



Deliverable No. 5.4

ATSI Pilot 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

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Summary

The D5.4 ATSI Pilot Scheme Artistic Intervention projects is a deliverable of WP5 which covers the entire process of invitation and final selection of artists who will participate in VOICE as the pilot cohort. WP5 precedes WP 6 with the logic that the ultimate design of ATSI schemes is strengthened resulting from practice-based learnings from the pilot phase. The project is designed to eventually support 20 ATSI. The pilot phase involves: working with 5 ATSI piloting the entire process; ATSI Frameworks including mentoring; and how specific tools such as pCr and VSM and Inclusive Design practice are taken up by artists. The preceding 15 ATSI will then have a better aligned and possibly evolved process.

The VOICE Project is committed to triggering social change through artistic interventions, which provide communities the opportunity and agency in taking ownership over environmentally and ecologically urgent issues - which at the same time have a direct impact on their health, wellbeing and quality of life. Focusing on three core SDGs (11, 13, and 17), VOICE invites artists who have socially engaged art practices to explore the potential for instigating change through activating local and regional communities. Unresolved environmental and climate urgencies constitute one of the biggest obstacles for ensuring sustainability of a balanced nature/ more-than human and human relationships. By design and structure, these are complex interactions which are challenging to design at the onset unless informed by real life experiences and situated contexts. Therefore, the purpose of introducing a 'Pilot' phase is to create such fertile grounds for designing nuanced and relevant guidance, that supports artists through their socially engaged creative practices focusing on communities and environment interactions. It is our parallel aim to also use and transfer this knowledge among ATSI, their communities, VOICE partners and beyond.

VOICE ATSI schemes involve existing artistic practices. Therefore, contrary to a more common approach of 'open calls' with no prior target group, this approach requires to start with a curated group on the basis of a comprehensive mapping of artists, collectives and artistic practices with socially engaged art practice within the wider and extended network of VOICE Partners. Hence, **Section 1 explains** how this initial process of identifying the relevant group for open invitations was formalised / developed / employed.

Section 2 expands on the **invitation process** while **Section 3 focuses** on the **selection**. Finally, **Section 4** provides a detailed account on Pilots selected for this phase, which we encapsulate in WP5.

Document Structure

This deliverable is structured as follows:

- The **Invitation Process** outlines the procedures for selecting and guiding artists through the application process. It details the evaluation process, the criteria used to assess and score the proposals, and the outcomes of this evaluation.

- **Selected artists** provide comprehensive descriptions of the artists chosen, including an overview of their artistic practices. It also delineates their project proposals, highlighting how they reflect and incorporate the most important criteria established by VOICE.
- The **Feedback and Second Iteration** section describes the process of providing feedback to the selected artists. This process was aimed at clarifying, supporting, and refining their plans to ensure the best possible outcomes
- **Conclusions** summarises the key findings and conclusions drawn from the deliverable

1 Introduction

One of the strengths of VOICE is that the entire approach and structure is practice-led and practice-based. This reflects largely in the way the VOICE consortium operates, designs and implements the project in practice. While we design processes for artists, we adopt the same tools to the extent possible and relevant. For this purpose, the VOICE Consortium partners are engaged with one of the foundational tools, namely pCr, at the onset of the project, both as an attempt to initiate a consortium-wide methodology and knowledge base for networks, stakeholders and employed by partners, but also to have a first-hand experience of this tool and the implications of using it.

The VOICE Consortium is aware of and sensitive to the concept of ‘inclusion’, incorporating awareness of more than human as part of critique. We are critical of our own practice of designing for artistic research and artist community interactions, as much as how eco-social creative practices are designed and implemented by the artists. Therefore, the first step of how to design an open invitation, which already starts with a constraint - that the creative and artistic practice needs to be situated, involve social engagement and work within the specific context of SDGs - required a substantial effort to make it accessible to a wide range of qualified artists. At this point, we have reflected on the ‘inclusivity’ principles of the tools that we offer to ATSI schemes, and adapted a comprehensive mapping sprint, which we elaborate on in the following sections.

The overall process and timeline of ATSI pilot selection can be summarised as follows:

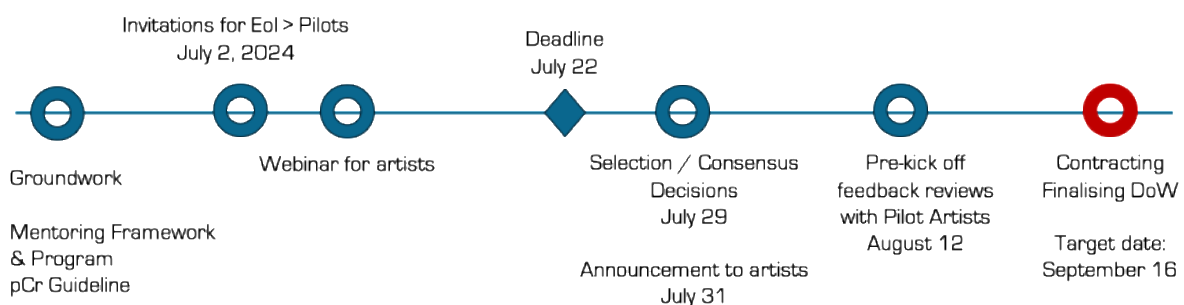


Figure 1- ATSI Pilot selection process and timeline

2 Preparing for open invitation to artists: Curating and Mapping socially engaged Art practices

The VOICE Project started with a pCr Sprint (a compact and fast pace design by practice), which enabled us to build a very extensive overview of artists with socially engaged art practices, local concerns, and key stakeholders. The day-long sprint was intended to make partner's relevant knowledge and network accessible to each other, but also to arrive at common understandings around key concepts, such as socially engaged art practice, artistic research, community, inclusion and diversity. The results are discussed in depth in Deliverable 5.1. Our intention here is to explain the process as part of the selection of a pool of pilots who received an invitation for Expression of Interest.

The groundwork phase triggered one of the main steps for preparation of the open invitations for artists to submit their Expression of Interests (Eoi), namely the zone mapping of regional and local artist networks. While VOICE partners each mapped artists and, or, artist groups and collectives with socially engaged art and practices, we were encouraged to consider the following:

- Who is included? (artists, communities, regions, ecologies, species)
- The communities they work with and have access to (and hence initial discussions and framing for what we consider 'community')
- What specific environmental urgencies, concerns and questions do they focus on?
- What ethical issues are potentially connected to their community practices?
- What are some technologies and if any particular methods they often work with?
- Where they are located and potential/interest/ capacity to transfer, mobilise their practice
- Existing and history of artworks, exhibitions and artistic research and in what ways their work and artistic research practice would complement VOICE aims and ambitions
- What type of connections and relationships exist between the partners, artists and topics?

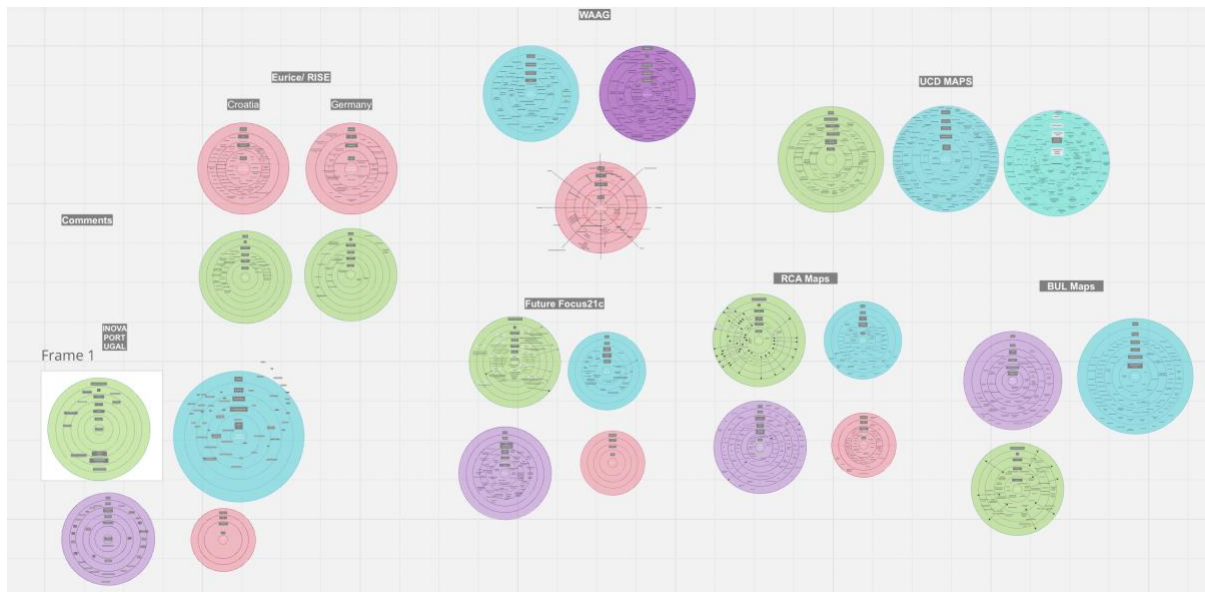


Figure 2 – Partner Mapping

Initial maps which were built in analogue form, were digitised with the intention to later shift to transferrable, accessible platforms, in order to support knowledge valorisation and transfer at every phase of the project. This exercise has led to creation of a long list of potential artists whom each lead contact partner then followed up on, until the formal invitation. These initial contacts and follow ups evolved on a more individual basis. An [Invitation Package/Factsheet](#) was developed to communicate with each potential invitee, with a long list of 50+ artists across the network. Upon confirmation of initial interest, the invitations were formally sent to a short-listed group of 14 artists, after which we received 10 qualified applications. The evaluation was carried out to select 5 Pilot ATSI.

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 have been explained in length in D5.1 therefore the following sections mostly reflect on the actual practice of going through the evaluation.

3.1. Evaluation Process

An open invitation for Expression of Interest (EoI) was announced and sent out on July 2. We provided 3 weeks for EoI submissions. This period is slightly different from the standard Open Call, because of the 'groundwork' preparations involved and initial contact with the artists. Throughout this 'groundwork' period, we had discussions and provided informal feedback for those who decided to apply. This interim interaction significantly improved response time, effectively enabling artists to focus their main concept. Given the limits of time (up to 6 months) and budget provided (€12K / artist), we were able to streamline the content of the EoI to a concise document. The evaluation was carried out by VOICE Partners, who made up the Selection Committee, among the individuals who will act as Lead Mentors. Namely;

INOVA+, RCA, UCD, FF21c and WAAG. Partners who referred a specific artist among the applicants stepped out of the evaluation process of that artist to ensure no potential conflict of interest and impartiality.

For Eol submissions, the consortium decided to use the EU Survey platform. While the platform provided a free and open infrastructure to create submission forms and track submission status, it also proved to have challenges around unlimited user admin access, downloads and sharing. Therefore, the VOICE consortium members eventually decided to use a different tool in future for the next phase of selection, one that is more appropriate for our Eol purposes.

3.2 Criteria and Scoring

Each VOICE Selection Committee member evaluated on the average 8 applications/ Eols. Following the Evaluation Guidelines, each artist proposal was scored on the basis of 21 sub criteria. The final scores were calculated on the basis of average of the selection committee.

On July 29, 2024, the VOICE Selection Committee convened for a deliberation and consensus meeting. This was a half-day long session; each project was summarised by WAAG, including individual and aggregate scores, and members responded to each other's remarks and scores.

	Artist Name	Kate Flood (FFC21)				Christian Azolan (Brunel)				Jakob Kukula (WAAG)				Marina Wainer (WAAG)				Anna Dumitriu (Inova)				Gowert Flint (Inova)				Lucie Hernandez (RCA)				Nalits Studio (UCD)				Ruth Cattoe (RCA)				Alfonso Severino (UCD)						
		Waag	Inova	RCA	UCD	FFC21	Waag	Inova	RCA	UCD	FFC21	Inova	RCA	UCD	FFC21	Inova	RCA	UCD	FFC21	Waag	RCA	UCD	FFC21	Waag	Inova	UCD	FFC21	Waag	Inova	UCD	FFC21	Waag	Inova	RCA										
Section 1	How far do the biography, summary of relevant expertise, CV and website links give an indication and meet the criteria of an experienced artistic profile?	4	3	2	3	3	3	3	3	4	5	5	5	5	5	4	5	5	5	5	5	5	4	5	5	4	5	5	5	4	5	5	5	5	5	5	5	5						
	How well do the previous artistic interventions / projects reflect and indicate the criteria of an experienced artistic profile?	3	3	4	3	3	2	3	3	4	5	5	5	5	5	4	5	5	5	5	5	5	3	4	4	4	5	5	5	5	4	5	5	5	5	5	5	5	5					
Section 4	How well do you feel the proposal addresses an environmental concern or UN SDG?	4	5	5	3	2	2	2	5	3	3	5	5	5	3	4	5	4	4	5	4	4	3	2	1	1	3	5	3	3	3	4	3	5	4	4	3	4	2	2	3			
	If it does not, how far do you feel there is potential for the project to develop and address an environmental concern or UN SDG, during the project timeline?	4	5	4	4	4	3	3	5	4	5	5	5	5	4	4	5	4	4	5	5	5	4	3	2	2	5	5	4	3	5	5	4	4	5	4	3	4	4	3				
Section 5	How well do you feel the proposal sufficiently describes the implementation or adoption and use of a technology (for VOICE definition of technology, please see https://voice-community.eu/resources)?	2	2	1	3	2	2	2	1	2	4	4	5	5	3	4	5	3	4	3	3	3	2	3	3	1	3	4	3	3	2	3	3	2	4	4	3	4	3	4	3			
	If it does not sufficiently show how a technology could be catalysed, how far do you feel there is potential for the project to use a technology?	3	3	2	4	2	3	2	3	4	4	5	5	5	4	4	5	4	4	4	5	4	4	3	2	2	5	4	4	3	5	3	4	4	5	4	4	5	4	4	5	3		
Section 6	How well do you feel the proposal addresses a societal concern or considers a community – and in specific regard to the target UN SDG?	4	5	5	3	3	2	4	3	3	5	5	5	4	3	4	4	4	4	5	4	3	2	2	2	2	3	3	3	2	2	4	3	2	4	3	4	4	3	3	5	2		
	If it does not, how far do you feel there is potential for the project to develop and address a societal concern or considers a community?	4	5	4	3	3	3	4	3	3	5	5	5	5	4	4	4	4	4	5	4	4	4	2	3	2	5	3	4	2	5	4	3	3	5	4	4	5	4	4	5	3		
Section 7	How well does the proposal describe suitable and realistic method(s) or methodologies, approaches or processes?	2	3	3	2	2	3	2	3	2	4	3	3	3	4	4	2	2	3	4	3	3	2	4	2	2	4	4	4	2	2	3	3	2	4	4	3	3	2	3	4	3		
	If not, how suitable and realistic are existing VOICE method(s) or methodologies, approaches or processes for this proposal?	4	3	5	3	3	3	2	3	3	5	5	5	5	4	4	4	3	4	4	5	4	3	3	3	3	5	4	4	3	5	3	3	4	5	4	4	5	4	3	5	5		
Section 10	How well does the timing plan make sufficient use of the six-month project timeline?	3	4	4	3	3	4	3	5	3	3	3	5	5	2	3	1	1	4	3	4	4	2	4	3	3	4	4	5	4	2	2	2	1	1	4	4	3	4	3	4	4	4	
	How realistic/feasible do you feel the timing plan is?	3	4	4	2	2	4	2	4	3	2	4	5	4	2	3	1	1	3	3	5	4	2	5	3	3	4	5	4	3	2	2	2	1	1	4	3	4	3	2	4	4	3	
Section 11	How well has the candidate demonstrated clear understanding of project risks and mitigated for these?	2	3	3	2	1	2	3	3	3	1	3	1	2	4	3	1	2	3	4	5	5	2	4	4	2	2	4	4	3	1	2	1	1	3	2	3	3	3	2	4	2		
	Does the proposal make sufficient use of the budget of €12000 Euros?	3	4	3	3	3	3	4	4	4	4	5	5	5	4	4	5	4	4	3	5	5	2	5	4	4	3	4	5	4	3	3	4	5	5	5	5	5	2	2	5	3		
Section 12	Is the budget feasible?	3	3	4	3	3	4	3	4	3	2	4	5	4	3	4	5	3	4	3	5	4	3	3	5	4	3	4	3	4	3	2	2	2	1	4	4	4	3	3	3	4	3	
	Creativity	2	3	2	3	3	2	4	3	4	4	4	3	4	5	3	3	4	4	5	4	5	5	5	4	4	3	3	4	5	4	5	3	4	4	5	5	4	3	4	2	4	2	
Section 12	Articulation and Criticality	3	3	4	3	3	3	2	3	3	5	5	5	4	4	3	4	3	4	3	5	5	4	4	4	4	3	5	4	4	5	5	4	4	5	5	4	3	4	3	2	4	4	
	Technical and Design Skills	2	3	2	2	3	4	3	4	3	5	4	3	4	5	3	4	3	4	4	5	5	4	5	4	3	5	3	4	3	2	2	2	2	4	2	3	3	5	4	5	5		
Section 12	Community Engagement	3	4	3	2	1	3	1	3	2	3	3	5	5	4	4	4	3	4	4	4	3	2	4	4	2	3	4	5	4	4	5	3	2	3	2	2	4	4	3	3	4	5	3
	Visual Quality and 'Polish'	3	3	1	3	4	3	3	4	3	4	4	5	5	5	3	3	2	4	4	5	5	3	3	3	2	4	4	3	2	3	3	3	2	4	3	3	4	4	3	4	4	3	
Section 12	How far does this proposal demonstrate a high level of artistic thinking, strategy, catalytic and novel problem-solving and competency?	2	3	1	2	2	3	2	3	3	4	4	4	4	4	4	4	3	4	4	3	3	2	3	3	2	4	4	4	3	3	2	3	4	4	3	4	3	2	4	3			
	TOTALS	63	74	66	59	49	62	54	74	66	80	90	94	93	81	77	79	67	85	86	83	87	62	75	62	52	84	86	85	64	69	66	61	64	93	80	76	85	71	68	92	71		
AVERAGE TOTAL SCORE		65.5				61				89.25				76				87.75				62.75				79.75				65				83.5				75.5						
		ATSI re-submit				Rejection				Pilot				Pilot				Pilot				ATSI re-submit				Pilot				Pilot				Pilot				Pilot						

Table 1 – Scoring and final results

3.3. Evaluation Outcomes

The selection process yielded 7 Pilots, instead of the originally planned 5. This is due, in part, to the reason that 10 qualified applications were extremely strong, due to how the invitation process was carried out (including mapping), and the fact that we were able to attract already highly relevant artists. While this approach derails the risk of not having enough interest and therefore applications from qualified artists, it makes it more challenging to eliminate on the basis of the scoring and selection criteria we adopted.

The 7 Pilots were eventually selected based on the following rationale:

- To ensure better regional diversity
- To secure high potential, very strong artist/ projects not available to start for the next ATSI phase (in April 2025)
- The opportunity to learn from considerably established and experienced artists

Accordingly, selected artists and Lead Mentor institutions are defined as follows:

Top 7 Artist	Total Score
Jakob Kukula (DE) WAAG	89,25
Anna Dumitriu (UK) INOVA	87,75
Ruth Catlow (UK) RCA	83,5
Lucie Hernandez (UK) RCA (/WAAG)	79,75
Marina Weiner (FR) WAAG	76
Severino Alfonso (SP) UCD	75,5
Gayil Nalls (USA/IRE) UCD	65

Table 2 – Selected Artists

A key condition to enter into contract with VOICE, was securing informed consent from the communities that the artists planned to work with. In the case of Severino Alfonso's project, the artist needed more time to secure the consent, therefore the Selection Committee and the artist agreed to start the project at the same time as the preceding ATSI schemes in April 2025. Therefore, the final cohort of Pilots included 6 artists.

4 Selected artists

This section provides the final selection of the seven 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.

Marina Wainer

Marina Wainer is a Paris-based artist. For the last 20 years she has been making interactive art, at the nexus of creation, technology and society. Her work explores societal issues and spaces of representation, with a sensitive approach, imagining experiences where the audience is at the heart of the work. The interaction proposed in her projects, which

encourages participation, has turned into a collaboration, involving the public upstream and working with various communities.

Throughout the years, Wainer has been developing transdisciplinary collaborations with artists, researchers and scientists. Her pieces were shown in different cultural and academic contexts in France, Argentina, Iceland, England, Belgium, Colombia, Finland, and Taiwan. Alongside her artistic production, she has carried out many spatial and interaction design projects and devoted part of her activity to teaching and designing events related to her practice.

Anna Dumitriu

Anna Dumitriu is an award-winning, internationally renowned British artist who specialises in BioArt, sculpture, installation, and digital media, focusing on the intersection of healthcare, climate change, and emerging technologies. Her work has been featured in prominent exhibitions at institutions such as ZKM, Ars Electronica, BOZAR, The Picasso Museum, HeK Basel, the Nobel Prize Museum, MOCA Taipei, LABoral, Art Laboratory Berlin, and the Eden Project.

Dumitriu's work has been highlighted in notable publications including *Frieze*, *Artforum International Magazine*, *Leonardo Journal*, *The Art Newspaper*, *Nature*, and *The Lancet*. She holds a visiting research fellowship at the University of Hertfordshire and serves as artist-in-residence with the Modernising Medical Microbiology Project at the University of Oxford. In 2018, she was the President of the Science and the Arts Section of the British Science Association. Her collaborations extend to the Institute of Microbial Biotechnology at BOKU University Vienna, the University of Leeds, and Brighton and Sussex Medical School.

Gayil Nalls

Gayil Nalls, PhD is an interdisciplinary artist, writer, and theorist, whose work unites various fields and disciplines in pursuit of forming new methods of understanding, both intellectual and felt.

Nalls is best known for the world olfactory social sculpture World Sensorium, a statically based composition of phylogenetic materials. World Sensorium, an ongoing work of scale and complexity, broadened the traditional definition of sculpture and public art when it premiered in New York during the Times Square 2000 celebration, releasing the scent from above onto the crowd of two million participants as the New Year arrived.

The work was featured in Washington D.C.'s Millennium Around the World gala, the Vatican's Millennium Jubilee in Rome, Italy, and was endorsed by UNESCO as a project of peace and goodwill. The format in which World Sensorium is exhibited in art galleries and public spaces continues to evolve.

Gayil Nalls has had 30 solo exhibitions and has been featured in hundreds of group exhibitions. Her work can be found in the collections of the Metropolitan Museum of Art, The Corcoran Gallery of Art, The National Museum of American Art and numerous other public

and private collections. In 2016, Dr. Nalls founded the World Sensorium Conservancy and its journal Plantings in 2021.

Jakob Kukula

Jakob Kukula is a multidisciplinary creator, working in the fields of art, design and music. Born and raised in Berlin, he is lifelong influenced by the city's thriving scenes. After finishing his product design studies at the Bauhaus University in Weimar, which included abroad experiences at the Pratt Institute, NY and working with Studio Drift in Amsterdam, he returned to Berlin where he worked for two years with the Studio Olafur Eliasson and finished his MA Thesis at KHB Weißensee. As Founder of SpreeBerlin and Symbiotic lab, he currently explores a planet-centric practice; questioning the relationship between humans and nature, seeking ways to reconnect and suggesting ideas for transformation by combining art, design and science.

Lucie Hernandez

Lucie Hernandez's work explores the production and consumption of fashion and textile products, emphasising the role of craft in promoting more sustainable, responsible, and durable practices. She believes that craft encourages slow, local, small-scale production and can extend the lifetime of garments by fostering emotional attachment, well-being, and responsible behaviour. Hernandez's work highlights how creating fashion and textile products enables people to develop a relationship with these items, reducing the need for frequent replacement. This approach inspires active participation, fostering a connection and concern for the materials used, with both environmental and social benefits across various cultures.

Ruth Catlow

Ruth Catlow, co-founder and director of Furtherfield, has dedicated nearly 30 years to organising for inclusivity and equity in art and technology, advocating for their use in imagining and building real social change and positive environmental impact. Furtherfield's mission is to democratise the tools and discussions of the often exclusionary realms of art and technology, enabling collective action for the collective good.

In her artistic work, Catlow develops processes for critical, group-driven discovery and playful co-creation that embrace more-than-human interests, aiming for fairer and more connected cultural ecologies and economies. Her projects include Live Action Role-Plays (LARPs) focused on planetary-scale interspecies justice, the CultureStake decentralised app for collective cultural decision-making, and influential publications such as *Radical Friends: Decentralised Autonomous Organisations and the Arts* (2022) and *Artists Re:Thinking the Blockchain* (2017).

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. 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 details the selected project proposals that were submitted to VOICE, including an overview of the proposals' review process and subsequent feedback sessions with the artists. It outlines how each artist intends to engage with specific Sustainable Development Goals (SDGs) and the communities they plan to work with. The section also discusses the proposed technologies that will be employed in the projects and how these tools will be used to stimulate positive change within the targeted communities. Additionally, it highlights the types of communities the artists are already in contact with and their strategies for fostering meaningful and impactful engagement.

Artist name: Jakob Kukula

Project proposal: RiverSynch

Project summary: The project aims to advance and expand the existing SpreeBerlin project by developing a prototype (Installation) for real-time water quality visualisation and further develop the existing platform (SpreeBerlin.de). By renaming and adding more content to the platform, Jakob will invite more water bodies to become part of this project. He will collaborate with the network of European water bodies—a young coalition of 15 water initiatives advocating for the rights of water bodies across Europe—and engage Berlin's citizens, students from the Technische Universität Berlin (TU Berlin), as well as the Motion Lab community, a start-up makerspace hub in Berlin.

Target SDGs 11, 13, [6 clean water], 17		
<u>ATSI Elements</u>		
Community	Technology	Method
- TU Berlin - BOL and Technical Department - The Embassy of the North Sea - TBA21 Venice - Ocean Space - Community Spore initiative - Motion Lab	- Water quality sensing and visualisation device and embedded buoy	- Community workshops - Digital mapping tools

Project strength:

- Collaboration with research partners (TU Delft)
- Existing technology, open-source design
- Existing community engagement practice (Symbiotic Lab)
- S+T+ARTS Prize Nominee (Spree Berlin)
- Transfer to 15 networked communities

Artist: Anna Dumitriu

Project title: Greening the Lab - Decarbonising Biomedical Science

Project summary: The “Greening the Lab” artistic intervention responds to an urgent need from the biomedical research community to create novel solutions and increase stakeholder support via their patient and public engagement (PPE) communities for artist-led actions which will drive forward the decarbonisation of biomedical science and healthcare and raise awareness of sustainability in this field. The project targets critical approaches to biomedical waste such as single-use plastic items and other materials commonly discarded in biomedical research and how these can be reused.

Target SDGs 12,13		
<u>ATSI Elements</u>		
Community	Technology	Method
- University Hospitals Sussex NHS Foundation Trust - Leeds University Healthcare Associated Infection Research Group - Brighton and Sussex Medical School (BSMS)	- Process: new materials from biomedical waste, open-source recipes.	- Participatory art - Bio material processing

Project strength:

- Strong and well-established bio art practice
- Less explored topic, urgency, need
- S+T+ARTS Resident + S+T+ARTS Prize Honorary mention
- Strong network of relevant and expert communities, and community led need.
- Works and community engagement activities are accessible at diverse localities including wide reach Phoenix Art Space.

Artist: Ruth Catlow

Project title: Empowering Youth Stewards of Finsbury Park Biodiversity

Project summary: Building on the 5-year immersive fiction *The Treaty of Finsbury Park*, we will work with local youth leaders to co-create a strategy that empowers young people to become stewards of biodiversity in Finsbury Park. This project seeks to empower young people to better understand the important role urban parks play in supporting varied biodiversity. In addition, to develop new skills and practices in caring for biodiversity in Finsbury Park and beyond.

Target SDGs			11, 12
ATSI Elements			
Community	Technology	Method	
Finsbury Park Community	- Treaty of Finsbury Park App - Finsbury Park Mentor-species face filters	- Mapping - Workshops	

Project strength:

- Existing and motivated / invested community
- Well established artist/researcher/curator
- Strong artistic research background (Live Action Role-Play (LARP))

Artist: Lucie Hernandez

Project title: Designing E-textile practice samplers to increase participation in clothes repair

Project summary: The proposed project aims to support people to engage in repair practices to extend the life of their clothes. Wearing the clothes you own for as long as possible, is a sustainable act that can contribute to a circular economy by reducing waste and keeping textiles in circulation. This project is an opportunity to explore what digital forms of craft and e-textiles can offer people involved in clothes repair. Lucie will investigate the use of e-textile samplers to increase participation in repair and work with Ealing Repair Café to support more people to develop a personal making practice.

Target SDGs 12		
<u>ATSI Elements</u>		
Community	Technology	Method
- Ealing Repair Cafe	- Textile digital fabrication - E-textile	Participatory, co-design methods

Project strength:

- Contemporary topic and relevance
- Strong existing artistic research, design research
- Existing community network

Artist: Marina Wainer

Project title: Synocene — beyond the Anthropocene

Project summary: Synocene is a collaborative work that explores a de-centred view of our anthropocentric experience of the natural world. Voices of local communities, the sounds of Natura 2000 forests, and the contributions of artificial intelligence all work to imagine a future beyond the Anthropocene. The project has been developed by artists Marina Wainer and Sam Nester, in collaboration with Isabelle Hupont (AI specialist at the JRC) and Lucia Iglesias Blanco (policy officer at Natura 2000) as part of the JRC SciArt Resonances IV programme. The project embeds AI, used as a 'fictional tool', which allows the workshop participants to question our anthropocentric vision of the natural world. Use of reflective masks and binaural sound triggers the change in perception during the walk in the forest to have conversations with them, within the fictional framework of Synocene (a future era bringing together all voices, human/non-human/more than human), as a way of taking a step sideways in thinking about the issues at work in the SDGs in question. In addition, critical approaches to ChatGPT's biases, particularly with regard to its own knowledge of the forest in question.

Target SDGs 11,13		
<u>ATSI Elements</u>		
Community	Technology	Method
People who live around Ulvenhout forest	- ChatGPT - Reflective masks and binaural sound systems	- Nature walk, embodied interactions - Workshops - Sound data collection

Project strength:

- Art-science collaboration
- Strong community practice
- Transfer to another geographic community of interest (From Ireland to Netherlands)
- Engagement based on existing exhibited artwork, evolving this work with new community engagement (editions)

Artist: Severino Alfonso (**DELAYED to start in the next round of ATSI schemes in April 2025**)

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

Project strength:

- Strong research background
- Established community relations
- Understudied topic, urgency, agency building

Artist: Gayil Nalls

Project title: World Sensorium: Ireland and Connecting Europe

Project summary: In 2024, the Kerry region of Ireland will host the artist-led community forum World Sensorium: Ireland to unveil the new 2025 olfactory artwork, World Sensorium. This global scent composition, created from natural botanical materials, transcends a mere sensory experience; it catalyses dialogue on national olfactory heritage and biodiversity conservation. The forum's primary objective is to foster open communication and collaboration, particularly focusing on the transition from turf burning to bog restoration, an essential step towards a sustainable and secure future for Ireland. Historically, the aroma of burning peat has been deeply ingrained in Ireland's national identity, officially recognized as the most distinctive cultural scent. The project aims at responding to the loss of a country's

natural olfactory heritage which can occur through various means, including climate change, natural disasters, occupation, civil war, genocide, colonial rule, and the mismanagement of natural resources.

Target SDGs		
11, 12,17		
ATSI Elements		
Community	Technology	Method
Community leaders in a forum set in County Kerry	- Scent cards - Higher-tech solution is the use of mobile technology that releases the scent - VR360 video	- Baseline ecological assessment of native aromatic flora - Kerry region focus group event - Cultural mapping

Project strength:

- Established and very strong artistic research and practice
- Internationally acknowledged success: United Nations Educational, Scientific, and Cultural Organization granted to World Sensorium, the world social olfactory sculpture, as an original cultural initiative building goodwill and peace in conjunction with the UN's Year for a Culture of Peace.
- Integrated art-science research

5 Feedback and second iteration

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

1) Positive evaluation = acceptance.

2) Revise and resubmit for the next ATSI phase and incorporate feedback.

3) Rejection.

(1) **Positive evaluation = acceptance:** Upon acceptance one-to-one meetings were held with each winner. These meetings were useful in reviewing the Selection Committee feedback, clarifying issues and questions as well as discussing with the artists how the feedback can best be integrated into revising the EoI to transform them into proper Description of Work documents.

(2) **Revise and resubmit for the next ATSI phase:** Two artists were advised to resubmit for the next round of ATSI. This outcome helped artists to revisit their projects for stronger alignment while also optimising their efforts to join the VOICE schemes.

(3) **Rejection:** One artist had a rejection on the basis that the proposal was 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.

Results were shared with the applicant artists in writing, including brief feedback for those who were advised to revise but also the applicants who received rejections.

Individual meetings were organised on August 12th, 2024, with accepted Pilot artists to review the Selection Committee feedback. Later, each Lead mentor worked with their respective Pilot artists to develop their detailed project scope, budget, timeline and feasibility as well as expected commitment for ATSI process such as weekly diaries, induction and pCr training sessions, knowledge sharing etc. Artists were asked to finalise their Description of Work, which eventually will be used as the Annex to their contract.

6 Conclusion and Next Steps

ATSI Pilot phase was a great experience in gauging which phases and processes were effectively carried out and where we needed the most improvement. We look at these improvements and learnings from three main angles: Technical, Process and Scale-up.

1. *Technical:* Creating forms and application steps, submission by artists and consequently monitoring and evaluating should ideally be done on the same platform. Although we tried to use a free environment (EU survey) we realised that it is not the best tool for this purpose. The following criteria was developed after the experiences of the Pilot process, as criteria required in finding an alternative platform to meet the specific needs of the VOICE Project. We used this criteria as guiding requirements when testing different platforms. Here, five options were comparatively assessed.

Questions for Platform Comparison Chart:

- **Back-end accessibility**
- Ability to mark and score project in application with tool
- Downloadability / printability – emails a copy
- Access for multiple users
- Ability for text boxes that we can expand the size of
- Ability to upload lots of files – video and portfolio files, CVs, sound, etc.
- Reminders
- Maximum users – internal users
- Jury and selection – simple and easy to use
- Troubleshooting option – as jury members and applicants
- Ability to change deadlines – to account for extended deadlines

Accordingly, RCA undertook the research and assessment of differing platform options. Based on the Comparative Features of alternative Platforms check sheet (Annex 2), partners agreed on the use of Zealous for the second round of ATSI open invitation and selections.

2. *Process*: Process involves designed protocols, tools, procedures we follow to invite, evaluate and kick off the ATSI Pilots. Several priority points of consideration and reflection are explained below.
 - **Flexibility and sensitivity towards individual project needs**: VOICE partners remained sensitive to the needs and delicate process of working with communities. We tried to keep the process between the start and end fairly open and flexible. Nonetheless, given the resource, budget per ATSI and timeline, eventually the projects were structured to have two main check points which will at the same time trigger milestones and payments. Monitoring is planned on a bi-weekly to monthly basis (dependent upon artists' needs and their time constraints) to make sure that despite individual plans, we follow a common process of support.
 - **Mentoring needs**: All artists were asked to provide an overview of their expected mentoring needs in terms of topics. Through discussions and feedback sessions, it became clear that there needs to be more clarity on the content and expected source of expert mentoring support. This aspect is detailed more on the revised DoWs. For the second round, review sessions will ask artists to elaborate further, to have a better understanding around individual and common expert mentoring topics.
 - **Methods/ methodologies**: We observe that 'methodology' is the least defined and understood component among the three core elements of ATSI scheme (community, technology, methodology). Particularly in relation to artistic research and interventions, artists were more vague and less articulate about the methods and tools that they are using. In the second round, we can explore in more detail how to unpack this element. It is also critical as VOICE commits to build the Methods Repository, which will be made available for the wider project network and used as part of capacity building within the project.
 - **Diversity and inclusion (D&I)**: This component is another key element in the VOICE scheme. It has two layers, which again will need to be unpacked and inquired into with more clarity.
 - The **First layer** is the diversity and inclusion profile of the VOICE schemes we select. For the Pilot round, we had this aspect on our radar, but due to priorities that pertain to types of artistic practice, social engagement experience, geographic distribution and SDGs, we realised we could not focus on a thorough diversity and inclusion dimension. Particularly to ensure that the selection outcomes also reflected an active choice on this aspect. During the next round, we will need clearer strategies around D&I at the invitation phase. We collect data on gender indicators, accordingly, the applicant group (10) is predominantly heterosexual (6), Bisexual (2), Gay (1) with an ethnic / race profile of predominantly white (9).
 - The **Second layer** is to ensure that selected ATSI schemes have a conscious design and measures around ensuring D&I within the communities the artists interact with. Although pCr is fundamentally tackling this question, we find it

is useful to provide the proposing artists with basic guidelines and check points for how to include or how to take measures to address D&I already at the proposal / EoI phase.

- **Clarity on expectations** (a lot to take in, work with fact sheets, shorter and concise documents): VOICE ATSI schemes are designed with expansive thinking around the theory (mentoring, eco- social practices, social engagement, ethics of community interventions etc.), as well as pragmatic and practice-led and practice-based approaches. Therefore, resources made available for artists (manuals, guidelines, presentations) are rich and abundant. While they offer detailed and deep dives into the process, for a first-timer, we observed that the content can be overwhelming. Therefore, for the next round it was decided to provide fact sheets on the minimum level of commitments, expectations and the list of deliverables, along with mandatory meetings and key dates. This information will be made available at the EoI phase.
 - **Contracting:** This process involves creating the legal basis for ATSI engagement and contracting. The initial legal drafts took a lot longer than anticipated due to nuanced differences among diverse legal jurisdictions. Main concerns and discussions involved allocation and funds and contracting types such as service versus artist grants through the use of Financial Support to Third Parties (FSTP) instruments. 6 Pilot artists are contracted by WAAG (as planned). The contract template is then shared with INOVA+ to be customised for the preceding ATSI phase.
3. **Scale-up (to 14 ATSI schemes):** The Pilot phase has involved testing the process, tools and capacity building with a very limited number of established artists. A deliberate choice was made to include artists with a certain level of expertise, namely: a few years of socially engaged art practice, existing community network, existing art work, and intervention practices. This was justified by the fact that ‘testing’ the process and tools with such a short period of time and collecting meaningful feedback could reasonably be achieved if we worked with a relatively experienced group of artists, so that mutual learning curves are less steep and less time consuming. We observe scaling up to 14, which is more than doubling the pilot capacity, has implications on the process even if we adhere to the same principle of working with similar experience level artists. Main points for consideration when scaling up include:
- **Standardising** and strict adherence to **the application process**, documentation to be collected and deadlines. The second round will need to be less flexible in order to make the administration smoother and fairer for all beneficiary artists.
 - **Mandatory meetings:** The schedule and mandatory attendance to main meetings and training workshops should be kept at a reasonable level and should be scheduled and announced ahead of time. Key dates will need to be made public as part of the invitation and guidelines. These types of commitments impact the feasibility and therefore necessitate informed commitment by the artist.
 - **Forms and content:** We also observe that to economise on the time and effort necessary to translate from EoI to DoW, the proposal format can be simplified perhaps even avoiding the ‘question’ format.

- Similarly, **the induction, Inclusive Design and pCr orientation** will need to be planned so that we have at most two group sessions to accommodate time zone differences. A productive group session in principle can be kept to 6-8 artists at a time.
- Use a simpler more professionally tested selected platform for submissions and the selection process, Zealous being the most suitable for our needs (see comparison chart link at the bottom of page 22 above).

The next iteration cycle will focus on these improvement points.

Annex

1. Invitation Package/Factsheet
2. Comparative Features of alternative Platforms check sheet

Annex 1 Invitation Package

This package consists of:

- Invitation Letter
- VOICE Expression of Interest Form Selection Criteria
- VOICE Expression of Interest Form FAQs, Eligibility and Background Information Guide

Dear _____,

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

VOICE is an EU consortia-based project, which aims to show how artists can lead interventions, across the themes of **Art, Technology and Society Interactions (ATSI)** to bring together communities and to encourage citizen engagement.

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

We are interested in your previous work and think you would be a great candidate for this pilot. We 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 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, SDG 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/>

The deadline for the **VOICE Expression of Interest Form** is 22nd July 2024 at 12pm CET. The Application will need to be made by submitting your completed application using the EUSurvey Arts submission platform, via the link which should be emailed to you separately (please get in touch with us, if you have not received an email with an EUSurvey link). Please read the **VOICE Expression of Interest Form FAQs, Eligibility and Background 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 **EUSurvey Arts Submission** (please note, the template is for reference only – we require the application to be submitted using the EUSurvey online submission platform).

VOICE will be implemented in two phases. First round is Pilots. In the piloting round, we will implement 5 artist projects. This invitation pertains to the first round. In this phase we would like to collaborate with artists who have relatively more 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.

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 cc: partnername@partner.org

All the best,

__Name Partner__ on behalf of VOICE Project Team

VOICE Expression of Interest Form Selection Criteria

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/>

- 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/>

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. Each*

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

technology will be profiled based on (i) functionality (ii) maturity (iii) availability/accessibility (iv) use (v) potential for further development or repurposing. This building block will require the involvement of the technical/technological communities who might be engaged in the execution of activities and be informed about the ATSI schemes. This building block will require the involvement of the technical/technological communities who might be engaged in the execution of activities and be informed about the ATSI schemes’.²

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 are 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)? Who or what is the community or social concern)?

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 if you have not already developed any. Methods may include but are not limited to 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).*

² VOICE Horizon Europe Annex page 12 / page 102 of VOICE Grant Agreement document.

VOICE Expression of Interest Form FAQs, Eligibility and Background Information Guide

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.

Key Information

The deadline for the **VOICE Expression of Interest Form** is 22nd July 2024 at 12pm CET. The Application will need to be made by submitting your completed application using the EUSurvey submission platform, via the link emailed to you. 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**.

Webinar

For further guidance on completing the form, the consortium will offer a walk-through webinar to answer any further questions, on 8th July 2024 at 4pm CET. This will be recorded and can be shared with those who were unable to participate at that date and time.

Eligibility

- You must be European and / or from the UK – or working with a community based either within Europe or the UK.
- You must be able to travel, within Europe and the UK.
- You 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.
- You must have a valid legal entity or company.
- You must be over 18 years old to apply.
- You cannot use match funding. Match-funding is not allowed within the scope of the VOICE Project.

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. 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.

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

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

3. 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.

4. What is the payment schedule?

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

5. What is a typical duration of a VOICE artist's project?

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

6. What is the deadline for submission?

Deadline for submission is July 22, 2024 (23:59 CET).

7. 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

8. 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.

9. 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 contract.

10. 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.

11. 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.

12. 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.

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 up to €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.

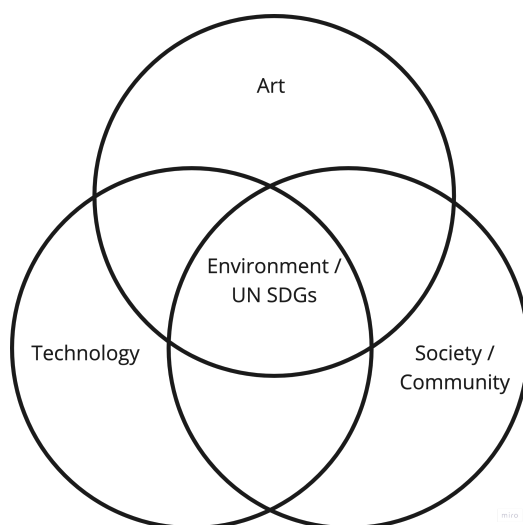
VOICE proposes a distinct approach framed as ‘artist-driven’ interventions to enable multi-stakeholder communities to engage in dialogue but also to collaborate for co-designed green and digital solutions to remedy regional or local challenges related to environmental and ecological sustainability and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

Artist Invitations

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/>



Figures 1: Art, Technology and Society Interactions (ATSI) Considerations centred around environmental and UN SDGs

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

For this first Pilot funding round, VOICE aims to leverage artists who already have an existing technology in place and/or a community (geographic, cultural group, practice or interest) they wish to work with identified. It is expected that the artist(s) will use the VOICE funding as a means to subsidise trialling a prototype or exploring a certain aspect of their existing work or practice, such as in the form of a testing bed or additional research and development. The artist(s) may already have one, two or all three - a community, intervention or pilot and technology – identified, and it is expected that the funding be used in ways such as repurposing it for use with a new community, or as a pilot to address the specified UN SDG with a new community. It is expected that the funding not just be used to create an artwork to showcase the artist, but be an intervention which activates a community, and addresses an identified UN SDG – either SDG11, SGD 12, and SDG 17.

VOICE will be implemented in two phases. First round is Pilots. In the piloting round, we will implement 5 artist projects. This invitation pertains to the first round. In this phase we would like

to collaborate with artists who have relatively more 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 wellbeing, to start to mobilise communities to inhabit urban areas in regions in Europe;

- 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
- Innovations that have wider positive impact social, economic and environmental change;
- 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.

Sustainable Development Goals (SDG) topics, i.e., SDG11, SGD 12, and SDG 17

- 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.

Annex 2 Comparative Features of alternative Platforms check sheet

Artist Eol Hosting Platform	Plan Details	Back End Accessibility	Ability to make and score projects	Downloadability / printability	Access for multiple users	Ability for text boxes that we can expand the size of	Ability to upload lots of files – video and portfolio files, CVs, sound, etc.
Zealous	Pro Plan - £119 inc. VAT Monthly (Required for 4 Months)	Yes	Yes - scoring criteria is customisable	Yes	Yes - one admin and unlimited jurors (but invitation only by admin)	Yes	Yes, including videos, images, PDF, MP4 or links to Vimeo or Youtube
caFé	Pro Plan - \$225 Dollars onboarding fee plus \$250 per call, plus \$2.49 per application; plus processing fees at 3.25%	Yes - 5 admin users plus jurors (admin can set the jurors up and activate them)	Yes - we set make and set a scoring threshold, scorecards, we can automate the scoring and scoring scale, and scoring can be downloaded	Yes - Download information at any time – full resolution images – send download link to zip file which will hold all information at any time	Yes - up to 5 different admin accounts, and then	Different boxes for organising information. Portfolio and imagery from Artist account (each Artist has to setup an account on Café). Can use multiple answer boxes, information only uploads (such as CV), file upload and artists can make text changes to the application (admin can also make changes)	Yes - but each user needs to set up a Café account and then upload portfolio images first
EU Survey	Free	Yes - but only 5 admin and jurors must be added and must setup their own EU login accounts	Yes - but scoring aspect is not enabled by the platform	Yes - but a time consuming and difficult process	Yes - up to 5 admin and then each Juror requires EU login	Yes	Yes
OESS	Payment - pay as you go. No setup - you just pay for the number of submissions. Artists can be charged to apply (we would make it free to apply). OESS informed that below 50 submissions and this is not economical, but above 50 submissions and this platform is economical. We would require a lot of additional development for our needs (which would cost £200+ to add)	Admin - as many as required and each has a separate Username and Password; Jurors - only allowed up to 20 per call (this might not be enough for us)	No - not currently possible and would require a lot of development work at their end (and £) to adapt for our needs	Yes - but difficult and need to select All Artworks. This is lots of data and is slow, each of the submissions would separate the artworks from the submission and so you would need to correlate the reports and then download the artworks separately, so would take a lot of time	Up to 20 jurors only	Not much room for designing and customisation - Custom questions can be added but are limited (6 optional questions) and are in one field as a report. These can be text based or check boxes. Platform would require adapting - we could link to our form but they cannot just upload it	Videos have to be hosted on Youtube or Vimeo. The platform supports PDF

Online Forms and Spreadsheets (Google Docs, Excel, Jotform)	Emailed Eco Citizens project in order to share findings from their artist call and use of Google Forms 19.08.2024 - meeting on 07.10.2024 at 11am						
ArtOpps	ArtOpps will email us regarding fees.	Back-end access – ArtOpps have this and they would manage it for us. They have total control of the back-end but are able to make changes within the project. They are a small team and Imogen makes the changes. They are not able to give control over to us but they develop and run the process for us to make it as easy as possible for us. They do the design work and back-end work for us – we can ask for any alterations and changes – and make workload less for us.	Yes - and they do this for us. Imogen builds the platform – as per our requirements.	Yes	NO BACK END ACCESS FOR US as they do everything. No problem to have 20-25 judges. Judges would have access – it is simple and easy to rate – much more user friendly. Flip through entries and vote. Artist – needs to register for an account – enter now for all of the applications – give basic details (name, address, data protection questions there), separate from the judging process. Application can be paid there or	No word limit. Entry questions- to do with the work, Opportunity questions – about the applicant	They have PDF upload, image, video link upload plus additional supporting images location – for 3D or super detailed work. Image size – up to 5MB and videos – are a video link (hosted on a Vimeo or Youtube format) – the link embeds into the judging side.

Reminders	Maximum users – internal users	Jury and selection - simple and easy to use	Troubleshooting option - as jury members and applicants	Ability to change deadlines – to account for extended deadlines	Discount?	Total
Yes	Invitation only	Yes - but have to register names and email addresses to make changes	Yes - and they are UK based so quick responses for both artists and jurors. With the Pro Plan, we can have a 1 hour live onboarding session, which could be adapted to focus on 'just judging' or for whichever features we most require	Yes, and artists would get an automated message for this. Also an unlock function, so as admin OR artist can make changes to the application	20% Discount Offered by Yukie Yokoyama for plan	380.8 (we could also do standard for 3 months and Pro for 1 month)
Yes	5 admin, jurors can be invited	Yes - but each juror needs to be added by an admin	Yes but US based - so Tech support works best between 3pm-5pm UK time. Artists, Admin or Jurors can email tech support to make arrangements ahead of time, in terms of questions we have - there is also a training session offered with the platform	Yes - then applicants need to go back and fill in any changes made. Deadline dates can be altered	None offered	\$475 Dollars before applications and processing fees (£370.22 before applications and processing fees)
Yes	Yes - up to 5 admin and then each Juror requires EU login	No - no selection process enabled by platform itself, hence requirement for PDFs for each Juror to fill in and Overall addition Spreadsheet. This is ok for Pilot but will be a big task for number of submissions for ATSIs	No - slow and no immediate response or support	Yes	N/A	Free
Yes - you can edit messaging and send out to artists	Up to 20 jurors only	No - currently they don't have a scale, and Vandy informed that they would need to build this as they don't offer it currently. This platform is really for gallery selection. They would need to offer us a quote as this is not embedded in the system, and development costs could be quite costly	Artist support - provided by Laurie. Admin and Juror support - by Vandy (who gave the demo)	Yes - would need to validate their status to make changes	None Offered	Pay per submission - plus development costs to adapt platform to our specific needs (costly). We can ask for a quote for this, if we wish to proceed.

Final (for example 10) applicants selected – we can finalise the round and send a message to their account area – saying congratulations and details that we can add, as well as a manual email to their email address too. Deadline – notifications set up – 4 days before reminder,	Judges – as many as we like – can easily have 20 or 25.	1-10 rating process. Deadline would close – we can undertake a Pre-sifting first and then open up to the judges – for round 1, and can set it up as anonymous or not as we would like (can hide name and details – location or can part hide details – in initial page it would not show them, and then review stage it would show them). No need to download anything – it is all held on the site. You can see your statistics as you go along and can go to review stage and see them altogether – Can also use some of the questions as categories – then can filter in judging stage to review stage – in case you don't want too many (so could filter by location). After loading – they can produce a CSV – and download Jury / Selection	Yes, they have an account to deal with help, eligibility, etc. If they are not sure – they will contact us. They deal with the help and support questions from the artists. Imogen can help with all queries. Imogen builds the platform – as per our requirements.	Deadline extension – it is possible to do this and we would email them and let them know, and then they make the changes. They can support on the best time to announce extensions, in a way that changes and messaging is helpful to artists. Any changes required, Imogen can make the change in the same day and can be made either that day or next. Can complete application at any point of the application period. Deadlines can be extended as well.		£3.50 per application plus a flat fee (dependent on what is required). 100-200 entrants not a problem – much smaller than they are used to. Scope of project to give a budget – work slightly differently – as per paid or free applications. Flat fee – set up and manage opportunity – also depends on how involved we want them to be – extra support and marketing can be given but it costs. Newsletter to 37,000 artists, social media to