANCING

Our operating costs in 2017-2020 come to just over €300,000. We have kept our budgeting for accommodation and office expenses to a minimum. There is a huge gap between management expenses and operating costs: our overhead costs come to less than 1%. It is important to us to provide compensation to all the artists who contribute to our series.

Income from workshops, series developed for third parties, and subscriptions covers at least 73% of our total expenses. We plan to gradually increase our number of subscribers and therefore reduce support from 27% to 16%. The share covered by our own income will increase from 73% to 84%.

9. ORGANISATION

The One Minutes Foundation is a nonprofit foundation established in 2002. It has ANBI (Public Benefit Organisation) status and follows the Dutch cultural governance code. The foundation has an active independent board that ensures its continuation. The members are:

- Hendrik Folkerts (chair), curator, Documenta 14;
- Gabriel Lester (secretary), visual artist;
- Monique Aartsen (treasurer), head of HR, Eye;
- Suzanne Oxenaar, artistic director, Lloyd Hotel & Cultural Embassy;
- Aernoud Bourdrez, attorney and collector (candidate for membership).

The One Minutes Foundation is modest in size but great in ambition. The team consists of:

- Julia van Mourik, director (also director of Lost & Found and advisor to the Mediafonds);
- Zoraïma Hupkes, coordinator;
- Ineke Bakker, curator;
- Anja Masling, coordinator of The One Minutes Jr.;
- Derek van Egmond, technician;
- Moniker, designers.

The One Minutes actively draws on a pool of freelance advisors, artists, writers, musicians, technicians, instructors and students and maintains a broad international network of emerging and established artists, filmmakers and students.

10. QUOTES

“The cream of the crop of online art.”

Joost Broeren, “Digitale Mixtape”, Plukdenacht.nl, 21-04-2015

“Something is happening to culture; we really have to name that thing. ‘Ways of Something’, in its way, contributes to that collective project, as a remake that points to a sequel that still needs to be made.”

Ben Davis, “The Work of Art in the Age of... Something”, Artnet.com, 17-10-2014

“The exhibition presents not only the journey of this event all over the world over the past fifteen years, but also its growth and development process in China. Moreover, we will have the occasion to appreciate the excellent video works of The One Minutes created by the worldwide young artists. Their works’ experimental aspects, their observation and experience of life and arts show somehow the prospective and unlimited possibilities of video arts.”

Wei Shaonong, in the One Minutes on Tour – Shanghai catalogue, 2014

“People can send in One Minutes, and they put them up on the big computers. They’ve got thousands of them. (...) Now and then they ask somebody to go through the stack and see if they can find a theme in there. They invited me to do that. Along with finding things in the stack, you can also send out a call asking people to make new films on the theme that you came up with, or discovered.”

Hans Aarsman, discussing his series “How To” on VPRO’s *Nooit meer slapen*, July 2014

“‘Ways of Something’ takes the concept a step further by examining how we perceive and understand moving images in the digital world. The old documentary with its linear narrative gives way to a series of ever-shifting perspectives.”

Edo Dijkers, writing about “Ways of Something” at the Oude Kerk, *De Filmkrant*, 2014

“Art crossing all boundaries is a ‘bon mot’ that is only rarely true. There are waterproof walls between different cultural entities. Art of international meaning is defined and driven by the West and its welfare. The One Minutes is the only initiative in the Netherlands that does not exclude any region. The One Minutes challenges artists all over the world to participate. The One Minutes is truly democratic. The One Minutes has its own rules of the game creating a framework for absolute and exuberant freedom.”

Tineke Reijnders, *Parkett*, 2004