



Deliverable No. 6.4

ATSI Experimental Schemes

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Glossary and Abbreviations	
ATSI	Art, Technology Society Interactions
CoP	Community of Practice
DoW	Description of Work: a revised version of the original proposed EoI including all feedback and comments from the Selection Committee as well as the mentors.
EoI	Expression of Interest
FSTP	Financial Support to Third Parties
pCr	permaCultural resilience praxis
ID	Inclusive Design

List of Tables and Figures		
Figure 1	ATSI Pilot selection process and timeline	8
Table 1	Scoring and final results	13
Table 2	Selected Artists	13
Table 3	Mika Satomi project overview	16
Table 4	Catherine Baxendale project overview	17
Table 5	Hanna Steenbergen-Cockerton and Nadja van der Weide project overview	17
Table 6	Katherine Alice Pegler project overview	18
Table 7	Nesie Junyi Wang project overview	18
Table 8	Mari Keksi-Korsu project overview	19
Table 9	Rosie oReilly project overview	19
Table 10	Hilary Powell project overview	20
Table 11	Timo Toots project overview	20
Table 12	Yara and Davina project overview	21
Table 13	Ivana Tkalcic project overview	21
Table 14	Epicuro Lab project overview	21
Table 15	Ella Ziegler project overview	22
Table 16	Severino Alfonso project overview	22

Table of contents

List of Tables and Figures	4
Summary	6
Introduction.....	7
2. Debrief and Preparation for ATSI artists' invitation	8
3. Invitation Process	9
3.1. Evaluation Process	10
3.2 Criteria and Scoring.....	11
Round 1, Eligibility and Documentation Review (WAAG & RCA).....	11
Round 2, Jury Evaluation and Scoring (VOICE Selection Committee).....	11
3.3. Evaluation Outcomes	12
4. Selected artists	13
4.1 ATSI (pillars)	15
4.2 Project proposals	16
5. Artists Feedback and second iteration	22
6. Conclusion	23
Annex.....	26

Summary

The D6.4 ATSI (Art, Technology Society Interactions) Pilot Scheme, Artistic Intervention Projects is a deliverable of WP6, detailing the invitation, selection, and onboarding process for artists participating in VOICE as ATSI artists. The project aims to support 20 ATSI artists in total. During the Pilot Phase, six artists were selected and supported. We are now in the process of onboarding 14 new artists for the second phase of the scheme. The ATSI Experimentation Scheme builds on the Pilot Phase, integrating key learnings and feedback. This includes the incorporation of pCr, Inclusive Design, mentoring processes D6.3, and evaluation frameworks to enhance the experience for the new cohort. Additionally, this deliverable outlines modifications to the invitation and selection process, which have been refined based on insights from the Pilot Phase to ensure a more effective and inclusive approach.

The VOICE Project is dedicated to driving social change through artistic interventions that empower communities to take ownership of urgent environmental and ecological issues—issues that directly impact health, well-being, and quality of life. By focusing on SDG 12 and 13 with 11 / 17 as subsidiary in support of 12 / 13 e.g. building sustainable communities (11) or partnerships 17 for delivery on 12 / 13, VOICE invites socially engaged artists to explore how their practices can activate local and regional communities to instigate meaningful change. Unresolved environmental and climate challenges remain significant barriers to fostering sustainable relationships between humans and the more-than-human world. As part of this mission, the project prioritises artists with experience in community engagement and a strong commitment to inclusivity and inclusive design.

Given the complex nature of these interactions, they could not be fully pre-designed but must evolve through real-life experiences and situated contexts. The Pilot Phase provided invaluable insights, and we have dedicated significant time to gathering and implementing feedback to refine the ATSI process as we onboard 14 new artists as explained chapter 4.3 Project Proposals. These improvements span the entire process, from the initial invitation to integrating community feedback at the conclusion of each artistic intervention, ensuring a more responsive and impactful approach.

Document Structure

This deliverable is structured as follows:

- The Invitation, Evaluation, and Selection Process section outlines the procedures for selecting and guiding artists through the application process. It details the evaluation criteria, scoring methods, and outcomes, as well as the modifications and improvements made based on feedback from the Pilot Phase.
- The Selected Artists section provides comprehensive profiles of the selected artists, offering an overview of their artistic practices and project proposals. It highlights how their work aligns with VOICE's core criteria and objectives.
- Conclusions summarises the key findings and conclusions drawn from the deliverable and potential next steps.

Introduction

VOICE Project is deliberately designed to implement ATSI schemes in two phases. This phase concludes the Pilot round, where we tested and observed the methods and structures proposed in the beginning. VOICE Consortium came out from the first phase of Pilot ATSI with substantial learnings around designing and implementing artist-led eco-social practices. The foundational values of inclusive design, ethical and social practice were explored extensively across diverse regional cultures, communities, stakeholders and practitioners. Each consortium member as well as the artists became more sensitised to the implications of these values and how they can be manifested in practice. While most of our focus in this document is directed towards processes, we also had the chance to reflect on fundamental structural questions around these values. We navigated sensitive discussions on:

- Designing a process that provides artists a conducive environment for realising their projects while balancing their needs, curiosities and passion with good practices around inclusive design, impact measurement (pCr) (which is reflected in the KPIs submitted in the WP5/6 reports and in D5.5 – Pilot ATSI Analysis Report) and artistic vision
- Shifting focus from artworks to artistic process and the essence of eco-social practice
- Modeling core values and good practices envisioned for ATSI also in the execution of the VOICE program. Balancing the integration of inclusive design and pCr principles organically into ATSI versus making the VOICE program about these fundamental frameworks. These being the binding elements among VOICE partners, such a balancing act also meant managing expectations and taking care of our values and partnerships.
- Merging partners' diverse practices of working with artists into a coherent whole, with a mandate for making the process artist-friendly. Balancing support, review, assessment, mutual learning, responsibility, accountability and trust.

VOICE Consortium is dedicated to ongoing learning and improvement. From the first round as well as our experiences with past projects, once again we validated that there is hardly a one-size fits all formula. On the contrary, we strongly acknowledge the power of one-size-fits-one. Each artistic intervention/interaction and community configuration is unique in its culture, interactions, dynamism and social fabric. Therefore, the learnings, methods, tools and approaches we compile throughout this process should be taken as possible validated ways of engaging with socially engaged eco-social practices, with an acute eye on maintaining best intentions to honour and safeguard core values.

Moving forward; following sections provide a more detailed overview of the pragmatic aspects, processes and procedures we followed.

Following an outline of the process and timeline for the selection of ATSI artists, ensuring a structured and transparent approach informed by the Pilot Phase feedback. The key milestones were as follows:

- 12 November 2024, Debrief session to review the Pilot Phase and integrate feedback between VOICE consortium.

- November 2024, Implementation of refinements to the artist application process, including improvements to the application form and the compilation of a contact list of potential applicants from each partner. The application process is integrated into the Zealous platform in collaboration with RCA.
- First and second Week of December 2024, Invitation letters sent to identified applicants.
- End of January 2025, Closure of applications and finalization of submissions on the Zealous platform.
- First Week of February 2025, Round 1 eligibility assessment conducted by Waag and RCA.
- Second and third Week of February 2025, Round 2 evaluation and scoring by all jurors.
- 24 February 2025, Final ATSI selection meeting and consensus-building.
- 3 March 2025, Official announcement of selected artists.
- 14 March 2025, Jurors feedback delivered to artists.
- End March, first week of April: Contracting, finalising DoW

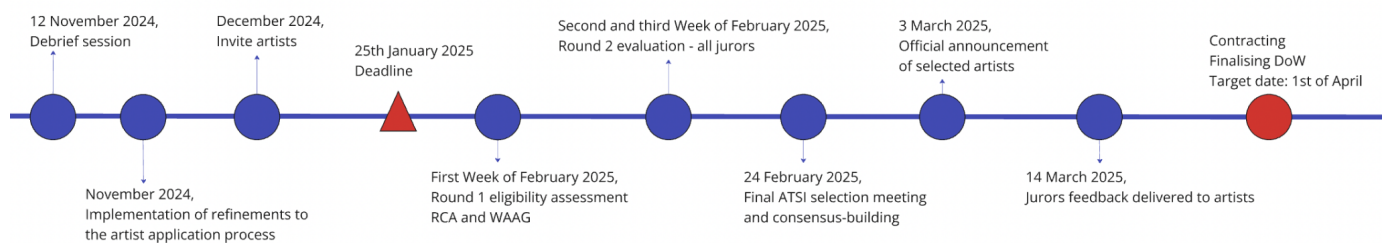


Figure 1- ATSI Pilot selection process and timeline

2. Debrief and Preparation for ATSI artists' invitation

For the second ATSI phase, we built on these learnings and introduced refinements to the invitation and selection process. A debrief meeting in early November 2024 brought additional practical insights, leading to several key improvements:

- Strengthening eligibility criteria by making it mandatory for artists to either have an existing community connection or be in active contact with one, supported by a community consent form highlighting the support activities provided by the community.
- Ensuring in-person engagement, even for artists based abroad, by requiring them to be physically present for activities with the community.

- Placing greater emphasis on community practice within the application process, alongside existing criteria such as SDG alignment, inclusion, and artistic practice.
- We restructured the mentoring section in the application to ensure that artists clearly understood that pCr mentoring and the Inclusive Design Workshop were already foundational pillars of the project. Additionally, artists were encouraged to identify other specific mentoring needs within three key categories: methodology, community and technology.

These adjustments ensure that the ATSI phase builds upon the successes of the Pilot Phase while addressing its challenges, leading to a more structured, inclusive, and impactful selection process.

During the Pilot Phase, the VOICE Project began with a pCr Sprint, a rapid design-by-practice process that allowed us to map socially engaged artists, local concerns, and key stakeholders. This collaborative effort helped partners share knowledge, align on key concepts such as socially engaged art, artistic research, and inclusion, and lay the groundwork for the open call for Expressions of Interest (EoI). A key outcome of this phase was the zone mapping of regional and local artist networks, which informed the selection of pilot artists.

Building on the Pilot Phase, where artists were identified through a zone mapping process, we continued refining the profiles of possible artists by building a co-developed a list of potential candidates in a shared document. Each partner and institution contributed, identifying artists of interest and describing their relevance to the project. This resulted in a long list of 50+ artists across the network. To ensure a structured and clear invitation process, a shared list was developed to communicate with potential invitees. Waag took the lead in sending invitations to over 40 artists, providing them with the application package. This included:

- A link to the Zealous platform, selected as the submission platform.
- Application guidelines detailing the submission process.
- An overview of the VOICE project, explaining its scope, SDG alignment, mentoring opportunities, community engagement aspects, technology, and methodologies.
- A clear statement of the eligibility criteria to ensure alignment with the project's objectives.
- A clear Inclusion mandate regarding alternative format/additional support

Approximately 42 artists engaged with the application process on the Zealous platform. From this, we received 30 completed applications, two of which did not meet the eligibility criteria, leaving 28 eligible applications for review. The selection process was then carried out to identify the 14 final artists who would move forward in the ATSI phase.

3. Invitation Process

This section outlines the invitation process. Invitation consists of preparing the invitation package for the artists, information sessions, setting up the submissions platforms and

administering the submissions. The criteria and evaluation rubric are explained in *3.2 Criteria and Scoring*.

3.1. Evaluation Process

An open invitation for Expressions of Interest (Eoi) was launched during the first two weeks of December 2024, with a submission period of one and a half months. Invited artists received a comprehensive application package, including the eligibility criteria, guidelines, and relevant documents. Applicants were required to submit a project proposal, outline their mentoring needs, demonstrate a clear connection to Inclusive Design and SDGs, and attach a signed community consent form, a budget, and a timeline.

Due to the high volume of applicants, with approximately 42 proposals in progress, it was not feasible to offer individual 1:1 feedback sessions. Instead, an invite-only webinar was held on January 13th, providing a detailed walkthrough of the application process, addressing recurring questions, and offering a live Q&A session. The session was recorded and made available for applicants who could not attend. Additionally, a dedicated contact email (contact@voice-community.eu) was set up for applicants to reach out to the VOICE consortium for clarifications during the application preparation.

Evaluation Process

The evaluation was conducted in two phases:

1. Round 1, Eligibility Assessment (Waag and RCA)

This phase focused on ensuring that all applicants met the eligibility criteria. The applicants' mentoring needs in community, technology, and methodology were also reviewed. Following this assessment, a one-week period was allocated to request clarifications from certain candidates, particularly in cases where documents were incomplete or if requested mentoring needs exceeded the expertise of the VOICE consortium. In such cases, applicants were asked to provide a contingency plan or allocate specialised mentoring costs within their budget.

2. Round 2, Jury Evaluation and Consensus

Before the second evaluation round, a conflict of interest check was conducted to ensure that no VOICE consortium partners assessed applicants with whom they had potential conflicts. A dedicated conflict of interest document was created, incorporating both applicant-reported conflicts and internal checks by consortium partners. Based on this review, RCA developed a scoring matrix, ensuring that each application was evaluated by three independent judges from different institutions. The jury panel consisted of representatives from INOVA+, RCA, UCD, FF21c, Brunel, and Waag. Criteria and further details discussed during the consensus meeting will be touched upon in *3.2 Criteria and Scoring*.

Application platform and administration

For the submission and evaluation process, the Zealous platform was selected. RCA managed the administrative setup, working closely with Waag to build the platform environment, structure the application process, and oversee the administration. At a later stage,

administrative credentials were shared with Waag, enabling them to lead the Selection/Consensus process and facilitate the final ATSI selection meeting.

3.2 Criteria and Scoring

In accordance with the Evaluation Guidelines, the selection process was conducted in two distinct rounds to ensure a structured and transparent assessment of applications.

Round 1, Eligibility and Documentation Review (WAAG & RCA)

Each artist proposal was initially evaluated by WAAG and RCA to verify compliance with the eligibility criteria, which required applicants to:

- Be from any country but work with a community based in Europe or the UK, with all community activities conducted in person within these regions.
- Demonstrate the ability to travel within Europe and the UK.
- Engage in direct co-creative collaboration with a community rather than working on projects inspired by a community.
- Have prior or current experience in community-engaged work and eco-social art practice.
- Identify a specific community and submit a community consent form (conditional upon funding acceptance).
- Be over 18 years old.
- Ensure that the project does not receive duplicate funding for the same scope. A budget overview was required to specify any co-funding sources and clearly outline the activities to be supported within VOICE, ensuring that the VOICE-funded component remained independent and viable even if external funding sources were unavailable.

Additionally, documented proof of the budget, timeline, connection to SDGs and community consent form was reviewed, alongside an assessment of the applicant's mentoring needs, as outlined in the application process.

Round 2, Jury Evaluation and Scoring (VOICE Selection Committee)

Following the eligibility screening, the second round of evaluation was conducted by the VOICE Selection Committee, where each committee member assessed an average of eight applications using a structured evaluation matrix.

Applications were scored based on a comprehensive framework comprising 20 sub-criteria, ensuring an in-depth and multi-dimensional assessment of each proposal. This approach enabled a fair and transparent selection process, ensuring that the most aligned and impactful projects were selected for participation in the ATSI phase.

On February 24, 2025, the VOICE Selection Committee convened for a deliberation and consensus meeting to finalise the selection of ATSI artists. This half-day session aimed to ensure a fair and transparent decision-making process. WAAG prepared and presented an extract from the Zealous platform, compiling the total scores and individual juror scores for each application. Particular attention was given to cases where there were significant scoring

disparities between jurors (e.g., 70, 70, 34). In these instances, the three assigned jurors engaged in a discussion to explain their reasoning and, if deemed appropriate, were given the opportunity to adjust their scores.

In one case, a consensus could not be reached among the jurors. To ensure impartiality, an external juror was invited to review and provide an independent score for the application in question. This structured approach ensured that the final selection process was both rigorous and equitable, reinforcing the integrity of the ATSI selection framework.

NAME ARTIST/ID	TOTAL SCORE	SCORE 1	SCORE 2	SCORE 3	Artist based	Project Region	JURORS
AA010 Jenni Laiti and Invisible Flock	73.7	72	75	74	UK	Sweedden	Anita, Lizbeth, Margherita
AA061 Ella Ziegler	71	79	69	65	Germany	Germany	Camille, Zeynep, Malaika
AA018 Mari Keski-Korsu	70,7	80	73	59	Finland	Finland and Sweeden	Margherita, Victoria, Malaika
AA016 Nesie Junyi Wang	70	69	77	64	Chinese / NL	Netherlands	Victoria, Rebecca, Marta
AA008 Mika Satomi	68	66	76	62	Germany	Germany	Victoria, Zeynep, Malaika
AA056 Epicuro Lab Collective	68	65	78	61	Spain	Spain	Victoria, Anita, Zeynep
AA014 Hanna Steenbergen-Cockerton	67,7	66	72	65	UK/Netherlands	Netherlands	Zeynep Camilla, Rebecca
AA025 Hilary Powell	65,3	58	68	70	UK	UK	Camille, Anita, Zeynep
AA031 Timo Toots	65	60	68	67	Estonia	Estonia	Anita, Margherita, Malaika
AA020 rosie o'reilly	62	60	68	58	Ireland	Ireland	Camille, Margherita, Marta
AA032 YARA + DAVINA	58	42	69	66	Arab, Trinidad, Scottish	UK	Rebecca, Lizbeth, Marta
AA015 Katherine Alice Pegler	59	50	56	71	UK	UK	Victoria, Anita, Zeynep
AA052 Ivana Tkalčić	58	47	64	67	Croatia	Croatia	Camille, Rebecca, Lizbeth
AA062 Interference Ensemble	62	41	51	51		Ireland	Lizbeth, Malaika, Marta
AA068 Lynne Heller & Méav Ní Mhaolch	58,7	58	52	66	Ireland	Ireland	Camille, Rebecca, Marta
AA050 Martina Hynan	54,7	52	52	60	Ireland	Ireland	Zeynep, Lizbeth, Malaika
AA033 Loukia Tsafoulia	60,3	73	58	50	Greece / USA	Greece	Victoria, Zeynep, Margherita
AA053 Anastasia (Nastia) Khlestova	53,3	44	59	57	Ukraine	Austria	Camille, Anita, Malaika
AA040 Caroline Scarles	61,3	68	68	48	UK	UK	Victoria, Margherita, Marta
AA075 Bobbi Byrne	61,7	66	57	62	Ireland	Finland	Victoria, Rebecca, Margherita
AA027 Atif Ghani	51,3	58	42	54	Pakistani/ UK/ S.Americ	UK	Margherita, Marta, Malaika
AA024 Jack Crawford Robertson	49	33	62	52		Crete	Rebecca, Lizbeth, Malaika
AA028 Sophie Hing Yee CHEUNG	48,3	54	43	48	HongKong	UK	Margherita, Camille, Marta
AA074 Jack O'Donovan	47,7	43	52	48	Ireland	Ireland	Lizbeth, Malaika, Marta
AA046 Marcus Neustetter	47,3	36	54	52	Austria	Austria	Anita, Lizbeth, Malaika
AA042 Anna Berti Suman	40	44	49	27		Italy	Victoria, Anita, Malaika

Table 1 – Scoring and final results

3.3. Evaluation Outcomes

The selection process resulted in the selection of 14 ATSI artists. The final outcome was determined through a rigorous application of the selection criteria, ensuring that decisions were made transparently and objectively. Additionally, inclusivity and diversity were key considerations throughout the process, ensuring a balanced and representative cohort of artists. Accordingly, selected artists and Lead Mentor institutions are defined as follows:

AA010	Jenni Laiti and Invisible Flock	73.7
AA061	Ella Ziegler	71
AA018	Mari Keski-Korsu	70,7
AA016	Nesie Junyi Wang	70
AA008	Mika Satomi	68
AA056	Epicuro Lab Collective	68
AA014	Hanna Steenbergen-Cockerton	67,7
AA025	Hilary Powell	65,3
AA031	Timo Toots	65
AA020	rosie o'reilly	62
AA032	YARA + DAVINA	58
AA052	Ivana Tkalčić	58
AA015	Katherine Alice Pegler	59

Table 2 – Selected Artists

4. Selected artists

This section provides the final selection of the 14 international artists who have been chosen to commence the first cycle of pilots starting in September, along with relevant information about the position of their artistic practice within the contemporary art scene.

Mika Satomi

Mika Satomi is an artist, designer, and educator specializing in e-Textiles, Interaction Design, and Physical Computing. Her work explores our relationship with technology and how it shapes everyday life. Since 2006, she has collaborated with Hannah Perner-Wilson as part of the art collective KOBAKANT, developing projects in wearable technology and textile-based interactive art. She has organized and participated in numerous knowledge-sharing initiatives, such as the E-Textile Summer Camp and community-driven artistic interventions, fostering engagement through hands-on workshops and interactive installations. Currently based in Berlin, Germany, Mika's artistic practice integrates craft, technology, and community participation to explore sustainable and inclusive approaches to making.

Catherine Baxendale

Catherine Baxendale is part of Invisible Flock, a multi-award-winning collective based at the Yorkshire Sculpture Park. Their practice integrates technology and natural materials to create emotionally resonant works exploring ecosystems. Specializing in immersive, technology-driven installations, they collaborate across sectors to engage communities, influence policy, and advocate for environmental and social change. Jenni Laiti, a Sámi Artist, Duoár (Master of Traditional Sámi Crafts), and Indigenous Rights Advocate, plays a key role in these projects, particularly in supporting Sámi self-determination and cultural preservation.

Hanna Steenbergen-Cockerton and Nadja van der Weide

Hanna is a multidisciplinary artist whose work blends painting, textile craft, and community engagement. Her practice explores quilt-making as a tool for storytelling and collective healing, focusing on themes of resilience, mental health, and sustainable practices. Nadja van der Weide is a social artist working with interactive and participatory art, using performative installations to engage communities in discussions about social issues and urban transformation. Their collaborative practice is rooted in fostering community connections through shared creative experiences.

Katherine Alice Pegler

Kat Pegler is an interdisciplinary artist, multi-instrumentalist, and producer working at the intersection of music, sustainability, and climate engagement. Co-founder of Kerbside Collective and neurodivergent platform Leo Reader, she explores more-than-human perspectives, surrealism, and flow thinking to reimagine environmental relationships. Her work integrates sound, community engagement, and artistic research to foster deep listening and ecological awareness.

Nesie Junyi Wang

Nesie Junyi Wang is an artist and researcher whose work explores the intersection of human-environment interactions, material research, and urban ecologies. Her practice integrates printmaking, photography, and film to examine how landscapes and waste systems shape cultural and ecological narratives. Based in the Netherlands, she collaborates with scientists and local communities to foster sustainable, place-based interventions

Mari Keski-Korsu

Mari Keski-Korsu is a post-disciplinary artist and researcher focused on more-than-human ritualisations and ecological resilience in the Arctic. Her work integrates artistic, scientific, and traditional knowledge, often exploring intuitive interspecies communication and environmental activism.

Rosie O'Reilly

rosie o'reilly is a visual artist based in dublin, working across sculpture, sound, writing, and drawing. her practice bridges art and science, exploring urban ecologies, climate narratives, and feminist counter-topographies. she has been an artist-in-residence with Dublin city council biodiversity, cambridge university, and the energy transition narratives project at UCD

Hilary Powell

Hilary is an artist working at the intersection of social action, urban regeneration, and community-led environmental change. her practice involves large-scale participatory projects that merge print, film, and activism, often transforming neglected spaces into hubs of ecological and social renewal. she is co-director of optimistic, a community interest company in london, and has led projects such as bank job and power station, which tackle economic and environmental justice through public engagement.

Timo Toots

Timo is an estonian artist exploring the intersection of technology, nature, and society. his practice examines privacy, media consumption, and human-nonhuman relationships. founder of maajaam, a rural art and technology center, he creates experimental, site-specific installations that blend digital tools with ecological inquiry. his work has been exhibited internationally, including at ars electronica, and he is a recipient of the golden nica for interactive arts.

Yara and Davina

Yara and Davina are a london-based artist duo creating socially engaged public artworks that use humor, play, and everyday references to spark dialogue. their projects challenge traditional boundaries of art, policy, and activism, often working in collaboration with institutions, councils, and grassroots communities.

Ivana Tkalcic

Ivana is a multimedia artist and researcher exploring the intersection of art, science, and ecology. With a background in fine arts and economics, her work integrates speculative narratives, material research, and participatory practices to investigate environmental

sustainability and human-nature relationships. She has exhibited internationally and led interdisciplinary projects focusing on climate resilience and ecological awareness.

Epicuro Lab Collective

Epicuro Lab is a multidisciplinary collective exploring biodiversity, plant migration, and ecological resilience through site-specific artistic research. Founded in 2022 by curator tatiana kourotchkina, the collective brings together artists, ecologists, and cultural practitioners to develop participatory interventions that bridge art and science.

Ella Ziegler

Ella is an artist working at the intersection of art, science, and ecology, focusing on sustainability, circular bio-nutrient economy, and community participation. Her practice engages with local knowledge systems, exploring the ways traditional ecological practices can inform contemporary environmental resilience. She has exhibited internationally and collaborates with scientists, farmers, and environmental organizations to bridge artistic research and sustainable land stewardship.

Severino Alfonso

Severino Alfonso is a registered architect, educator, and researcher. He is an Assistant Professor at the College of Architecture and the Built Environment at Thomas Jefferson University in Philadelphia. He co-founded the Synesthetic Research and Design Lab in collaboration with health institutions within the university. He holds a Post-Professional MS in Advanced Architectural Design from the Graduate School of Planning and Preservation at Columbia University. He also holds two MSc in Urban Design and Advanced Architecture from the School of Architecture in Madrid (ETSAM), where he is currently a PhD candidate. Severino is the co-founder of PLB Studio architecture practice and has worked with international architectural studios such as Carme Pinos, Angel Fernandez Alba and Federico Soriano in Spain, Lomar Arkitekter in Sweden and Per-forma Studio, KDF Architecture and Natalie Jeremijenko in the United States.

4.1 ATSI (pillars)

Each artist developed a project proposal that underwent a thorough analysis, incorporating feedback and refinement. These proposals focus on small-scale artistic interventions or socially engaged initiatives designed to raise awareness and engage a specific group of stakeholders around an environmental issue pertinent to their community (SDGs). Each ATSI (Artistic, Technological, and Social Intervention) project integrates three essential components: community, method, and technology.

For a project to qualify as a strong ATSI, it must effectively address three key pillars:

- **Environment:** Targeted environmental issue or concern.

- **Technology:** The use of innovative tools, techniques, or systems.
- **Society / Community:** Active engagement and participation of the local community.

In addition to these pillars, each project must also align with and contribute to one or more of the **United Nations Sustainable Development Goals (SDGs)**, ensuring that the intervention not only benefits the local community but also supports global efforts towards sustainable development.

4.2 Project proposals

This section presents the selected project proposals submitted to VOICE, detailing the review process and jury feedback provided to the artists. WAAG consolidated the jurors' feedback into a final assessment, which artists used to refine and strengthen their proposals.

The section outlines how each project aligns with specific Sustainable Development Goals (SDGs) and the communities involved, emphasizing the artists' existing connections and engagement strategies. It also examines the technologies integrated into the projects and their role in fostering positive change within the targeted communities. Additionally, it highlights the approaches artists are implementing to ensure meaningful and impactful collaboration with their selected communities.

Artist name: Mika Satomi

Project proposal: Circular Blue: A Community Dye Vat with ElisaBeet

Project summary: Circular Blue is a community-driven artistic intervention centered on sustainable textile dyeing within an urban gardening community in Berlin. The project proposes to grow and harvest indigo plants, establish a natural indigo dyeing community vat, and implement a "soil-to-color-to-soil" circular textile practice. By engaging local residents in traditional fermentation dye techniques, the project highlights eco-conscious textile production while fostering conversations about sustainability, consumption behaviors, and urban biodiversity. Through a series of collaborative workshops and participatory activities, the project creates a space for learning, experimentation, and storytelling, promoting inclusive, environmentally conscious, and community-centered artistic practices in line with SDGs 11, 12, and 13.

Target SDGs			11, 12, 13
			<u>ATSI Elements</u>
Community	Technology	Method	
- Elisabeth-Klinik Community Garden (Berlin, Germany)	- Fermentation-based natural dyeing - Sustainable textile techniques	- Community gardening - Workshops - Collaborative Experimentation	

Table 3: Mika Satomi project overview

Artist: Catherine Baxendale

Project title: Voyage; a two part action and artwork built across Summers 2024 and 2025

Project summary: Voyage is a two-part artistic intervention focusing on the Deatnu River and its endangered native Atlantic salmon population, severely affected by climate change and invasive species. The project addresses SDGs 12 (Responsible Consumption and Production) and 13 (Climate Action) by documenting the environmental impact of these changes and the loss of Sámi traditional fishing practices. Part One involved a 200km rowing voyage to draw attention to these ecological and cultural losses. For Part Two (2025), the project will continue documenting the river's ecological shifts using advanced technologies like underwater filming, drones, and 360-degree scanning. It will also highlight Sámi cultural knowledge as a vital tool in climate change adaptation.

Target SDGs 12,13		
ATSI Elements		
Community	Technology	Method
- Sámi communities in Sápmi (Northern Scandinavia)	- Underwater filming - 360-degree scanning - Hydrophone arrays - Drones - Lidar technology	- Workshop - Data collection - interviews

Table 4: Catherine Baxendale project overview

Artist: Hanna Steenbergen-Cockerton and Nadja van der Weide

Project title: Fabric of Us

Project summary: Fabric of Us is a community-based artistic intervention engaging residents of Buikslotermeerplein, Amsterdam through quilt-making and storytelling workshops. The project seeks to create a collective patchwork quilt, capturing personal narratives and addressing issues of urban change, inclusion, and sustainability. By repurposing textiles, it aligns with SDG 11 (Sustainable Cities and Communities) and SDG 12 (Responsible Consumption and Production), raising awareness of textile waste and fostering sustainable consumption habits. The project will be hosted at Modestraat, a creative hub, and will involve collaborations with Warm Welkom, Civic, Verdedig Noord, and the Urban Leisure and Tourism Lab.

Target SDGs 11, 12		
ATSI Elements		
Community	Technology	Method
Residents of Buikslotermeerplein, Amsterdam	- traditional quilt making - Digital tools - ChatGPT	- Workshops - Participatory storytelling - Collective textile-making

Table 5: Hanna Steenbergen-Cockerton and Nadja van der Weide project overview

Artist: Katherine Alice Pegler

Project title: Flow Space

Project summary: Flow Space is an immersive sonic project that engages local musicians in Kent to explore climate-conscious behaviors through sound. Participants will collect environmental sounds from at-risk green spaces and collaborate in an immersive spatial audio rig to create improvisational soundscapes. The project fosters environmental custodianship, exploring how sensory and embodied experiences can shift perspectives on climate action.

Target SDGs			11,13,17
ATSI Elements			
Community	Technology	Method	
Local musicians in Kent	- Spatial audio - sound collection tools - immersive rig made from reclaimed materials	- Deep listening workshops - Sound improvisation - Eco-anxiety debriefing sessions	

Table 6: Katherine Alice Pegler project overview

Artist: Nesie Junyi Wang

Project title: Flows-rond

Project summary: Flows-rond is a participatory project reimagining urban water relations at Slotterplas, Amsterdam. Through sensory walks, printmaking workshops, and co-design sessions, local residents will engage with Kaumera, a biopolymer derived from wastewater treatment, to explore sustainable material applications. The project fosters circular design thinking and raises awareness of urban water management and ecological responsibility..

Target SDGs			11,12,13,17
ATSI Elements			
Community	Technology	Method	
- Buurtwerkplaats Noorderhof (local residents of Slotterplas) - Kaumera Cooperatives (scientists, policymakers)	- Kaumera biopolymer	- Sensory walks - participatory design workshops - material experimentation	

Table 7: Nesie Junyi Wang project overview

Artist: Mari Keski-Korsu

Project title: More than Person River

Project summary: More than Person River explores more-than-human decision-making with the Torne River, fostering ecological and cultural resilience in the river valley communities of Tornio (Finland) and Haparanda (Sweden). Through participatory walks, interviews, and creative methodologies, the project aims to integrate the river's voice into local governance and environmental awareness.

Target SDGs			11,12,13
ATSI Elements			
Community	Technology	Method	
- Tornio-Haparanda residents - Aine Art Museum, Museum of Torne Valley - Finnish-Swedish Transboundary River Commission	- AI for more-than-human decision-making - Ritual technologies	- Participatory walks - Sensory ethnography - Intuitive interspecies communication	

Table 8: Mari Keksi-Korsu project overview

Artist: Rosie o'Reilly

Project title: hydrohacking the archive

Project summary: hydrohacking the archive examines dublin's rivers and their exclusion from historical archives. the project seeks to reinsert stories of urban water systems, flooding, and multispecies interactions into the public record through analogue technologies. low-fi hydro-powered audio installations will be placed along waterways, creating an alternative hydro-history of the city.

Target SDGs			11,13
ATSI Elements			
Community	Technology	Method	
- Dublin city residents, Dublin city council archive, local environmental activists	- hydro-powered audio installations, - analogue sound recording, - Postal communication methods	- gps-triggered sound walks, - community storytelling, - archival interventions	

Table 9: Rosie o'Reilly project overview

Artist: Hilary Powell

Project title: Ancient Sunlight

Project summary: ancient sunlight repurposes a disused petrol station in walthamstow, london, as a site for ecological restoration and community-driven climate action. through phytoremediation using sunflowers, public workshops, and speculative storytelling, the project envisions alternative urban futures beyond fossil fuel dependency.

Target SDGs			11,13
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ATSI Elements		
Community	Technology	Method
Walthamstow residents, organic Lea cooperative, project Zero youth group	- phytoremediation techniques, - plant-based environmental monitoring, - digital storytelling	- participatory workshops, - citizen science, - site-specific interventions

Table 10: Hilary Powell project overview

Artist: Timo Toots

Project title: Neural Nectar

Project summary: neural nectar investigates the parallels between artificial intelligence and honeybee behavior, exploring co-creation between humans, bees, and machines. working with local beekeepers in otepää, estonia, the project develops new hive structures, beeswax sculptures, and sensory installations using ai-generated insights from hive data. the project raises awareness of pollinator ecosystems and sustainable beekeeping practices while questioning the future evolution of technology and biological intelligence.

Target SDGs 12		
ATSI Elements		
Community	Technology	Method
Otepää gardening and beekeeping cooperative	- ai-generated hive analysis, - beeswax 3d printing, - sensor-based hive monitoring	- collaborative design with beekeepers, - hive-based artistic production, - data visualization

Table 11: Timo Toots project overview

Artist: Yara and Davina

Project title: Climate Change Machine

Project summary: climate change machine is a participatory public artwork developed with adur & worthing council, exploring how art can influence climate policy. inspired by coin exchange machines, it invites the public to exchange tokens for climate-related statements, encouraging reflection on everyday actions and systemic change.

Target SDGs 13		
ATSI Elements		
Community	Technology	Method
adur & worthing council, local climate action groups, grassroots activists	- interactive token exchange machine, - digital and physical prototypes	- participatory workshops, - public interventions, - policy engagement

Table 12: Yara and Davina project overview

Artist: Ivana Tkalcic

Project title: Earthskin

Project summary earthskin reimagines soil as a living, regenerative layer, drawing parallels between human skin and the ground beneath us. based in sisak, croatia, the project engages local residents in soil analysis, storytelling, and artifact-making using locally sourced materials. through workshops and digital visualization, it fosters a deeper connection to the land, encouraging sustainable practices and cultural heritage preservation..

Target SDGs			11,12,13,17
ATSI Elements			
Community	Technology	Method	
city gallery Striegl, Sisak residents, local artists and ecologists	- soil analysis tools, - digital visualization, - speculative storytelling	- participatory workshops, - artistic research, - ecological mapping	

Table 13: Ivana Tkalčić project overview

Artist: Epicuro Lab**Project title:** Crop Refuge

Project summary crops refuge investigates the intersection of climate change, biodiversity loss, and food security by engaging migrant communities in barcelona. through workshops, storytelling, and collaborative planting, the project examines how plant migration mirrors human displacement, fostering new ecological and cultural connections.

Target SDGs			11,12,13
ATSI Elements			
Community	Technology	Method	
migrant communities at mhc (museu d'història de la immigració de catalunya), artist community at rubió i tudurí regenerative gardens	- regenerative agriculture, - plant-human interaction research	- participatory workshops, - artistic research, - oral histories	

Table 14: Epicuro Lab project overview

Artist: Ella Ziegler**Project title:** Custodians of Paradise

Project summary custodians of paradise is a community-based project documenting and preserving the knowledge of elderly female farmers (80-93 years old) in rural germany who have maintained traditional orchard meadows, recognised as intangible cultural heritage by unesco. Through interviews, workshops, and the development of an interactive app linking fruit trees to multimedia content, the project fosters intergenerational learning and promotes biodiversity conservation.

Target SDGs			11,12,13,17
ATSI Elements			
Community	Technology	Method	

elderly female farmers in rural Germany, local environmental organizations, younger community members	- mobile app with GPS and QR code integration, - digital archiving, - oral storytelling recordings	- ethnographic research, - oral history interviews, - workshops on traditional farming techniques, - participatory mapping
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Table 15: Ella Ziegler project overview

Artist: Severino Alfonso

Project title: Echoes in Conversation

Project summary: Echoes in Conversation thus seeks to take previous work of Echoes, Synaesthesia and other previous projects conducted, and to bring the artistic intervention to both urban and rural communities and ecosystems of care for individuals with Neurodivergences (NDs) in a European setting. It includes the word ‘conversation’ deliberately, referencing the difficulties (often impossibilities) of some People with ASD/ND to speak for themselves or to engage in ‘recognisable conversation’ and also emphasising the vital importance of each individual being heard.

Target SDGs			11,12,17
			<u>ATSI Elements</u>
Community	Technology	Method	
- Teachers and caregivers of people with Autism Spectrum Disorder (ASD)	- Tracking technologies	- Focus groups - Workshops	

Table 16: Severino Alfonso project overview

5. Artists Feedback and second iteration

The evaluation process was concluded by communicating the decisions to the winners. There were two possible outcomes:

1) Positive evaluation = acceptance.

2) Rejection.

(1) **Positive evaluation = acceptance:** Upon acceptance, each artist received an email containing a detailed summary of the jury feedback. This feedback outlined strengths and areas for further reflection, including considerations for the contingency plan, risks, and timeline.

Artists were requested to incorporate this feedback into their Description of Work (DoW), which would serve as an annex to their contract. The email also introduced

them to their lead mentor and host institution, both of whom are available to support them throughout this process. The deadline for submitting the revised DoW was set for March 25, 2025.

- (2) **Rejection:** The artists who had a rejection on the basis that the proposals were not in good alignment with the target SDGs and had a very limited and particular scope of target community, as well as the intervention approach which would make the outcomes less useful for valorisation activities envisioned in the project, following the criteria and scoring system. Each artists was personally contacted and directed to other open calls that could benefit their proposal. There was not personalised feedback.

6. Conclusion

As part of the refinement of processes and procedures for this second phase, several key improvements have been introduced to ensure a more structured, artist-centered, and effective approach.

These enhancements build on the insights gained from the Pilot Phase, the feedback received from both participating artists and mentors, and the discussions held during the two Debrief Meetings (October 2024 and February 2025).

By refining the application, mentoring, and evaluation processes, we aim to create a more supportive and transparent framework that facilitates artistic experimentation while ensuring strong alignment with VOICE's objectives.

One of the primary areas of improvement has been the artist induction process and general guidelines.

- Recognising the need for a more practical and accessible introduction to the program, efforts have been made to streamline the information provided to artists, ensuring that the guidance they receive is not only comprehensive but also clearly structured and relevant to their immediate needs. While many aspects of capacity-building can be delivered online or asynchronously, the skills required for socially engaged art and eco-social practices are often not embedded in artistic training, and therefore necessitate in-person formats, which raises challenges around sustainable travel and budgeting; although this falls beyond the scope of the current project, we believe it is important to flag as a wider structural need.
- The induction process will now focus more explicitly on practical aspects, such as navigating administrative requirements, understanding contractual obligations, and accessing mentoring support, while still maintaining space for artistic reflection and exchange. The goal is to reduce unnecessary complexity while reinforcing the support mechanisms available to the artists throughout their engagement in the project.

Several artists noted that questions related to inclusion, accessibility, or evaluation are rarely asked in standard arts submissions, despite the growing demand for 'Theory of Change' frameworks in impact-driven funding, particularly relevant to socially engaged and eco-social practices.

- Another key refinement involves the feedback and data collection process. During the Pilot Phase, artists were asked to complete weekly logs to document their process, reflections, and challenges. However, feedback indicated that this format often felt too rigid and time-consuming, potentially limiting the depth of insights shared. To address this, the weekly logs have been replaced with a monthly reflection log, allowing artists to engage in a more thoughtful and process-oriented documentation approach. This shift enables a more holistic understanding of how their projects evolve over time, focusing on key learnings and emerging challenges rather than producing frequent reports that may not fully capture the depth of their experiences. This methodological shift draws inspiration from Theory of Change principles, emphasizing a reflective and iterative approach to documenting impact and artistic growth. The transition to a monthly format also reduces the administrative burden on artists while still ensuring that valuable insights are gathered to inform both their individual practices and the broader project. This refinement is led by FFC21 and RCA, in close consultation with the artists and project partners.
- Further improvements have also been introduced to the evaluation process. During the Debrief, it became evident that the evaluation structure could be adjusted to foster a more supportive and dynamic approach rather than a purely administrative review. One major change is the inclusion of the lead mentor in the evaluation meetings. This addition ensures that mentors, who will be directly supporting the artists throughout their projects, are involved in discussions about the strengths and potential challenges of each proposal from an early stage. By integrating their perspectives into the evaluation process, we aim to create a more exchange-based and constructive approach, where feedback is not only about scoring applications but also about identifying how best to support each artist's development. The evaluation structure is now designed to prioritize dialogue and shared decision-making, fostering a more collaborative and transparent assessment process that benefits both the artists and the mentors who will be guiding them. We also recommend the use of pre-evaluation sessions to support partners in preparing for evaluation, and to facilitate the integration of pCr evaluation indicators into their presentations and reporting.

Following the selection of the 14 new artists, a dedicated meeting was held to allocate them to mentoring institutions. This distribution was based on multiple factors, including institutional expertise, geographic location, and the specific mentoring needs expressed in the artists' applications. The final allocations are as follows:

- WAAG: Mari Keski-Korsu, Nesie Junyi Wang, Hanna Steenbergen-Cockerton

- UCD: Rosie O'Reilly, Severino Alfonso
- EURICE (with support from INOVA): Ivana Tkalčić
- BRUNEL: Katherine Alice Pegler, Epicuro Lab Collective/Tatiana Kourotchkina, Catherine Baxendale
- RCA: YARA + DAVINA, Hilary Powell, Mika Satomi
- INOVA: Timo Toots, Ella Ziegler

Another key discussion centered on clarifying the role of the lead mentor in this second phase. Given the larger number of artists onboarded, it was necessary to establish clear distinctions between hosting and mentoring responsibilities. It was agreed that mentoring will primarily take place online, on a bi-weekly basis, due to geographical constraints. Additionally, institutions are not expected to host artists in person or facilitate additional activities beyond the structured mentoring framework. The emphasis remains on guiding and assisting artists throughout their projects, ensuring that they receive the necessary support without placing undue logistical or administrative burdens on the mentoring institutions.

The artist-to-mentor allocation was made with careful consideration, taking into account not only the specific skills and expertise available within each institution but also the artistic and conceptual needs articulated by the artists in their proposals. Whenever possible, geographic proximity was also factored into the allocation process, allowing for easier communication and potential in-person interactions where feasible.

These refinements reflect a broader commitment to continuous learning and adaptation, ensuring that the processes and procedures in this second phase are more effective, responsive and aligned with the realities of artistic practice.

As part of the WP6 activities, we are currently planning a final event to take place at the end of the second round with the 20 participating artists. The event will be organised in a hybrid format, allowing for both in-person and online participation. It is intended as a moment of reflection and exchange, where artists can present their work, connect with each other, and explore potential future directions. In addition to the artists, we also plan to involve community representatives and local partners in the programme.

We are already observing emerging thematic clusters across the different projects, and we see this event as an opportunity to nurture those connections. A first pilot of this approach took place during the general meeting in London this April, where the artists from the first round were grouped by topic and held conversations with the new cohort. The format proved highly effective, and we aim to scale up this type of structured exchange to foster meaningful dialogue, interdisciplinary links, and potential collaborations

Annex

These documents can be used as templates and guidance if you are preparing an application process for artists working with eco-social practices. This set represents a complete package to support the artist application process from start to finish.

- ATSI Package (artists application package)
 - Consent form
 - Application Guideline
 - Expression of Interest template
 - Timeline document
 - Budget document
 - Background information
 - Expression of Interest Form Selection Criteria, Application Procedure, FAQs and Eligibility Guide
- Artist invitation letter Template
- Commiseration Letter and Congratulation Letter

Cost Category	Quantity	Cost	Total	Description of cost
1. Human Resources	6 hours	400€	2 400€	e.g. artist fee/collaborator fee
2. Material Resources	7	600€	4 200€	e.g. headphones
4. Service				e.g. Communication / Documentation
3. Travel				e.g. travel to workshop location
Select category				
Select category				
Select category				
Select category				
Select category				
Select category				
Select category				
Select category				
Grand total			6.600€	

in mind that project payments will be done based on the following schedule: 30% signing of the contract –

Instructions:

Use the drop-down list to select the category of your cost.

Specify the quantity (e.g., items, hours, days).

Add the cost per unit for each item.

Calculate the total cost for each category.

Provide a detailed description of the cost.

Add as many line items as needed, breaking down costs in detail (e.g., all travel expenses, collaborators, workshop facilitators, translators, photographers, materials).

If you require mentoring that could be provided by the VOICE consortium, consult the application guide before including it in your budget.



Project Plan Template



Co-funded by
the European Union

Please describe your Project Plan, and the key activities and actions you will take across the project. The plan should describe the key activities and action, key milestones for the intervention, where will the intervention based or located (either geographically or not) and a brief description of the deliverables, as well as possible risks and ways in which these will be mitigated. You are not bound by the plan you state below if things change as your project progresses. Activities should begin in April.

	Key Activities	Key Milestones	Geographical (or other) Location	Brief Description of Deliverables	Risks and Mitigation
Month 1	<i>e.g. Planning and sourcing materials</i>	<i>e.g. Finalize workshop plans. Identify and procure waste materials</i>	<i>e.g. Amsterdam - City Library</i>	<i>e.g. Dates set for workshops, venues booked, materials planned and organised, written workshop plans</i>	<i>e.g. Risks: difficulties in setting dates, finding venues or sourcing materials Mitigations: Start early and have back-up plans</i>
Month 2					
Month 3					
Month 4					
Month 5					
Month 6					

Extra notes if necessary:



VOICE Artist Invitation Letter

Dear [Insert Artist Name],

We, the **VOICE Project Team**, are cordially inviting you to submit an Expression of Interest to be part of an EU Funded Scheme* for the **VOICE Project** (<https://voice-community.eu/>).

VOICE is an arts-based research project funded through the EU Horizon program. The project, aims to show how artist-led community interventions through socially engaged art practices can mobilise and bring together communities in response to environmental urgencies. We refer to these interventions as Art, Technology and Society Interaction (ATSI) schemes.

VOICE is giving each artist, or team of artists**, the opportunity to apply for €12,000 Euros – (**a collaborative team is also possible but there is no more funding for one or more).

We think you would be a great candidate and we want to invite you to complete a **VOICE Expression of Interest Form** to learn more about your intervention methods, community engagement background and practice, and to ascertain how you intend to work with an existing community in a new way or a new community with established methods. We ask you to provide an anticipated timeline, budget and details of your concept to understand how your proposal addresses the core **VOICE** categories of **Art, Technology and Society Interactions (ATSI)** around an identified target **UN SDG (SDG11, SDG12 or SDG 17)**.

VOICE is looking for artists who work with technology, community and social concerns aiming to support systemic change in societal response to environmental and ecological sustainability. We invite works which have the potential to address United Nations Sustainable Development Goals (SDGs) **SDG11, SDG 12, SDG 13 and SDG 17** in particular (see the relevant SDG descriptions and information on the UN Website links below):

SDG11 as it pertains to the lens of SDG13 / climate emergency

SDG11 <https://www.un.org/sustainabledevelopment/cities/>

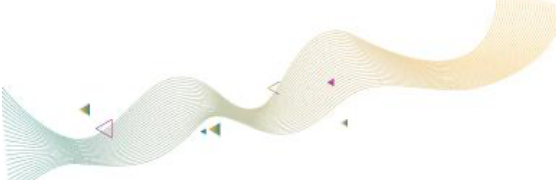
SDG12 as operational in achieving climate action / SDG13

SDG12 <https://www.un.org/sustainabledevelopment/sustainable-consumption-production/>

SDG17 - being systemic, partnerships offer a way to do this

SDG17 - <https://www.un.org/sustainabledevelopment/globalpartnerships/>

The deadline for the **VOICE Expression of Interest Form** is **1 February 2025 at 23:59pm CET**. The Application will need to be made by submitting your completed application using the Zealous submission platform, via the link: <https://zealous.co/royalcollegeofart2/opportunity/VOICE-Project/> Please read the VOICE Expression of Interest Form FAQs, Eligibility and Background

A decorative wavy line in shades of green and yellow with small geometric shapes (triangles, squares) interspersed along its path.

Information Guide, VOICE Expression of Interest Form Selection Criteria, and refer to the VOICE Website (<https://voice-community.eu/>) for further information about the **VOICE Project**, and please see the attached **VOICE Expression of Interest Form** as a template for your **Zealous Arts Submission**.

We very much look forward to receiving your **VOICE Expression of Interest Form**. If you have any further questions, please feel free to contact us at: contact@voice-community.eu

All the best,

[Insert Relevant VOICE Team Member's Name/s] and the whole VOICE Project Team

* Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or HADEA. Neither the European Union nor the granting authority can be held responsible for them.



VOICE

VOICE Background Information and Proposal Guide

VOICE is looking for artists who work with technology, community or social concerns – who are now proposing artist-led interventions or projects that aim to support systemic change in societal response to environmental and ecological sustainability and address the identified United Nations Sustainable Development Goals (SDGs) - **SDG11, SGD 12, and SDG 17** (see the relevant SDG descriptions and information on the UN Website links below)

SDG11 as it pertains to the lens of SDG13 / climate emergency

SDG11 <https://www.un.org/sustainabledevelopment/cities/>

SDG12 as operational in achieving climate action / SDG13

SDG12 <https://www.un.org/sustainabledevelopment/sustainable-consumption-production/>

SDG17 - being systemic, partnerships offer a way to do this

SDG17 - <https://www.un.org/sustainabledevelopment/globalpartnerships/>

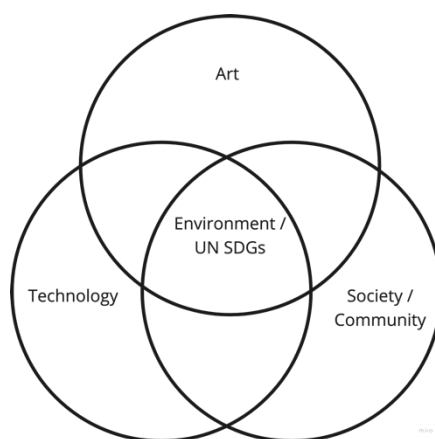
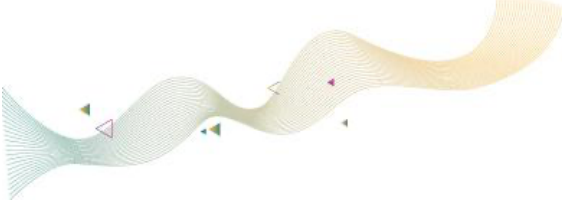


Figure 3 Art, Technology and Society Interactions (ATSI) Considerations centred around environmental and UN SDGs



Artist invitation

VOICE is giving each artist, or team of artists*, the opportunity to apply for €12,000 Euros – *a collaborative team is also possible but the maximum amount of budget remains the same).

VOICE aims to valorise eco social and socially engaged art practices as impactful approaches to engage, mobilise and transfer agency to communities in order to respond to locally and or regionally pressing environmental urgencies. Artist-led and community driven, these mini projects (ATSI schemes) are intended to leverage artists who already engage with transdisciplinary artistic research, creative practice, aiming to advance their work (art works, interventions, research and collective making), critically engage with relevant technology and have established relationships with a community (geographic, cultural group, practice or interest) they wish to work with. Due to funding size, this is not a full production grant. Instead, VOICE funding is intended to support the exploration or development of a prototype or a specific aspect of the artist(s)' current work or practice. This is not a full production grant. Artist must have identified and confirmed a community and one, two or three of the following: an SDG, an intervention method and a relevant technology. The funding is intended to allow flexibility, such as repurposing the project to engage with a new community or using it as a pilot to address a particular UN Sustainable Development Goal (SDG) with a new community. The aim is that the funding should act as a community-focused intervention that addresses one of the identified UN SDGs—SDG 11, SDG 12, SDG 13 and or SDG 17 (further explained in the Expression of Interest Form, Selection Criteria, FAQs, and Eligibility document). The outcome is expected to be a socially engaged creative practice rather than an artwork, although combining with the latter can be a plus.

In this phase we would like to collaborate with artists who have experience or want to gain experience in socially engaged art practices and working with communities in the context of environmental concerns. Together, with artists, we will explore how artistic interventions can lead to or support grassroots actions. Throughout the pilot phase we are interested in piloting methods and understanding what type of approaches in eco social practices work best, which tools are useful for artists and how communities respond to artist interventions. Equally important in this round is to transfer these practices, knowledge and experiences across communities.

Overall Aims of VOICE Project

VOICE stands for **Valorising Artist-Led Innovation Through Citizen Engagement (VOICE)** – (see glossary for VOICE definitions <https://voice-community.eu/ressources>).

VOICE proposes a distinct approach framed as ‘artist-driven’ interventions to enable multi-stakeholder communities to engage in dialogue but also to collaborate for co-designed green and digital solutions to remedy regional or local challenges related to environmental and ecological sustainability and leading to a more resilient ecosystem.

Formulated as **Art-Technology-Society Interactions (ATSI)**, these initiatives will form the backbone of artist-led interventions as platforms for dialogue, knowledge exchange and transfer among the key players/stakeholders in the VOICE ecosystem.

Proposals may include, but are not limited to, interventions aiming towards

- Environmental and ecological sustainability, such as addressing complex environmental and ecological sustainability challenges for a balanced and healthy environment and ecological landscape;
- Economic and social well-being; enable transitioning towards a more just and balanced co-habitation of humans and non-humans in urban areas particularly while caring for ecological balance
- Collectively generating, sharing and transferring multifaceted knowledge, to empower diverse stakeholders and communities;
- Involving the uptake and/or diffusion of technology and breakdown inequalities, and generating new knowledge in the process;
- Enabling communities to collaborate in co-designed green and digital solutions to remedy regional or local challenges related to environmental and ecological sustainability, to lead towards more resilient ecosystems;

- Digital platforms for dialogue, knowledge exchange and transfer among members of communities, in order demonstrate environmental and ecological sustainability knowledge and technology design;
- Relevant solutions that matter for communities using concern-driven technology design and critical making, to strengthen communities
- Social, methodological and/or technological innovations that have wider positive impact
- Community involvement in participatory design for responsible innovation;
- Aiding communities in understanding complex issues in matters related to environmental and ecological sustainability and co-design solutions, capacity building, dialogue, knowledge impact and transfer practices.

The 14 Selected VOICE Artists Will Benefit From:

1. €12,000 Euros to ensure the successful implementation of the collaboration. Keep in mind that project payments will be done based on the following schedule: 30% signing of the contract – 40% interim payment – 30% final payment (upon finalising the project).
2. Access to bi-weekly mentoring from the Lead Mentors of the hosting institutions, including Waag (Amsterdam, The Netherlands), Royal College of Art (London, UK), University College Dublin (Dublin, Ireland), Inova+ (Matosinhos, Portugal), Eurice / Rise (Zagreb, Croatia), Brunel University London (Uxbridge, UK), Future Focus21c (Kerry, Ireland).
3. Access, introduction and guidance to Methods mentoring including utilising and implementing pCr and Inclusive Design Framework tools:
 - **pCr** is a specific method, developed and tested over many years, through and for the arts in eco-social settings, and here this form of mentoring is used to aid artists in creating their own indicators of success for artist interventions, when using technology within community contexts for concern-led/solution-focused practices. This form of pCr mentoring will enable artists to be guided through these pCr methods, to use as indicators for their own success, and to show the value of artistic methods, processes and approaches to external stakeholders.
 - **Inclusive Design** in the context of VOICE refers to a creative co-design method that assumes a one-size-fits-one model, where no single person, art form, or culture, is viewed as having any kind of 'deficit' but where all people, and all their creative projects and interventions, are viewed as being not only equal but unique, important, and requiring equity of provision and support. This approach requires active, deep and

sustainable engagement with communities who collaborate to identify real issues and solve problems together. Inclusive Design is NOT a 'flavour' of Universal Design, and is NOT an 'outgrowth' of Universal Design, but is an entirely different philosophy informing an entirely different design process where there is no assumption of a 'norm' from which some people or projects 'deviate'. When there is no 'norm' but each issue in society is rather addressed without assumption or bias, then wicked problems such as those of the SDGs can be untangled, one thread at a time. Using this Inclusive Design method, our VOICE team guides artists in identifying 'higher hanging fruit' of importance to society, asking not only 'who is at the table' (or whose views and perspectives are represented) when suggestions and decisions are made, but it also insists upon expanding the representation of voices through the equitable participation of diverse people with diverse points of view and diverse ways of seeing and being, and with diverse worldviews, in the process of making meaningful and impactful artistic interventions.¹

4. Access to the Europe-wide VOICE network
5. Individually based mentoring session for social, technological, co creation and community engagement practices and methodologies
6. Access and knowledge exchange to other VOICE artists (peer mentoring)
7. Possibility of participating in VOICE events, exhibitions or festival presenting the results of the residencies (online and on-site) participation.
8. Visibility through high impact **communication activities to promote the artistic outcomes**

Expected outputs from artists

We urge the artists to actively engage and fully contribute to the six months ATSI - *Art-Technology-Society Interactions*- programme. It is important to note that financial support is contingent upon their involvement in the activities that lead to the specified outputs outlined below.

¹ Of course, VOICE also welcomes the use of other tools and methods in any artist's individual practice as well. A key aim of VOICE is to make all voices heard by creating a creative space where voices and differences can resonate but some common shared understandings and languages are also held, so that we can understand each other across cultures and make real, meaningful impacts on society, through community engagement, and also so that we can create a sustainable platform to keep the work alive for future generations too.

Next to the artist project proposal the artist will commit to participate in the following mandatory activities:

- Kick off meeting (1 day) / online unless otherwise communicated
- Induction day (1 day) / online unless otherwise communicated
- pCr introduction and training (1 day) / online unless otherwise communicated
- pCr check-in meetings/report (Three mandatory meetings staged to align with project timeline beg.middle and end e.g. 1 month, 3 months and 6 months / project end)
- Inclusive Design Framework introduction (1 day)
- Bi-weekly check-in meetings with Lead Mentor (2 to 3 hours x month)
- Submit weekly logs, weekly reports about your progress (30 minutes to 1 hour x week)

VOICE Background

VOICE aims to address the complex social and cultural constructs that play a vital role in supporting knowledge valorisation and bringing systemic change towards environmental and ecological sustainability. Sustainability of a balanced and healthy environment and ecological landscape, as noted by the Green Deal, is a multilayered topic which involves a networked relationship among citizens, industries, governments as facets of human agency but also vital unheard voices of non-human agents that are an integral part of the environmental and ecological systems. As concerns over economic and social wellbeing start to mobilise communities to inhabit urban areas in many regions in Europe, as well as globally, we are faced with the challenge of collectively generating, sharing and transferring multifaceted knowledge that will empower diverse stakeholders and communities to undertake an active role in addressing complex environmental and ecological sustainability challenges. Often characterised as a transdisciplinary domain, these challenges invite more critical approaches to how we design technologies, who makes, who benefits, and who contributes to provide an economically and socially conducive environment for fast uptake and diffusion of technology and breakdown inequalities, generating new knowledge in the process. VOICE consortium advocates that solutions should not be predominantly market or technology-driven but concern-driven. Such an angle necessitates critically engaging with environmental problems, concerns, and interests of groups in a 'dialogue' platform.

VOICE Aims

VOICE is an EU consortia-based project (<https://voice-community.eu/>), which aims to show how artists can lead interventions, referred to as **Art, Technology and Society Interactions (ATSI)** to bring together communities and to encourage citizen engagement. Each artist can apply for funding of €12,000 Euros per project. Each intervention is not meant to be an artwork but instead, the projects are viewed as research and development, emphasizing artistic thinking and processes, rather than producing finalized outcomes.

VOICE proposes a distinct approach framed as ‘artist-driven’ interventions to enable multi-stakeholder communities to engage in dialogue but also to collaborate for co-designed green and digital solutions to remedy regional or local challenges related to environmental and ecological sustainability and leading to a more resilient ecosystem.

Formulated as Art-Technology-Society Interactions (ATSI), these initiatives will form the backbone of artist-led interventions as platforms for dialogue, knowledge exchange and transfer among the key players/stakeholders in the VOICE ecosystem.



Informed Community Consent Template



Co-funded by
the European Union

Project Title:

Project Coordinator:

Purpose of the VOICE project:

You / Your Community [*provide Community Host name or Community Organisation name here*] are invited to participate in the VOICE project, which aims to address the complex social and cultural constructs that play a vital role in knowledge valorisation and supporting systemic change in societal response to environmental and ecological sustainability. In this project, Arts and cultural institutions will act as a platform for collaboration between citizens, industry, and other stakeholders, both by providing a cultural space for dialogue and by integrating diverse creative expressions and digital innovation in 'real world' contexts to enhance co-creation with citizens and industry. VOICE proposes a distinct approach framed as 'artist-driven' interventions to enable multi-stakeholder communities to engage in dialogue but also collaborate for co-designed green and digital solutions to remedy regional or local challenges related to environmental and ecological sustainability and lead to a more resilient ecosystem. Formulated as Art-Technology-Society Interactions (ATSI), these initiatives will form the backbone of artist-led interventions as platforms for dialogue, knowledge exchange and transfer among the key players/stakeholders in the VOICE ecosystem.

Your participation will involve [*describe in detail the activities, participating in interview, workshops, support in scouting a local venue, etc, specify the dates of the activities and include the place. Be as precise as possible in describing the contribution of the Community Host or the Community Organisation*].

The artist and the community agree to make accessible any digital and video documentation to the VOICE community to be further utilised in public settings which might include names of the location and name of the community (this information will only be shared if the artist is selected and will not include individual community member names).

Procedures:

During your participation in the VOICE project, [*describe the procedure involved in the activities, interviews, feedback, etc / specify also the estimated time commitment. Be as precise as possible*]

Further on, the [*provide Community Host name or Community Organisation name here*] agrees to be available for contact and to provide support in participating in the evaluation of the impact of the activities undertaken, and is committed to cooperating with the VOICE consortium and/or the artist through interviews or other forms of engagement necessary for this evaluation, with the assurance that time will be respected and kept to a minimum.

Risks and Benefits:

There are no known risks associated with participating in the VOICE project. However, your contribution will help advance knowledge in [*mention the relevant field*] and may benefit [*describe potential benefits for the host, their community, a specific aspect of society, or a target UN SDG, etc.*]

Confidentiality:

The proposal will be treated confidentially. Access to personal data during the proposal will be limited to authorized members of the VOICE project team. Additionally, the data will be stored securely in compliance with GDPR regulations.

Voluntary Participation:

Participation in the VOICE project is voluntary, and you may choose to withdraw at any time without penalty or loss of benefits. Your decision to participate or withdraw will not affect your relationship with the VOICE project.

Contact Information:

If you have any questions or concerns about the VOICE project or your participation, and about your rights as a participant, please contact the VOICE project at contact@voice-community.eu

Consent:

I have read the above information and understand the purpose, procedures, risks, and benefits of participating in the VOICE project. I voluntarily agree to participate and consent to participate in the VOICE project and for the collection and use of my data as described, conditional to the project proposal being selected and granted funding.

Name:

Signature:

Date:



VOICE

**Expression of Interest Form Selection
Criteria, Application Procedure, FAQs
and Eligibility Guide**

VOICE Expression of Interest Form - Key Information and Eligibility

The deadline for the **VOICE Expression of Interest Form** *February 1, at 23:59 CET*. The Application will need to be made by submitting your completed application using the Zealous submission platform, via the link [Insert Zealous Submission Link]. Please read the FAQ and Application Guide, and additional information on the VOICE Website (<https://voice-community.eu/>) for further information about the **VOICE Project**, and please use the following **VOICE Expression of Interest Form** as a template for your **Zealous Submission**.

Webinar

For further guidance on completing the form, the consortium will offer a walk-through webinar to answer any further questions, *on 13th of January at 13:30 CET*.

Eligibility Criteria:

- Applicants can be citizens of any country, but they must work with a community based within Europe or the UK, with all planned activities involving the community taking place in person within the EU or UK.
- Applicants must be able to travel, within Europe and the UK.
- Applicants must work **directly with** a community in Europe or the UK, rather than being inspired by or about a community. This project emphasises co-creativity **with** a community
- Applicants must have prior or current experience in community-engaged work and eco-social art practice.
- Applicants must have identified a specific community and provide a consent form with the proposal submission (conditional upon funding acceptance).
- Applicants are eligible to apply regardless of whether they hold a valid legal entity or VAT registration number.
- Applicants must be over 18 years old to apply.
- Projects cannot receive funding for the same scope from two different sources. Budget overview should specify co-funding support if any and clearly identify the activities and scope which will be supported within the VOICE project. The proposed activities for

VOICE must be specific to this funding. While your proposal can be an extension or continuation of existing research or projects, VOICE funding should support a distinct component that can operate independently. This means that if other funding sources fail, the project funded by VOICE can still proceed and reach its objectives.

Accessibility

Please note that all answers within the form can be provided either in written prose or in bullet points. If you have specific accessibility requirements, please contact us in order to discuss a tailored approach for submitting your application form at: contact@voice-community.eu

VOICE Expression of Interest Form FAQs

1. What is meant by eco-social art practice?

Eco-social practice refers to a creative, research-based and community-engaged approach that addresses the relationships between ecological and social systems. It focuses on exploring the connections between environmental sustainability, social equity and cultural transformation, often emphasizing collective care, interdependence, and responsibility across human and non-human entities.

2. Can an artist collective submit a proposal?

Yes, artists can propose projects as a collective. However, one person should be the single contact person and signatory to the contract.

3. How can I include visual material as part of my proposal?

You can provide links to the web sites or shared Google folders.

4. What is the total budget? What are eligible costs that I can fund through my budget?

The maximum total budget per project is €12,000 Euros.

5. What is the payment schedule?

30% upfront, 40% mid project and 30% after submission and acceptance of the final deliverable.

6. What is a typical duration of an ATSI scheme?

A project is expected to take anywhere between three to six months.

7. What is the deadline for submission?

Deadline for *submission is February 1, 2025 (23:59 CET)*

8. What happens if my submission is not received, or I encounter a technical problem?

Once you submit, you should receive a confirmation in the system. If you don't receive a confirmation within half an hour, please send an email to: contact@voice-community.eu

9. Is it mandatory that I use my practice in regions and communities I have not worked before?

No, it is not. However, proposals which support transferring practices across diverse communities can be considered stronger provided that all other criteria are met.

10. Can I submit an ethics consent after my project is accepted?

You can, however it is mandatory that such consent is secured to sign the MOA contract.

11. Can I base my project on an existing artwork, or should I commit to producing a new work? VOICE does not expect creation of new art works. Artists are encouraged to focus on their public experiments and social engagement practice through art and sharing their experiences within and across communities as well as VOICE ecosystem.

12. My creative work and socially engaged art practice does not involve a particular technology can I still submit a proposal?

Yes you can, even if you don't use a particular technology, as long as you present a critical view and public engagement of a technological intervention in particular communities or environment. This could include hacking an instrument, conceptual co-design of a tool and reflecting notions of care, trust, inclusivity, equity in relation to design values, qualities, technical properties etc.

13. What happens if I cannot finish within the proposed timeline due to urgencies and unexpected developments involving my community? Are extensions possible?

We realise that working with communities are prone to such risks. The proposal asks measures to mitigate such risks. If encountered during the project we will address these on a case-by-case basis and take utmost care and solutions for healthy completion of projects.

Background information

Your application form will be graded using a selection matrix. The form will be assessed by an internal panel of VOICE consortia members, who will grade the answers to your questions, according to a rubric from 1 (lowest) to 5 (highest) in terms of their suitability for the VOICE Project. This rubric is based upon the methodology of the VOICE Project and draws upon the experiences of consortia members on combined expertise and experience in working with artists and community interventions and EU arts and STEM projects. There may be times we will use strategic criteria to address EU Funding agenda. *Each application will be calculated to give an overall total for the submission, and the projects with the highest submission totals will be selected for the VOICE project (out of a possible 105 marks).*

We will be scoring the Artistic Intervention according to the Proposed UN SDG, Proposed Technology, Proposed Society or Community and Proposed Methodology:

Proposed Artist Intervention *(Here, your detailed description should include the specific ways in which your project meets your target SDG, the ways it benefits the communities and the environment, your methods, approach or process and activities for working with the community, your theoretical argument (if you choose to underpin your practice within this context), plus include here if you have any links to networks or arts or support organisations).*

Proposed UN SDG – *(Here, VOICE is looking for artists who work with technology, community or social concerns – who are proposing artist-led interventions or projects that aim to support systemic change in societal response to environmental and ecological sustainability and address at least one of the identified United Nations Sustainable Development Goals (SDGs) - **SDG11, SGD 12, and SDG 17** (see the relevant SDG descriptions and information on the UN Website links below):*

- SDG11 as it pertains to the lens of SDG13 / climate emergency - SDG11 <https://www.un.org/sustainabledevelopment/cities/>
SDG 11 concerns **Sustainable Cities and Communities**. As urbanisation continues to accelerate, European cities face challenges such as congestion, pollution, and social inequality. The EU's Urban Agenda aims to make cities more sustainable, livable, and inclusive.
- SDG12 as operational in achieving climate action / SDG13 - SDG12 <https://www.un.org/sustainabledevelopment/sustainable-consumption-production/>

A preceding and complementary **SDG 12** focuses on measures for **Responsible Consumption and Production**. Europe has a strong tradition of environmental stewardship, and the circular economy model is gaining traction to reduce waste and promote sustainable resource use. Through SDG 12 actions, the EU has set targets to improve resource efficiency and reduce waste.

- SDG17 - being systemic, partnerships offer a way to do this - SDG17 - <https://www.un.org/sustainabledevelopment/globalpartnerships/>

As in the case of many societal or environmentally charged complex issues, SDGs 11 and 12 invite a cross-cutting enabling goal for partnerships (**SDG17**) - **Knowledge Valorisation** (see glossary for VOICE definitions <https://voice-community.eu/ressources>) vertically in relation to SDG 11 and 12, but also horizontally in developing and transferring knowledge for designing open, collaborative methods, models, strategies and instruments.

- It is expected that Pilots will be existing schemes of art-embedded innovation, in relation to SDGs 11 and 12, complemented by SDG 17, in thematic areas emerging from the artists.

Here, Environmental or Ecological ‘Sustainability may relate to a balanced and healthy environment and ecological landscape, as noted by the Green Deal, and is understood as a multi-layered and nuanced topic which involves a networked relationship among citizens, industries, governments as facets of human agency but also vital unheard voices of non-human agents that are an integral part of the environmental and ecological systems. As concerns over economic and social wellbeing start to mobilise communities to inhabit urban areas in many regions in Europe, as well as globally, we are faced with the challenge of collectively generating, sharing and transferring multifaceted knowledge that will empower diverse stakeholders and communities to undertake an active role in addressing complex environmental and ecological sustainability challenges. Often characterised as a transdisciplinary domain, these challenges invite more critical approaches to how we design technologies, who makes, who benefits, and who contributes to provide an economically and socially conducive environment for fast uptake and diffusion of technology and breakdown inequalities, generating new knowledge in the process. VOICE consortium advocates that solutions should not be predominantly market or

technology-driven but concern-driven. Such an angle necessitates critically engaging with environmental problems, concerns, and interests of groups in a ‘dialogue’ platform’.¹

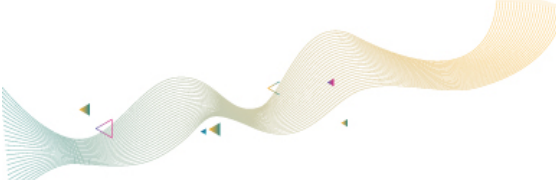
Proposed Technology *(Here, technology is viewed under the widest description possible – a technology can be digital, such as AR or VR, or a technology can be a low-fi tool. Technology, here, can range from a low-fi method for establishing communication – for example - up to cutting-edge digital innovations. ‘Under the ATSI framework, technology is viewed as simple or established solutions which are either: designed as proof of Concept or conceptual prototypes, or more established technologies in use by the industry and or the communities in relation to specific environmental and or sustainability challenges that apply to Communities of Practices. We encourage the artist(s) to critically assess the role of technology within their project, ensuring it is integrated thoughtfully and purposefully rather than included solely for its novelty or appeal. Technology should not be ‘inserted’ as a superficial element or added purely for its popularity, or personal interest. Instead, it should contribute meaningfully to the intervention, aligning with the project’s objectives and enhancing its impact*

Proposed Society or Community *(Here, your proposed community may be either one you have worked with before, or a new community you would like to work with but don’t yet have contact with. Please discuss the circumstances of the proposed community and why they were selected, any ethical concerns/considerations for the community, whether there are any relevant eco-social issues which will or may arise, whether you have worked with them before and the relationship (if any yet) between yourself/selves and the community, and if any other local or non-local support organisations or structures are to be employed).*

Some questions to consider may include: who is your community? Is the community you have identified one which you have worked with before, or a new or emergent community? Where is your community based (geographically or virtually)? What topics of concern relate to this community, what are the key environmental urgencies that matter to them?

Proposed Methodology *(Here, please discuss whether you have developed or defined a method, methodology, approach or process in previous interventions or projects that you wish to employ in the VOICE Project, or discuss any proposed methods and particular tools which you plan to*

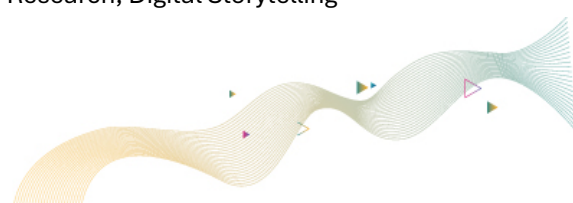
¹ VOICE Horizon Europe Annex page 3 / page 93 of VOICE Grant Agreement document.

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use. Methods may include but are not limited to artistic research theoretical or practical approaches, such as methods of working with communities, including but not limited to using hackathons, meetups, salons, workshops, inclusive co-design sessions).*

VOICE aims to address the complex social and cultural constructs that play a vital role in knowledge valorisation and supporting systemic change in societal response to environmental and ecological sustainability.

* Examples: Narrative Inquiry and Storytelling, Visual Arts and Arts-Informed Ethnography (Drawing, Painting, Photography, Film), Performance-Based Research, Poetic (or poetry as) Inquiry, Reflective and Creative Writing (Journaling, Autoethnography), Sound and Music-Based Research, Digital Storytelling





VOICE

Expression of Interest Form

1. Artist(s) Information

Full Name:

Contact details

Address:

Email:

Phone number:

- Please provide a biography (max. 150 words)
- Please give a summary of relevant expertise (max. 300 words)
- Please include links to your website and social media
- Please give information on any previous artistic interventions / projects (completed or in process) (max. 200 words)

2. Proposal

Proposal title:

2.1. Primary target SDGs:

VOICE is looking for artists who are proposing artist-led interventions that address at least one of the identified United Nations Sustainable Development Goals (SDGs) - SDG11, SGD 12, SDG 13 and SDG 17 (see UN Website links on the Overview page, in the VOICE Background Information and Application Information Guide, and in the VOICE Expression of Interest Selection Criteria, FAQs and Eligibility documents on the Guidelines page). Select all that

applies:

- ☐ SDG11. Sustainable Cities and Communities
- ☐ SDG12. Responsible Consumption and Production
- ☐ SDG13. Climate Action
- ☐ SDG17. Global Partnership for Sustainable Development

Please indicate how your proposed artistic intervention addresses the goals from the above selected SDGs. Please also consider the targets and indicators presented by the UN on the descriptions of how the project could address the goal's targets (max 200 words).

2.2. Project Scope and Objectives

Please provide a detailed description of your proposed artistic intervention. In what specific ways does your topic complement your target SDG? In what ways does your proposed project benefit the communities and the environment? (Max. 500 words).

2.3. VOICE ATSI elements embedded in your project:

Each Art-Technology-Society (ATSI) proposal must include at least two key elements, one of which must be Society/Community. If one element is not included, specify it in the mentoring needs section to receive support from the VOICE consortium.
(for VOICE definitions, please see <https://voice-community.eu/ressources>)

- ☐ Methodology
- ☐ Technology
- ☐ Society / Community

Section 2: VOICE ATSI elements embedded in your project: Each Art-Technology-Society (ATSI) artistic intervention is expected to include at least 2 key elements, one being Society/Community. The element that is not covered should be mentioned in the mentoring needs section so that the VOICE consortium can support your proposal with relevant capacity. (For VOICE definitions, please see <https://voice-community.eu/ressources>).

2.4. Methodology

Please provide details of the method(s) or methodology, approach(es) or process(es) you intend to employ. Please also address how you will care for diversity and inclusion measures through your methodology.

(max 200 words)

2.5. Technology

Briefly describe the technology(ies) relevant for your artistic intervention. These could include the technologies you intend to use, hack, engage with or design/ develop further (for VOICE definition of technology, please see <https://voice-community.eu/ressources>).

(max 200 words)

2.6. Community

Briefly describe the community/ communities you will engage with in your project. Please include an appropriate consent letter from members of the community stating any contributions they may make e.g. venues, desk space, supporting wider engagement. If the community is a legal entity (organization, association, lab etc.) make sure the letter is from the organization, on a letterhead and signed by the legally authorized representative.

(max 200 words)

Indicate: your community is a community of (select all that applies):

- ☐ Practice
- ☐ Interest
- ☐ Geographic
- ☐ Culture

Please indicate where the community(ies) are located and therefore where you plan to carry out the intervention, including the time you will spend with / in the community. VOICE project expects that diversity and inclusion is clearly addressed and embedded in the communities. Provide a brief reflection on the diversity aspect of your community.

(max 200 words)

Community consent obtained

- ☐ Yes
- ☐ No

Community consent obtained: If yes, upload the signed consent form or letter of support provided from the community or host organisation. If no, please see the Guidelines page for the VOICE Community Consent Form Template, which can be downloaded, completed and attached here.

- Upload button

Names of the representatives of your community

Name & Title:

3. Mentoring Support

VOICE provides expert mentoring and guidance with respect to two core topics: *Permacultural praxis* (pCr) and *Inclusive Design Framework* - see 'VOICE Background Information and Proposal Guide' for definitions. If your project requires expert mentoring in areas that have not been identified within these topics, please describe what type of expert topic and involvement you need to carry out your work:(max 150 words)

Indicate:

- ☐ I would expect to receive this scope of expert mentoring from VOICE network
- ☐ I already have access to this specific scope of expert mentoring (Please identify the source)

3.1 Community support

You will gain access to expertise in cultural practices and intercultural communication, along with a lead mentor from the VOICE consortium near your project location to connect you to the VOICE ecosystem. If your project requires specific expert mentoring, please describe the topic and level of involvement needed:(max 150 words)

Indicate:

- ☐ I would expect to receive this scope of expert mentoring from VOICE network
- ☐ I already have access to this specific scope of expert mentoring (Please identify the source)

3.2 Technical Support

Please indicate here which forms of Technical Support **you need (if any)** to successfully carry out this project. Topics can include training and skilling up on particular digital technology (physical computing, AR, VR, XR, Metaverse etc..), Digital and Data (AI, data, modelling, prompt engineering etc.) Making and tools (CNC, 3D printing, digital fabrication, etc.) Process (bio-design, lab techniques etc.):.....(max 150 words)

Indicate:

- I would expect to receive this scope of expert mentoring from VOICE network
- I already have access to this specific scope of expert mentoring (Please identify the source)

Please briefly explain how you will use these skills, why they are necessary, your current level of skill and accessibility to whatever tools, equipment is required in the area your area.

4. Project Plan

By using the Project Plan template provided in the Guidelines, please describe your Project Plan, and the key activities and actions you will take across the project. The plan should describe the key activities and action, key milestones for the intervention, where will the intervention based or located (either geographically or not) and a brief description of the deliverables, as well as possible risks and ways in which these will be mitigated. You are not bound by the plan you state below if things change as your project progresses. Activities should begin in April.

5. Budget

By using the Budget Plan template provided in the Guidelines, please provide a Budget Plan discussing how you would use the €12,000 Euros for your proposal, in the most effective way.

6. Portfolio and CV

- Please upload a Portfolio (five images max.) related to your Proposal Intervention (Here, please share up to five images from one or two past projects which more closely show aspects of your proposal – this could include images/ video clips from previous relevant interventions.)
- Please upload a current Curriculum Vitae (one for participating each artist, if part of a team)

7. Personal or Institutional Affiliations

- Do you have any affiliation or personal relationship with any consortium member involved in the VOICE community project? If yes, please provide the name and/or affiliated institution. This information will be considered during the proposal selection process

Equal Opportunities questions¹ – **please answer if you are happy to share the following (these questions are not compulsory):**

- Which best describes the gender(s) you align with? What are your pronouns?
- What is/are your ethnicities / nationalities / background(s)?
- Where are you based geographically?

if you reside outside of the EU/UK take into account that the proposed activity and the engagement with the community must be identified and carried out in the EU/UK

- If you feel safe, comfortable and wish to, which identity do you most align with?

Bisexual / Gay / Lesbian / Heterosexual / Other / Prefer not to say

Do you have a disability as defined by the Equality Act?

Artist Application Final Checklist

Prior to submitting, please ensure you have completed and attached each of the following:

- A completed VOICE Expression of Interest Form
- An uploaded Curriculum Vitae (one per artist, if applying as a team)
- A signed consent form from the community or host organisation

¹ VOICE is committed to creating an environment of mutual respect, where differences are valued and respected and where innovation, creativity and diversity can flourish. To monitor the operation of this policy it is necessary to collect information from all applicants and staff on the key characteristics that relate to equal opportunities in employment. The information collected will form a confidential record. It will be used only to monitor the operation of the Equality & Diversity. All data collected is covered by the General Data Protection Regulation. The information you provide will be treated as confidential.