



Deliverable No. 2.2

Artist Brief and Induction Manual

(Guideline and Framework
for participation in ATSI schemes)

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Glossary and Abbreviations

ATSI	A small size artistic intervention or social engagement project designed to sensitize and/or activate a group of stakeholders around a particular environmental issue that is of concern for that particular community. An. ATSI scheme comprises a community, a method and a technology.
CoPs	Community of Practice
FAQs	Frequently Asked Questions
MOA	Memorandum of Agreement – a contract between the consortium partners and the selected artists to complete their invention under mutually agreed terms of engagement.
pCr praxis	permaCultural resilience (pCr) is a core methodology developed by Future Focus 1st Century as a tool for identifying indicators of success for artist interventions using technology within community contexts for concern-led/solution-focused practices.
SDG	Sustainable Development Goal
UN	United Nations
Valorisation	Sharing expertise, transferring knowledge of good practice and learnings resulting from social interventions through art with an aim to reuse, repurpose methods, tools and technologies in ATSI context.

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1 Summary

The Artist Brief and Induction Manual (Guideline and Framework for participation in ATSI schemes) is prepared within the scope of WP2 - Understanding Landscape, Mapping and CoP Building. The deliverable comprises a series of documents prepared under the scope of WP2 addressing Task 2.2.

Just to note that the current deliverable was requested to adjust the name, since the previous name in the GA - 'Mentoring Programme Framework and Artist Directory'- was not adequate as the Mentoring Framework is not due until month 8 and the Artist Directory will be part of the Catalogue of Selected ATSI Schemes due at the end of the project.

This deliverable includes the following: VOICE Expression of Interest Form; VOICE Expression of Interest Form FAQs, Eligibility and Background Information Guide; VOICE Expression of Interest Form Selection Criteria; Artist Invitation Letter; and VOICE Artist Rubric and Selection Criteria. Also included are the first drafts and early iterations of the Artist Mentoring Framework and Induction Guide (containing a draft Memorandum of Agreement, draft Mentoring Framework and draft timeline, and a draft example Artist Weekly Reflective Journal Log) which, it is envisaged, will develop and be built upon and adapted as the project emerges. In particular, the Artist Mentoring Framework and Induction Guide form the first iterations to be confirmed in the Mentoring Programme which is due to be delivered for August, as D5.1.

The documents submitted here, in the Artist Brief and Induction Manual, are required in order to reach, select, induct and on-board artists at both ATSI and Pilot stages.

1 Introduction

Approaches for concern-led practices require a different approach to traditional/conventional aesthetic concerns and artistic practices.

To ensure the assessment and selection of the appropriate artists, this activity and document are dedicated to developing the artists' brief and selection criteria (e.g. artistic work addressing environmental and ecological sustainability issues; works embedding digital components, technology elements embedded in designs, evidence and affinity to work with open design and open innovation principles, stated and demonstrated interest in engaging with local communities, stated and demonstrated interest in engaging with industry) using learning from WEAR Sustain/S+T +ARTS, SMARTlab Academy and WAAG existing schemes and prior research that analysed 50 years of arts for eco- social impact integrated with the pCr praxis.

This document focuses on supporting the process of selecting and inducting the artists at the earlier stages of the Pilot and ATSI processes. It will form the basis for which consortium partners will select artists, and either match them to communities if they do not currently have this link, or support artists already working with a community selected, to include in the proposed interventions. VOICE pilot invitations to artists will provide challenge concerns for them to address as their proposed ATSI scheme intervention. Each consortium member will send invitations to appropriate artists from across the EU, within partner networks, to initially express their interest in joining VOICE as a pilot.

Based on artists' proposed intervention scheme, select consortium partners will mentor one of the five pilot artists, who will address their individual approach or scheme to the ATSI challenges, with support through low involvement mentoring to implement these within a community of their choosing or to be matched by the partners. A Memorandum of Agreement (MOA) will be drawn for each of the artist's proposed individual ATSI schemes, to itemise the contract for payment, evaluation, mentoring support, training, community co-creation activities, and artists' agreed role in guiding the intervention.

This document will act to outline how the process will be implemented with the artists and their corresponding communities and will include to the artists invite text, proposal questions, the selection criteria and the induction processes and schedule. The consequent Artist Mentoring Framework and Induction Guide (D5.1) will outline the timeline for artists to develop their concepts and co-create with their communities, as well as the evaluation processes and how to work with their mentors to complete their intervention as well as the partners' core methodologies of pCr developed by FF21C and the Inclusive Design Methods developed by UCD. It will also identify indicators of success for artist interventions using technology within community contexts for concern-led/solution-focused practices.

2 Artist briefs and selection criteria & methods and induction for participating artists / selected artists

The design and development of the artists' VOICE Expression of Interest Form is based upon how best to understand and draw insights into project proposals which best encapsulate the key VOICE concept of ATSI. Here, a working definition of ATSI is laid out, and examples are given of the types of challenges that can be understood as possible models under ATSI – for the VOICE Project. These topics are also included within the VOICE Expression of Interest Form FAQs, Eligibility and Background Information Guide – so are transparent for artists when applying for the Pilots and ATSI VOICE Projects.

2.1 ATSI Schemes, Topics and Challenges for Artists to respond to

In our invitations to selected artists for the pilots, we will introduce the concept of the ATSI. The ATSI concept and its examples, as laid out in this section, form the basis and underpinning for the development of the suite of documents demonstrated within the D2.2 deliverable.

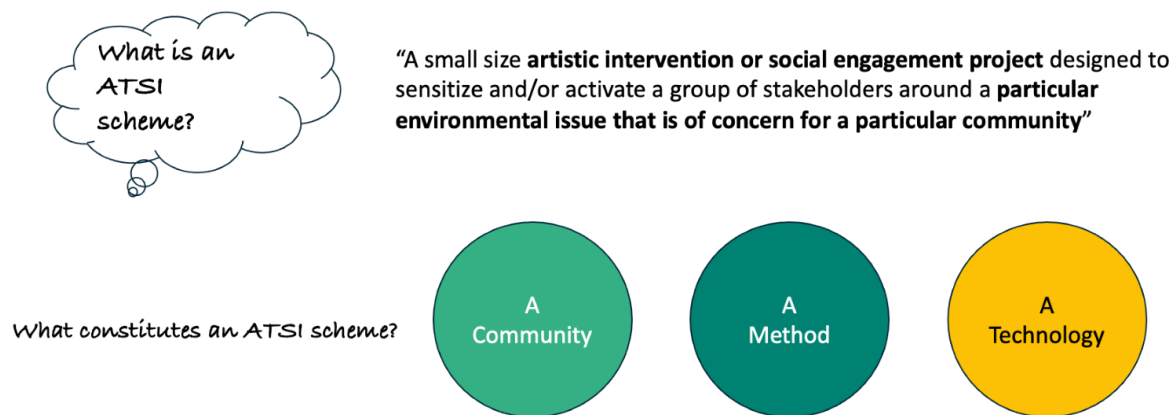


Figure 1 Description and Diagram Detailing ATSI Schemes Within the VOICE Project.

Challenges that artists will be invited to address in their proposals, include but not be limited to:

- 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.

2.2 SDGs for Artists to respond to

It is considered that the VOICE proposals and challenges will involve the understanding of complex issues in matters related to environmental and ecological sustainability and co-design solutions capacity building, dialogue, knowledge valorisation and transfer practices. The ATSI schemes and artists' proposals must directly target at least one of the three interconnected Sustainable Development Goals (SDG) topics, i.e., SDG11, SGD 12, and SDG 17.

- The ATSI schemes are understood in terms of SDGs and The 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.
- 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. 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 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.
- 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 proposals of the artists.

2.3 VOICE Expression of Interest Form and VOICE Expression of Interest Form Selection Criteria

2.3.1 Pilots

Based on the two-day Sprint and pCr mappings, each consortium partner put forward several potential artists and each partner is asked to select two artists, from their initial considerations, who can be invited to put forward a proposal. Each proposal should upload their submission using the EUSurvey Arts submission platform.

Proposal brief and summary of requested information:

- **A summary** of intervention concept,
- **Artist(s) information**, biography and expertise, previous artistic intervention/ projects (completed or in process), incl. contact details and CV of the artists (a collaborative team is also possible but there is no more funding for one or more),
- **Intervention details** - with detailed description of the problem challenge response, method (if one developed), process and activities for working with the community, theoretical argument, networks or arts or support organisations, resources materials, tools and technologies needed and to be used,
- **Proposed community** - either one the artist has worked with before or a new one they would like to work with but don't have contact with, discuss the circumstances of the proposed community and why they were selected, ethical concerns/considerations for the community, eco-social issues, whether the artist has worked with them before and the relationship (if any yet) between them, other local or non-local support organisations or structures to be employed,
- **Proposed technology** - if the artist has developed or co-designed a technological solution with a community in the past and would like to implement with a new community, they may, as long as it is well discussed as to its likely benefit to the new community context,
- **Method** - if the artist has developed one in previous interventions or project, or proposed methods if not. VOICE partners can also provide support on methods of working with communities, including but not limited to using hackathons, meetups, salons, workshops, inclusive co-design sessions,
- **Mentoring Support** – the artists will request the nature of the support their intervention and they or the proposed community will require. For example, community engagement strategies, an ethical framework(s), cultural sensitivity or equality, diversity, inclusion or accessibility training, environmental impact assessment support, partnership development. In addition, they may request expertise (similar to the examples referred to) that they can offer other artists for peer mentoring support for the other ATSI,
- **An initial plan** of how the intervention will be implemented and develop over the course of the ATSI duration, where will the intervention based or located, either geographical or not. The plan should describe the key milestones for the intervention, a brief description of the deliverables and the budget,
- **A portfolio** of previous related work.

Proposals of invited pilot artists will be reviewed by the partner who invited them using the selection criteria detailed in this document, and the selected artists will then be invited to an induction/ orientation session, discussed further in the Induction Guide section.

2.3.2 Selection Criteria

Selection criteria was implicated in the pCr scenario activity in the two-day sprint led by FFC21 in February 2024, compatible with what can be starting points for selection criteria for the Pilots and can be further modified for the 15 ATSI's, based on observation and development progress of the pilots. Some of those include:

Ethical Concerns/Considerations, how might they manifest and what could be done to mitigate them.

- Community Representation
- Informed Consent
- Cultural Sensitivity
- Transparency
- Environmental Impact

Eco-Social Issues, how might they manifest and what could be done to mitigate them. Proposals should address the following:

- Community Empowerment
- Accessibility
- Education and Awareness
- Collaborative Partnerships
- Long-Term Sustainability

Primary considerations:

- Is it an artwork by the artist or an ATSI intervention?
- Is there a methodology proposed?
- Is there a community they've worked with or identified?
- To what extent they have worked previously with the challenge landscape?
- Are they addressing the VOICE primary goals and UN SGDs?

2.3 VOICE Expression of Interest Form

The VOICE Expression of Interest Form has been designed and formulated to include ascertain key information as to the artists' intentions, proposal, and methods for addressing a target UN SDG, proposed use of technology, proposed community, an example portfolio, as well as identifying needs including any mentoring and technical support. The following VOICE Expression of Interest Form will be uploaded to a digital platform, such as EUSurvey, to enable application information to be digitised and captured, as well as ease for artists who may wish to submit additional portfolio, supporting documents and visual documentation.

2.3.3 VOICE Expression of Interest Form Example

VOICE Expression of Interest Form

1. Artist(s) Information

- What is your name / are your names?
- Please provide contact details (Include home address, email address and phone number)

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 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?
- 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 upload a current Curriculum Vitae (one for participating each artist, if part of a team)

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.

- Please give information on any previous artistic interventions / projects (completed or in process) (max. 200 words)

2. Proposal

- What is your Proposal Title?
- Please indicate what is the topic(s) of concern in your artistic intervention*:

* Please note, your project must align with at least two of the three, and must hold the potential to fit with all three - (for VOICE definitions, please see <https://voice-community.eu/ressources>)

- Environment
- Technology
- Society / Community

3. Proposed Artistic Intervention

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).

4. Proposed UN SDG Addressing

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/>

- Please indicate which UN SDG your project aligns with*:
- * Please note, your project must align with at one of the three specific UN SDGs here:
 - SDG11 - <https://www.un.org/sustainabledevelopment/cities/>
 - SDG 12 - <https://www.un.org/sustainabledevelopment/sustainable-consumption-production/>
 - SDG 17 – <https://www.un.org/sustainabledevelopment/globalpartnerships/>
- Please provide details on how your proposal supports the specific UN SDG you are addressing – i.e. how does your project support the specific UN SDG ecological and environmental concerns? (Max. 200 words).

5. Proposed Technology

- Please provide a description of the technology (for VOICE definition of technology, please see <https://voice-community.eu/ressources>) you will be using and how you will be using it? (Max. 200 words).

6. Proposed Society or Community

- Do you have a community in mind / or have a community that you already work with?

Yes

No

- If yes, is your community a community of:
 - Practice
 - Interest
 - Geographic
 - Cultural
- Please provide a description of your proposed community. (Max. 200 words).
- Have you gained ethical consent and approval to work with your community or host organisation?

Yes No

- If yes, can you name the host organisation or community contact?
- If yes, have you obtained a signed consent form or can you provide a letter of support from the community or host organisation? [Upload here]
- If no, please sign and upload the following template: [Provide link to VOICE community / letter of support form]

7. Method and Methodology

- Please provide details of the method(s) or methodology, approach(es) or process(es) you intend to employ. (Max. 200 words).

8. Mentoring Support

- Please indicate here which forms of Mentoring Support are required. *(If there are no relevant forms of Mentoring Support shown, or if you require more specific forms of Mentoring Support then please tick Other and provide details as to what types of Mentoring Support your intervention requires.)*
 - Community engagement strategies
 - Developing ethical framework(s)
 - Cultural sensitivity and awareness of equality, diversity, inclusion and accessibility support and practices
 - Environmental impact assessment support
 - Carbon literacy
 - Partnership development
 - Community meeting facilitation
 - Inter-cultural practices
 - Integrating artistic processes and competencies
 - Socio-political awareness, and structural and systemic concerns
 - Co-design, co-creation and facilitation
 - Creative placemaking
 - Artists' Intervention Methods
 - Inclusive Design Methods
 - Other (Please specify)

9. Technical Support

- Please indicate here which forms of Technical Support are required. *(If you selected Tools Training – please also provide further details as to the types of tools and training required. If there are no relevant forms of specialist Technical Support shown, or if you require more specific forms of specialist Technical Support then please tick Other and provide details as to what types of specialist Technical Support your intervention requires).*
 - AR, VR or digital technology training
 - Laser cutting training
 - CNC training
 - Physical Computing
 - 3D Printing
 - Biotechnology and laboratory techniques
 - Urban sustainable farming
 - AI and Data measurement and technology
 - Tools Training (Please specify)
 - Other (Please specify)

10. Timing Plan

- Please describe your Timing Plan, and the key activities and actions you will take across the project. Please be aware, VOICE projects can last up to 6 months only (and must cover a minimum of 3 months).

(Here, provide an initial timing plan of how the intervention will be implemented and how it will develop over the course of the project duration. Each project should last up to 6 months, with a minimum of 3 months. 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 by early October for Pilots and can be up to 6 months (latest ending early April 2025), full ATSI's will start in April or May 2025 for up to 6 months (latest ending late 2025).

	Key Activities and Actions	Key Milestones	Geographical (or other) Location	Brief Description of Deliverables	Risks and Mitigation
Month 1					
Month 2					
Month 3					
Month 4					
Month 5					
Month 6					

Figure 2 Example of Project Timing Plan

11. Budget Outline

- Do you have other funding already in place for the proposed project?

Yes

No

- Please make clear whether you wish to use VOICE funding for follow-on or match funding? (If yes, please make clear if the project relies on match funding. Please note, match-funding is not allowed within the scope of the VOICE Project).
- Please provide a Budget Plan discussing how you would use the €12,000 Euros for your proposal, in the most effective way.
(Here, provide a budget plan for how you would spread the €12,000 Euros across your project. The budget should clearly state potential risks and mitigation and contingency plans, at each budgetary stage. You are not bound by the budget outline you state below if things change as your project

progresses. Activities should begin by early October and can be up to 6 months (latest ending early April 2025).

12. Portfolio

- 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.*)

Artist Application Final Checklist

1. Prior to submitting, please ensure you have completed and attached each of the following:
 - a. A completed VOICE Expression of Interest Form
 - b. An uploaded Curriculum Vitae (one per artist, if applying as a team)
 - c. A signed consent form or a letter of support from the community or host organisation
 - d. A completed and uploaded Timing Plan
 - e. A completed and uploaded Budget Outline
 - f. A Portfolio (5 images max.)

2.4 VOICE Expression of Interest Form Selection Criteria

The VOICE Expression of Interest Form Selection Criteria has been formulated as an additional document to support artists in understanding the selection rubric of the VOICE Expression of Interest Form. The VOICE Expression of Interest Form Selection Criteria will be available for artists to download directly from the Online VOICE Expression of Interest Form and from the VOICE website. It gives information pertaining to how the form will be graded by VOICE consortia members, using a selection matrix and rubric developed specifically for the application form, and in order to align to the ATSI formula of implementing a proposed technology, proposed society or community and proposed methodology and addressing the UN SDG 11, 12, 17 and environmental concerns. The Selection Criteria is available for artists to access, in order to ensure transparency for artists applying to the VOICE Project, in terms of understanding the ways in which their application will be assessed and selected.

2.4.1 VOICE Expression of Interest Form Selection Criteria Example

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’.²

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*

² VOICE Horizon Europe Annex page 3 / page 93 of VOICE Grant Agreement document.

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 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'.³

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).*

³ VOICE Horizon Europe Annex page 12 / page 102 of VOICE Grant Agreement document.

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

In addition to the VOICE Expression of Interest Form Selection Criteria, the production of a VOICE Expression of Interest Form FAQs, Eligibility and Background Information Guide was deemed necessary in order to give further guidance and contextual information as to the Key Information, Eligibility, Accessibility, FAQs, VOICE Background, VOICE Aims, the types of proposals that VOICE are looking for and further information on the focus UN SDGs of VOICE. This document is produced as separate and accompanying documentation as guidance to support the VOICE Expression of Interest Form. This is because the VOICE Expression of Interest Form FAQs, Eligibility and Background Information Guide and VOICE Expression of Interest Form Selection Criteria contain a lot of supplementary and explanatory information which is important and key to the project but is too loquacious for inclusion in the VOICE Pilot Expression of Interest Form itself – in order to preserve the clarity of the VOICE Pilot Expression of Interest Form. The VOICE Expression of Interest Form FAQs, Eligibility and Background Information Guide provides additional information which artists will need to be aware of prior to submitting, including the deadline, information on eligibility, accessibility and details for a webinar in order to walk-through the application form and answer any further questions that potential Pilot and ATSI applicants to the VOICE Project may have.

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

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.

VOICE Expression of Interest Form - Key Information and Eligibility

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 [Insert EUSurvey Arts 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 **EUSurvey Arts Submission**.

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 12pm CET.

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 VAT registration number.
- 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. I don't have a VAT or a registration number, what should I do?

[In most countries, it is possible to apply for a VAT or a self-employment registration number. It is not a necessity to provide this number during the proposal phase but please be aware that it is an eligibility criteria.⁴

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.

⁴ VAT information to be confirmed in the Mentoring Framework D5.1 deliverable due in August 2024.

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 July 22, 2024 (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.

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/>

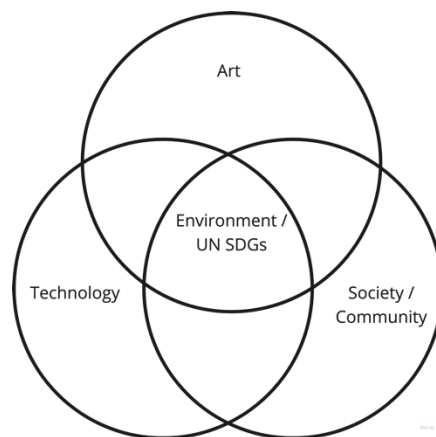


Figure 3 Art, Technology and Society Interactions (ATSI) Considerations centred around environmental and UN SDGs

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 five 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, SDG 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.

2.6 Artist Invitation Letter

The Artist Invitation Letter is written to a target audience of Pilot VOICE Project participants – compiled from the mapping undertaken during the pCr Sprint at the beginning of the VOICE project. Consortia members mapped potential artists, communities, eco concerns, and wider stakeholders. Following the Sprint, consortia members compiled a spreadsheet of specified artists to invite to complete an application as part of the Pilot VOICE scheme, as well as additional artists who may be suitable for invitation to apply as an ATSI Project, during the next phase of the VOICE project. The Artist Invitation Letter is developed as the content text for an email to send out to artists already known to the consortia, who may wish to apply to the VOICE Pilot scheme. It contains a brief overview and information on the VOICE Project, information on expectations from the artists, what VOICE provides to the artists, and the project phases and durations of each project – this is in order to give the artists key information on the project, and to gauge their interest in applying by offering the application details and deadline date.

2.6.1 Artist Invitation Letter Example

Artist Invitation Letter

Dear [Insert Artist Name],

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 an **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 [Insert EUSurvey Arts Submission 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**.

VOICE will be implemented in two phases. First round is Pilots. In the piloting round, we will implement five 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: [Insert VOICE email address or own]

All the best,

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

2.7 Artist Rubric and Selection Criteria

The Artist Rubric and Selection Criteria has been developed as an internal guide for consortia members to use in order to grade and assess the VOICE Expression of Interest Forms. It makes use of an overall marking rubric, determining the answers and supplementary information supplied by grading the answers to the application questions according to a rubric from 1 (poor) up to 5 (excellent) according to their viability for the VOICE Project. A secondary rubric has been specifically developed for this selection criteria in order to grade and assess the portfolio information provided by the artists using the rubric from 1 (poor) up to 5 (excellent) and marking these in terms of the following criteria:

- Creativity and Originality
- Technical and Design Skills
- Articulation and Criticality
- Community Engagement
- Visual Quality and 'Polish'

As per the information provided on the Artist Application Form, 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. 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).

In order to ensure a fair representation of artists within the VOICE projects, Ethics, Diversity and Geographic Location Questions are included (although not compulsory) to ensure EDI and the widest spread of participants possible in terms of diversity, identity and background. Should the artists wish to share this information, the answers will be used to ensure participants are selected fairly, with equity and diversity principles built into this process as integral through asking participants to provide the following information, should they feel comfortable to do so:

- Gender/ Pronouns (pronouns to then be used on all relevant communications)
- Ethnicity / Nationality / Background
- Geographic Location
- Identity
- Disability

2.7.1 Artist Rubric and Selection Criteria Example

Artist Rubric and Selection Criteria

All of the original Application Form questions are included in the grey boxes for reference. Please fill out the Marking/Selection Criteria Questions and give an overall mark for the Proposal at the end.

Please use the following Marking Rubric to determine your marking –

1 - Poor	2 - Fair	3 - Good	4 – Very Good	5 - Excellent
Did not meet criteria	Partially met the criteria, and only to a fair standard	Partially the criteria, to a good standard	Met a high amount of the criteria, to a very good standard	Met all criteria to a high standard

1. Artist(s) Information

- What is your name / are your names?
- Please provide contact details (Include home address, email address and phone number)

- Equal Opportunities questions⁵ – **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 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?

- 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 upload a current Curriculum Vitae (one for participating each artist, if part of a team)
- Please give information on any previous artistic interventions / projects (completed or in process) (max. 200 words)

⁵ 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.

Section 1:

Marking / Selection Criteria Questions –

- *Ethics, Diversity and Geographic Location Questions – to ensure EDI and the widest spread of participants possible in terms of diversity, identity and background. Please make a note of the following, which will be used to ensure participants are selected fairly, with equity and diversity principles built into this process as integral:*
 - Gender/ Pronouns (pronouns to then be used on all relevant communications)
 - Ethnicity / Nationality / Background
 - Geographic Location
 - Identity
 - Disability

Marking / Selection Criteria Questions – please grade on a scale of 1-5, 1 being poor and 5 being excellent (please refer to Marking Rubric):

- 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?
- How well do the previous artistic interventions / projects reflect and indicate the criteria of an experienced artistic profile?

	1	2	3	4	5
<i>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?</i>					
<i>How well do the previous artistic interventions / projects reflect and indicate the criteria of an experienced artistic profile?</i>					

2. Proposed Artistic Intervention

- What is your Proposal Title?
 - Please indicate what is the topic(s) of concern in your artistic intervention*:
- * Please note, your project must align with at least two of the three, and must hold the potential to fit with all three - (for VOICE definitions, please see <https://voice-community.eu/ressources>)

- | |
|---|
| ☐ Environment |
| ☐ Technology |
| ☐ Society / Community |

Section 2:**Marking / Selection Criteria Questions –**

- Does the project meet at least two of the themes, or hold the potential to meet all three?

Yes

No

- If No, do not continue any further with the assessing criteria – this Proposal is NOT suitable for VOICE**

3. Proposed Artistic Intervention

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).

Section 3:**Marking / Selection Criteria Questions – please give an overall brief written impression of how well you feel the Artistic Intervention meets the key VOICE criteria:****OVERALL**

- Please give an overall brief written impression of how well the proposed Artistic Intervention, as a whole, meets the key VOICE criteria. This will not be graded but allows for a project summary to share with other consortia members:

Environment	
Technology	
Society / Community	

4. Proposed UN SDG Addressing

- Please indicate which UN SDG your project aligns with*:
- * Please note, your project must align with at one of the three specific UN SDGs here:

- SDG11 - <https://www.un.org/sustainabledevelopment/cities/>
- SDG 12 - <https://www.un.org/sustainabledevelopment/sustainable-consumption-production/>
- SDG 17 – <https://www.un.org/sustainabledevelopment/globalpartnerships/>

Please provide details on your Proposed Environmental Concern or the UN SDG or goals you are addressing and how – i.e. how does your project support ecological and environmental concerns? (Max. 200 words).

Section 4:

Marking / Selection Criteria Questions -

- Does the project meet at least one of the UN SDG themes?

Yes

No

- If No, do not continue any further with the assessing criteria – this Proposal is NOT suitable for VOICE**

Marking / Selection Criteria Questions – please grade on a scale of 1-5, 1 being poor and 5 being excellent (please refer to Marking Rubric):

- How well do you feel the proposal addresses an environmental concern or UN SDG?
- 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?

	1	2	3	4	5
How well do you feel the proposal addresses an environmental concern or UN SDG?					
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?					

5. Proposed Technology

Please provide a description of the technology (for VOICE definition of technology, please see <https://voice-community.eu/ressources>) you will be using and how you will be using it? (Max. 200 words).

Section 5:

Marking / Selection Criteria Questions – please grade on a scale of 1-5, 1 being poor and 5 being excellent (please refer to Marking Rubric):

- How well do you feel the proposed use of technology sufficiently aligns to the UN SDG needs and proposed project criteria (note – please refer to the description of technology given above)?
- 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?

	1	2	3	4	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/ressources)?					

<i>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?</i>					

6. Proposed Society or Community	
- Do you have a community in mind? Yes No - Is your community a community of: - Practice - Interest - Geographic - Cultural	
- Please provide a description of your proposed community. (Max. 200 words). - Have you gained ethical consent and approval to work with your community? Yes No	
- If yes, can you name the host organisation or community contact? - If yes, have you obtained a signed consent form or can you provide a letter of support from the community or host organisation? [Upload here] - If yes, can you share a signed consent form? - If no, please sign and upload the following template: [Provide link to VOICE community / letter of support form]	

Section 6:

Marking / Selection Criteria Questions –

- Do you have a community in mind?
Yes No
- If the application form does not have a community in mind – please note this here in order for the application to be assessed and offered the opportunity to use the Community Matchmaking option, should the application be successful.

Marking / Selection Criteria Questions – please grade on a scale of 1-5, 1 being poor and 5 being excellent (please refer to Marking Rubric):

- Please provide a description of your proposed community. (Max. 200 words).
- How well do you feel the proposal addresses a societal concern or considers a community – and in specific regard to the target UN SDG?

- *If it does not, how far do you feel there is potential for the project to develop and address a societal concern or consider a community, in specific regard to the target UN SDG?*

	1	2	3	4	5
<i>How well do you feel the proposal addresses a societal concern or considers a community?</i>					
<i>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?</i>					

Marking / Selection Criteria Questions –

- *Have you gained ethical consent and approval to work with your community or host organisation?*

Yes No

- *If yes, can you name the host organisation or community contact?*
- *If yes, have you obtained a signed consent form or can you provide a letter of support from the community or host organisation? [Upload here]*
- *If no, please sign and upload the following template: [Provide link to VOICE community / letter of support form]*

Marking / Selection Criteria Questions –

- *Please ensure signed letter of support or consent form is attached with their proposal submission. **If there is no attached letter of support or consent form despite the application having a community or host organisation in mind, do not continue to review any further with the assessment criteria – this Proposal is NOT suitable for VOICE OR requires a strict deadline for the upload of an ethics and consent form.***

7. Method and Methodology

- Please provide details of the method(s) or methodology, approach(es) or process(es) you intend to employ. (Max. 200 words).

Section 7:

Marking / Selection Criteria Questions – please grade on a scale of 1-5, 1 being poor and 5 being excellent (please refer to Marking Rubric):

- How well does the proposal describe suitable and realistic method(s) or methodologies, approaches or processes?
- If not, how suitable and realistic are existing VOICE method(s) or methodologies for this proposal?

	1	2	3	4	5
How well does the proposal describe suitable and realistic method(s) or methodologies, approaches or processes?					
If not, how suitable and realistic are existing VOICE method(s) or methodologies, approaches or processes for this proposal?					

8. Mentoring Support

- Please indicate here which forms of Mentoring Support are required. (If there are no relevant forms of Mentoring Support shown, or if you require more specific forms of Mentoring Support then please tick Other and provide details as to what types of Mentoring Support your intervention requires.)

- ☐ Community engagement strategies
- ☐ Developing ethical framework(s)
- ☐ Cultural sensitivity and awareness of equality, diversity, inclusion and accessibility support and practices
- ☐ Environmental impact assessment support
- ☐ Carbon literacy
- ☐ Partnership development
- ☐ Community meeting facilitation
- ☐ Inter-cultural practices
- ☐ Integrating artistic processes and competencies
- ☐ Socio-political awareness, and structural and systemic concerns
- ☐ Co-design, co-creation and facilitation
- ☐ Creative placemaking
- ☐ Artists' Intervention Methods
- ☐ Inclusive Design Methods
- ☐ Other (Please specify)

Section 8:

Marking / Selection Criteria Questions –

- Please create a bullet point list stating the forms of Mentoring Support selected or specified in the Proposal here – the list will be drawn upon when curating the Mentoring Framework and is not an indicator for measuring the overall mark or selection criteria for the Proposal.

9. Technical Support

- Please indicate here which forms of Technical Support are required. *(If you selected Tools Training – please also provide further details as to the types of tools and training required. If there are no relevant forms of specialist Technical Support shown, or if you require more specific forms of specialist Technical Support then please tick Other and provide details as to what types of specialist Technical Support your intervention requires).*
 - AR, VR or digital technology training
 - Laser cutting training
 - CNC training
 - Physical Computing
 - 3D Printing
 - Biotechnology and laboratory techniques
 - Urban sustainable farming
 - AI and Data measurement and technology
 - Tools Training (Please specify)
 - Other (Please specify)

Section 9:

Marking / Selection Criteria Questions –

- Please create a bullet point list stating the forms of Technical Support selected or specified in the Proposal here – the list will be drawn upon when curating the forms of Technical Support for the VOICE Project and is not an indicator for measuring the overall mark or selection criteria for the Proposal.

10. Timing Plan

- Please describe your Timing Plan, and the key activities and actions you will take across the project. Please be aware, VOICE projects can last up to 6 months only (and must cover a minimum of 3 months).

(Here, provide an initial timing plan of how the intervention will be implemented and how it will develop over the course of the project duration. Each project should last up to 6 months, with a minimum of 3 months. 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 by early October for Pilots and can be up to 6 months (latest ending early April 2025), full ATSI's will start in April or May 2025 for up to 6 months (latest ending late 2025).

	Key Activities and Actions	Key Milestones	Geographical (or other) Location	Brief Description of Deliverables	Risks and Mitigation
Month 1					
Month 2					
Month 3					
Month 4					
Month 5					
Month 6					

Section 10:

Marking / Selection Criteria Questions – please grade on a scale of 1-5, 1 being poor and 5 being excellent (please refer to Marking Rubric):

- How well does the timing plan make sufficient use of the six-month project timeline?
- How realistic/ feasible do you feel the timing plan is?
- How well as the candidate demonstrated clear understanding of project risks and mitigated for these?

	1	2	3	4	5
How well does the timing plan make sufficient use of the six-month project timeline?					

How realistic/ feasible do you feel the timing plan is?					
How well has the candidate demonstrated clear understanding of project risks and mitigated for these?					

11. Budget Outline

- Do you have other funding already in place for the proposed project?

Yes No

- Please make clear whether you wish to use VOICE funding for follow-on or match funding? (If yes, please make clear if the project relies on match funding. Please note, match-funding is not allowed within the scope of the VOICE Project).
- Please provide a Budget Plan discussing how you would use the €12000 Euros for your proposal, in the most effective way.

(Here, provide a budget plan for how you would spread the €12,000 Euros across your project. The budget should clearly state potential risks and mitigation and contingency plans, at each budgetary stage. You are not bound by the budget outline you state below if things change as your project progresses. Activities should begin by early October and can be up to 6 months (latest ending early April 2025).

Section 11:

Marking / Selection Criteria Questions – please grade on a scale of 1-5, 1 being poor and 5 being excellent (please refer to Marking Rubric):

- Does the proposal make sufficient use of the budget of €12000 Euros?
- Is the budget feasible?
- Please ensure match funding is not place – If Match funding is in place, do not continue any further with the assessing criteria – this Proposal is NOT eligible for VOICE**

	1	2	3	4	5
Does the proposal make sufficient use of the budget of €12000 Euros?					
Is the budget feasible?					

12. Portfolio

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.*)

Section 12:

Marking / Selection Criteria Questions – please grade the Portfolio using the following Portfolio

Marking Rubric below:

Portfolio Marking Rubric:

	1 - Poor	2 - Fair	3 - Good	4 - Very Good	5 - Excellent
Creativity and Originality	The work lacks originality and creativity.	The work shows some creativity but lacks originality.	The work is creative but not exceptionally original.	The work is very creative showing significant and thoughtful originality.	The work is exceptionally creative, demonstrates outstanding, profound and insightful originality.
Technical and Design Skills	The work demonstrates poor technical and design skill and lacks proficiency.	The work shows basic technical and design skill but lacks refinement.	The work is technically proficient showing design skill, with some areas needing improvement.	The work demonstrates high technical and design skill and proficiency.	The work shows exceptional technical and design skill and mastery.
Articulation and Criticality	The work lacks Articulation and critical depth and fails to convey a clear message.	The work shows some articulation but is not fully critically engaging.	The work conveys clear articulation, with some critical engagement.	The work demonstrates strong articulation and critical engagement.	The work is deeply articulated and critically compelling, with a powerful message.
Community Engagement	The work is not relevant or engaged with the community.	The work has minimal relevance and engagement with the community.	The work is relevant to the community but lacks depth in its engagement with the community.	The work is highly relevant to the community, with the potential for thoughtful engagement.	The work is exceptionally relevant to the community, with the potential for profound and insightful engagement.
Visual Quality and 'Polish'	The presentation	The presentation	The presentation	The presentation	The presentation

	is poor, with low visual quality and 'polish'.	is fair but lacks sufficient visual quality and 'polish'.	is good, with adequate visual quality and 'polish'.	is very good, with significant visual quality and 'polish'.	is excellent, with outstanding visual quality and exceptional 'polish'.
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- Please rate the relevance and quality of the examples given in the portfolio submission – in relation to the VOICE project aims and to the artist's proposal. Please rate portfolio submission according to the above Portfolio Marking Rubric:

	1	2	3	4	5
<i>Creativity</i>					
<i>Articulation and Criticality</i>					
<i>Technical and Design Skills</i>					
<i>Community Engagement</i>					
<i>Visual Quality and 'Polish'</i>					

Section 12:

Marking / Selection Criteria Questions – please grade on a scale of 1-5, 1 being poor and 5 being excellent (please refer to Marking Rubric at the start of the Selection Criteria document):

	1	2	3	4	5
<i>How far does this proposal demonstrate a high level of artistic thinking, strategy, catalytic and novel problem-solving and competency?</i>					

Section 13:

OVERALL / TOTAL MARK

- Please calculate give an overall total for the submission (out of a possible 105 marks)
- Please note Ethics, Diversity and Geographic Location information here, to ensure diversity of participants for selection

3 VOICE Artist Induction Guide

This Induction Day Guide document lays out the information that the Artist will receive on Induction Day and is designed as the main suite of documents to accompany the Induction itself – which will discuss each aspect so as the Artist understands what the documents mean and how to embed and utilise them during the project. The Artist Induction Guide itself features information on the Induction Day for artists, including the rationale, outlines and key objectives for the inclusive Design talk and pCr Methods workshops.

3.1 Artist Induction Guide – Mentoring Outline Diagram, MOA, Artist Weekly Reflective Journal Log

Induction Day

The Induction Day Guide includes the Induction Day Agenda for artists, laying out what will be covered including a Pecha Kucha (six-minute 20-slides fast presentation) of their work and ‘meet and greet’ – in order for VOICE participants to each introduce themselves and their project proposals with a short presentation, and the Induction Day would be followed by a networking event to encourage dialogue, conversation and cross-pollination amongst VOICE participants. It is anticipated that the employment of a Pecha Kucha and networking moments during the day will then support the deployment of Peer-to-Peer mentoring, with each artist then understanding what the other artists are working on and seeing connections and shared areas of interest between each other.

Furthermore, the induction of selected artists will be introduced to the pCr method led by FF21c – this is a methodological framework and suite of artists intervention tools for situated resilient intervention), developed by one of the VOICE consortium partners and employed as a methodology underpinning the VOICE Project. pCr will be used to support the initiation of the ASTI experimental pilot schemes (selected artists / lead partners). This will include aspects of the Theory of Change and an evaluation matrix called the Vital Signs Matrix also part of the pCr method, which embeds artists, citizen engagement and psycho-social-eco-literacy in relation to existing arts practices. This will support effective artist- community co-creation and intervention implementation, encompassing diverse activities and initiating a dialogue that will develop the artists’ practice and simultaneously benefit the community.

In addition, the Induction Day will include an overview of VOICE project expectations, UCD’s Inclusive Design approach mentoring arrangements, meeting mentors, review of reporting and evaluation requirements, signing an MOA (MOA included in the Induction Guide), including induction on monitoring requirements and other support mechanisms.

Mentoring Framework, Timeline and Deliverables

As per the Induction Guide, and in order to draw upon the key values of the VOICE Project, the Mentoring Framework offers a mentoring framework which values plural voices. The Mentoring Framework underpinning the VOICE Project, will ensure that pluralities of stakeholder voices are incorporated - including those of the Artist(s), their peers in the VOICE Project, consortia members as Lead Mentors, external Expert Mentors and Communities of interest, and enabling Co-Creative Opportunities to build in moments of feedback from multiplicities of voices.

ALL VOICE Artists are required work with a Lead Mentor, participate in Peer-to-peer Mentoring, and some will require Expert Mentoring, and initiate Community Co-Creative Opportunities, according to the timeline shared above and below. This includes: Lead Mentoring once a month, Peer-to-peer Mentoring once a month, Expert Mentoring (where needed) three times across the project timeline and facilitate Community Co-Creative Opportunities twice over the project timeline.

Artist and Lead Mentor Deliverables at each stage are:

- Artist Deliverables at One-Month Review - four x Weekly Journal Reflection Logs; one x Peer-to-Peer Mentor Session; one x Lead Mentor Session; one x Expert Mentor Session.
- Lead Mentor Deliverables at One-Month Review - four x Check-Ins on Artist Journal Reflection Logs; one x Vital Signs Matrix Review; one x Monthly Mentoring Report.

+

- Artist Deliverables at Three-Month Review - eight x Weekly Journal Reflection Logs; two x Peer-to-Peer Mentor Sessions; two x Lead Mentor Sessions; one x Expert Mentor Session; one x Community Moment.
- Lead Mentor Deliverables at Three-Month Review - eight x Check-Ins on Artist Journal Reflection Logs; two x Vital Signs Matrix Reviews; one x Three-Month Evaluation Report.

+

- Artist Deliverables at Six-Month Review - 12 x Weekly Journal Reflection Logs; three x Peer-to-Peer Mentor Sessions; three x Lead Mentor Sessions; one x Expert Mentor Session; one x Community Moment.
- Lead Mentor Deliverables at Six-Month Review - 12 x Check-Ins on Artist Journal Reflection Logs; three x Vital Signs Matrix Reviews; one x Six-Month Evaluation Report

Artist Weekly Reflective Journal Log

As per the deliverables stated above, each artist is required to fill in a Weekly Reflective Journal Log, and this is laid out underpinned by theoretical understanding of reflexive praxes, divided into four stages of reflection under four questions around the artist's experiences, their reflections and review of these experiences, their realisations upon these experiences and the actions or next steps they will take building upon their insights and considerations for the week. This Log is to be filled out weekly and submitted onto the Google Drive.

Evaluation Points

At approximately the one-month, three-month and six-month points (with six-month projects, scaled according to the project's actual timeline), the Lead Mentor will check on the progress of the Artistic Intervention and will deliver an Evaluation Report at the one-month review, three-month review and six-month review points. The outcome of the Report will be assessed as either Red, Amber or Green evaluated by the consortium partners in a panel review.

If the Artist(s) receives Red, then the consortium deems that the Artist(s) has not met the required deliverables and progress is not sufficient at each review stage – therefore a significant task(s) or amend(s) will be set and to be completed and assessed by the Lead Mentor for them to receive their complete payment instalments.

If the Artist(s) receives Amber, then the consortium feels that the Artist(s) has partially met the required deliverables and progress is adequate – therefore a minor task(s) or amend(s) will be set and completed and assessed by the Lead Mentor to receive payment.

If the Artist(s) receives Green, then all deliverables have been met and the consortium is happy with progress - payment will be successfully made. This Traffic Light Red, Amber and Green scheme will be used at the one-month, three-month and six-month evaluation review stages (scaled according to the project's actual timeline) – to determine that all deliverables are met and that payment instalments will be issued.

Artist MOA

The MOA is designed to be completed by the artist, and the artists will be asked to sign and return the MOA during the Induction Day. It is a contractual agreement between the Artist and the VOICE Project as to the deliverables, discussing the project fees, moments of review and payment instalments, and the nature of the engagement and artistic intervention including data protection aspects and the setting out of a timing plan.

3.1.1 Artist Induction Guide Example

VOICE Artist Induction Guide

*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.*

Introduction

Welcome to the One-Day VOICE Pilot Participant Induction and Workshops, designed specifically for VOICE Pilot participants, working on their projects in the first VOICE cohort. The convenors and workshop facilitators form key stakeholders within the VOICE Network – comprised Professors and researchers from RCA, UCD and FFC21. The workshop facilitators are specialised in the areas of Inclusive Design and pCr Methods, having developed and honed these within their own design research praxes and combined, bring years of training expertise.

Rationale

Inclusive Design Talk Rationale and Context:

Inclusive Design focuses on developing technology tools and innovation methods for real social change. Professor Lizbeth Goodman will discuss the following questions in relation to Inclusive Design Methods - how can we make sure that technology is designed to suit all the people who might use it? And how can we build technology that helps users with specific needs, such as People With Disabilities, People With Autism Spectrum Disorder, people with medical conditions such as Obesity, or Alzheimer's Disease and, more generally, marginalised groups in society?⁶

pCr Method Workshop Rationale and Context:⁷

The pCr toolkit is an artists' method developed over almost thirty years of public arts practice and trialled and iterated in a variety of settings and geo-political contexts - see case studies. As a situated practice it supports a psychogeographic navigation of place, operating as a drift, Debord's *dérive* (1958). It is a structured improvisation providing a framework that is adaptive to any artists' interventional practice. By adapting permaculture, an ecological design system for application within artistic practice to encourage eco-social practices, it encourages a consilience of art and design to develop best practices within artistic led / co-designed engagement with people, process and place, specifically high context cultures.

Arts and cultural institutions can 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. To do this we must mapping 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. This is to ensure we move from the bi-polarity of top-down / bottom-up approaches to operate from the 'Inside-Out'.

⁶ <https://www.ucd.ie/eacollege/t4media/Lizbeth-Goodman.pdf>

⁷ pCr information directly referenced from VOICE pCr Guidelines

Talk / Workshop Outline

Inclusive Design Talk Outline:

Professor Lizbeth Goodman will discuss how her work in Inclusive Design, across numerous projects and programmes, has developed new approaches to designing inclusive technologies that suit the individual user. This research has helped people with severe physical disabilities to communicate and create in new way; it has supported local communities; and it is developing new ways to enable all people to show their strengths.⁸

pCr Method Workshop Part 1 Outline:⁹

Using the pCr praxis - ecosystem mapping tools map all the potential stakeholders and communities of the practice

- Key Steps: Zone Map
- Stakeholder Consultation: The first step is talking to all the important people and groups in the community, asking "What's at Stake?" to identify and redefine who the stakeholders are.
- Mapping and Construction: Next, the approach creates a flexible map of the community's relationships, data, organisations, and resources.

The pCr approach uses a detailed tool to explore and map the cultural, economic, socio-political, and environmental aspects of a community. This helps uncover important relationships, resources, and opportunities, leading to a better understanding of the area.

pCr Method Workshop Part 2 Outline:¹⁰

Introduction to Vital Signs Matrix as Project development / KPIs and Evaluation Tool

The pCr Vital Signs Matrix tool is both an evaluative tool and a collaborative project development tool that serves as a foundation to address social and environmental equity within a project; short, medium, and long-term.

The Vital Signs Matrix (VSM), which evaluates the health of a project based on its vital signs. It helps observe any system deterioration, which is crucial for maintaining a healthy cultural and ecological environment. The VSM focuses on four key characteristics that indicate a healthy project by integrating three important principles: earth care, people care, and fair share, to ensure social, environmental, and economic justice.

The VSM indicators were developed from analysing 50 years of arts for social and environmental impact and integrated with the permaculture principles of Fair Share, Earth Care, People Care to ensure the development of systemic impact and ultimately localised self-organisation. When used as a project

⁸ <https://www.ucd.ie/eacollege/t4media/Lizbeth-Goodman.pdf>

⁹ pCr information directly referenced from VOICE pCr Guidelines

¹⁰ pCr information directly referenced from VOICE pCr Guidelines

development tool the VSM can be used to develop a theory of change and set up project-specific indicators for success.

Learning Outcomes

Inclusive Design Talk Learning Outcomes:

The aim is to give an overview of Inclusive Design Methods in order to show the types and forms of creative and assistive technology and innovation tools and methods, and their adaptability, to ensure full usability for all participants, for artists to learn about the needs and requirements of all users who may be within their communities.

pCr Workshop Learning Outcomes:¹¹

The aim is to bring together different types of local knowledge, valuing it for its potential to strengthen community resilience and integrate social and ecological practice for behaviour change within challenge / concern-led artists interventions.

The Vital Signs Matrix is purpose built to support artists to both capture and present the added value and demonstrable outputs of their projects in ways that are meaningful for non-artists e.g. the creation of localised knowledge networks, the development of new relationships and partnerships.

¹¹ pCr information directly referenced from VOICE pCr Guidelines

VOICE Induction Day Agenda (In Person / Online / Hybrid TBC)

AGENDA

9 – 9.30am

Introductions and VOICE Project Expectations

Professor Camille Baker and Dr Victoria Geaney
VOICE RCA Lead and RCA Research Associate,
Royal College of Art

9.30am – 10am

Pecha Kucha

VOICE Pilot Participants

- *Each VOICE Participant is invited to share a two-minute distillation and presentation of their project proposal and relevant past experiences.*
-

15 MINUTE COFFEE BREAK

10.15am – 11.15am

Inclusive Design Seminar

Professor Lizbeth Goodman,
University College Dublin

15 MINUTE COFFEE BREAK

11.30am – 1pm

pCr Method Workshop Part 1

Dr Anita McKeown,
FFC21

- *Induction to using pCr praxis – to frame the role of pCr as a methodological framework and to introduce the suite of artists intervention tools and how they work together, for situated resilient intervention.*
-

LUNCH

2pm – 3.30pm

pCr Method Workshop Part 2

Dr Anita McKeown,
FFC21

- *VSM project development, Theory of Change and Evaluation matrix, aiming to embed artists / citizen engagement and psycho-social-eco-literacy in relation to their existing practices.*
-

30 MINUTE COFFEE BREAK

4pm – 5.30pm

Mentoring Process, Monitoring, Methods Repository, Ethics and Consent Forms

Professor Camille Baker and Dr Victoria Geaney
VOICE RCA Lead and RCA Research Associate,
Royal College of Art

- *Mentoring arrangements, matching with mentors, signing a mentoring agreement and MOA, community consent forms, including induction on monitoring requirement and other support mechanisms. Methods Repository and explanation on timings and method for logging artist methods in digital repository.*
-

DRINKS AND NETWORKING

VOICE Mentoring Framework, Timeline and Deliverables



Figure 4 Key for VOICE Mentoring Framework, Timeline and Deliverables

In order to draw upon the key values of the VOICE Project, the Mentoring Framework offers a mentoring framework which values plural voices. The Mentoring Framework underpinning the VOICE Project ensures that pluralities of stakeholder voices are incorporated - including those of the Artist(s), their peers in the VOICE Project, consortia members as Lead Mentors, Expert Mentors and Community Co-Creative Opportunities to build in moments of feedback from multiplicities of voices.

ALL VOICE Artists are required to undergo Lead Mentoring, Peer-to-peer Mentoring, Expert Mentoring and to hold Community Co-Creative Opportunities, according to the timeline shared above and below. This includes: Lead Mentoring once a month, Peer-to-peer Mentoring once a month, Expert Mentoring three times across the project timeline and Community Co-Creative Opportunities twice over the project timeline.

Mentoring Framework and Project Timeline

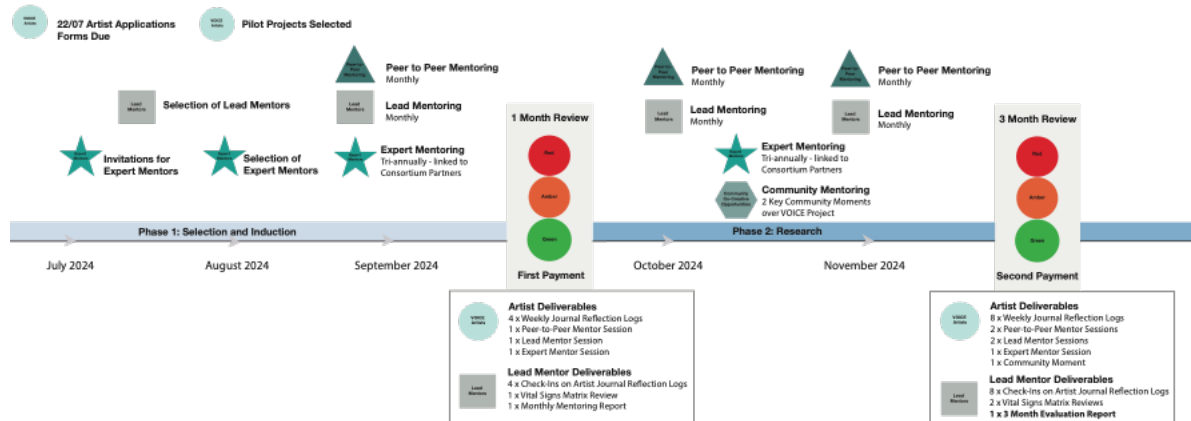


Figure 5 VOICE Mentoring Framework, Timeline and Deliverables

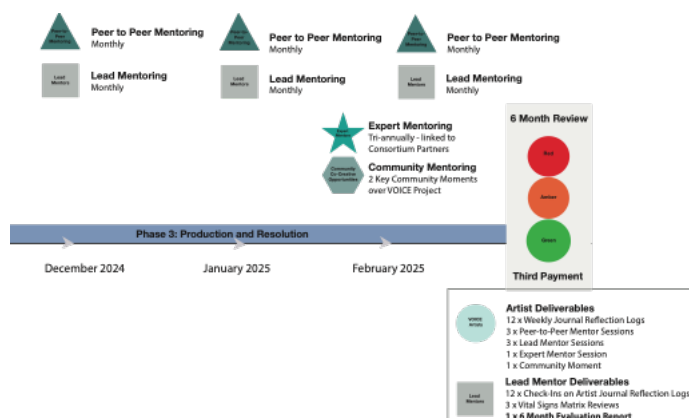


Figure 6 VOICE Mentoring Framework, Timeline and Deliverables

Traffic Light Reviews

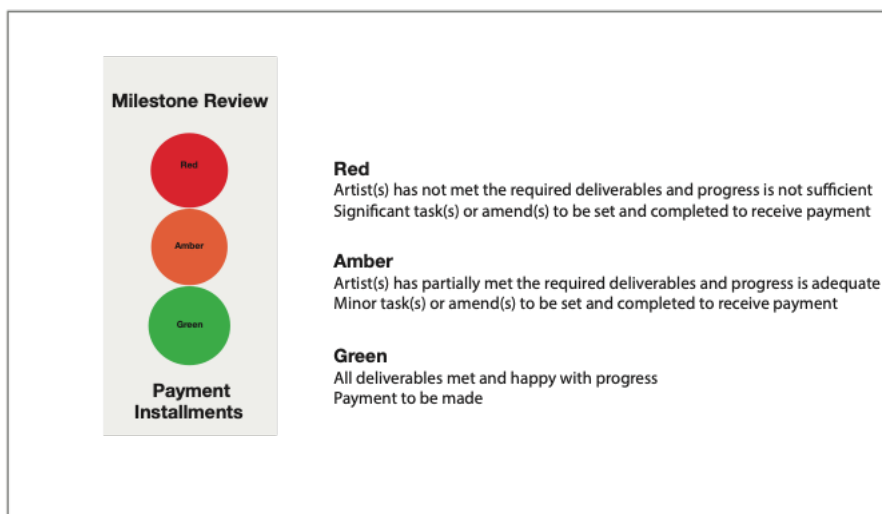


Figure 7 Key for Traffic Light Review System

Artist Weekly Reflective Journal Log

- To be filled in weekly by the artist(s) and submitted via the Google Forms link [insert link].
- This can be filled in using written prose, or in bullet points.

What experiences have you encountered this week?

(This could encompass community interactions and insights; ideas and work in process; ways of working and methods; new experiences from undertaking the different stages of the project; conversations and collaborative encounters; thoughts, feeling and reflections).

Review and reflect on your experiences this week.

(Take this time to observe, review and reflect upon on the experiences above. Critically reflect upon the experiences and examine these experiences through asking yourself reflexive questions, examining more deeply the interactions and reflecting upon the ways in which these experiences are shaping you, your community and your UN SDG. What are the ways in which your thinking, approaches, processes and those of your project shifting, changing and altering singularly and collectively?)

What realisations have the experience of this week brought about?

(What are the key learnings and realisations that you can conclude from the reflexive thinking and critical questioning above? What are the ways in which you are beginning to draw understandings, new lines of thinking and practice; are these inviting new questions, conversations, thoughts or feelings around the project; and are and, if so, how are these realisations inviting the reframing or reshaping of the project?)

What are your next steps?

(Following on from your reflections, insights and considerations of your experiences over this week – what are your planned next points of enquiry, experiments, next steps of practice, new ideas or ways in which you envisage developing specific aspects of your project, methods of working with the community, or any other relevant steps you wish to take following on from your reflections this week?)

VOICE Artist Draft MOA

THIS AGREEMENT is made the [Insert date] day of [Insert Year] (“**Agreement**”)

BETWEEN: [Insert artist name] and **VOICE Project**.

(1) [Insert artist name] (“**Artist**”) and

(2) **VOICE Project** (“**Project**”)

WHEREAS:

- (1) During the set project time, as laid out by the Artist and open as per the needs and demands of their project (up to six months only), the Artist is engaged in the delivery of the aims and intentions set out in their proposal in order to target their UN SDG for the VOICE Project.
- (2) The Project is a not for profit company, which provides funding, methods, tools, access to communities, and mentoring of the Artist.
- (3) The Artist hereby agrees to join the VOICE Project, subject to the terms and conditions of this Agreement.

IT IS AGREED as follows:

1. Definitions and Interpretation

1.1 In this Agreement, unless the context otherwise requires, the following expressions have the following meanings:

“Business Day” means any day (other than Saturday or Sunday) on which ordinary banks are open for their full range of normal business in Ireland;

“Confidential Information” means, in relation to either Party, information which is disclosed to that Party by the other Party pursuant to, or in connection with, this Agreement (whether orally or in writing or any other medium, and which is marked as confidential);

“Data Protection Legislation”

means all legislation in force in the UK and EU from time to time relating to data protection and privacy including, but not limited to, the Data Protection Acts 1988 to 2018, EU Regulation 2016/679 General Data Protection Regulation (“GDPR”) and any other directly applicable UK and EU regulation relating to data protection and privacy and/or any amending or successor legislation in Ireland relating to data protection and privacy;

“Fee”

means the consideration payable to the Artist for the Artistic Intervention as defined in Clause 5;

“Intellectual Property Rights”

means

(a) any and all rights in any patents, trademarks, service marks, registered designs, code, applications (and rights to apply for any of those rights) trade, business and company names, internet domain names and e-mail addresses, unregistered trademarks and service marks, copyrights, database rights, know-how, rights in designs and inventions;
 (b) rights under licences, consents, orders, statutes or otherwise in relation to a right in paragraph (a);
 (c) rights of the same or similar effect or nature as or to those in paragraphs (a) and (b) which now or in the future may subsist; and
 (d) the right to sue for past infringements of any of the foregoing rights;

means the Artistic Intervention to be undertaken by the Artist as defined in Schedule 1 [insert artist’s timing plan but artist will not be bound by these timings and actions, given the emergent nature of Artistic Interventions] within the time frame of the VOICE Project (up to six months); and

1.2 Unless the context otherwise requires, each reference in this Agreement to:

- 1.2.1 “writing”, and any cognate expression, includes a reference to any communication effected by electronic or facsimile transmission or similar means;
- 1.2.2 a statute or a provision of a statute is a reference to that statute or provision as amended or re-enacted at the relevant time;
- 1.2.3 “this Agreement” is a reference to this Agreement and each of the Schedules as amended or supplemented at the relevant time;
- 1.2.4 a Schedule is a schedule to this Agreement;

- 1.2.5 a Clause or paragraph is a reference to a Clause of this Agreement (other than the Schedules) or a paragraph of the relevant Schedule; and
- 1.2.6 a "Party" or the "Parties" refer to the parties to this Agreement.
- 1.3 The headings used in this Agreement are for convenience only and shall have no effect upon the interpretation of this Agreement.
- 1.4 Words imparting the singular number shall include the plural and vice versa.
- 1.5 References to any gender shall include all other genders.
- 1.6 References to persons includes corporations.

2. Engagement of the Artist

- 2.1 The Project hereby engages the Artist to provide the Artistic Intervention and such other services as the Project and the Artist may agree upon from time to time during the term of this Agreement.
- 2.2 The Artist shall commence Artistic Intervention on [insert date] and agrees to complete the Artistic Intervention by [insert date], unless otherwise agreed in writing with the Project.
- 2.3 The Artist shall be responsible for the quality of the Artistic Intervention and shall ensure that all Artistic Intervention is performed with reasonable care especially in relation to working directly with a community, technology and UN SDG. The Artist is responsible for ensuring that the Artistic Intervention is performed competently, with reasonable care and delivered on time. For the avoidance of doubt, it shall be a breach of this Agreement if the Artist does not comply with this Clause 2.3.
- 2.4 At the 1 month, 3 month and 6 month points the Lead Mentor will check on the progress of the Artistic Intervention and will deliver an Evaluation Report at the 1 month review, 3 month review and 6 month review points. The outcome of the Report will be assessed as either Red, Amber or Green. If the Artist(s) receives Red, then the Lead Mentor deems that the Artist(s) has not met the required deliverables and progress is not sufficient at each review stage – therefore a significant task(s) or amend(s) will be set and completed in order to receive payment instalments. If the Artist(s) receives Amber, then the Lead Mentor feels that the Artist(s) has partially met the required deliverables and progress is adequate – therefore a minor task(s) or amend(s) will be set and completed to receive payment. If the Artist(s) receives Green, then all deliverables have been met and the Lead Mentor is happy with progress - payment will be successfully made. This Traffic Light Red, Amber and Green scheme will be used at the 1 month, 3 month and 6 month evaluation review stages – to determine that all deliverables are met and that payment instalments will be issued.
- 2.5 Artist and Lead Mentor Deliverables at each stage are:
- Artist Deliverables at One-Month Review - four x Weekly Journal Reflection Logs; one x Peer-to-Peer Mentor Session; one x Lead Mentor Session; one x Expert Mentor Session.
 - Lead Mentor Deliverables at One-Month Review - four x Check-Ins on Artist Journal Reflection Logs; one x Vital Signs Matrix Review; one x Monthly Mentoring Report.
 - +
 - Artist Deliverables at Three-Month Review - eight x Weekly Journal Reflection Logs; two x Peer-to-Peer Mentor Sessions; two x Lead Mentor Sessions; one x Expert Mentor Session; one x Community Moment.

- Lead Mentor Deliverables at Three-Month Review - eight x Check-Ins on Artist Journal Reflection Logs; two x Vital Signs Matrix Reviews; one x Three-Month Evaluation Report.
+
- Artist Deliverables at Six-Month Review - 12 x Weekly Journal Reflection Logs; three x Peer-to-Peer Mentor Sessions; three x Lead Mentor Sessions; one x Expert Mentor Session; one x Community Moment.
- Lead Mentor Deliverables at Six-Month Review - 12 x Check-Ins on Artist Journal Reflection Logs; three x Vital Signs Matrix Reviews; one x Six-Month Evaluation Report

2.6 The Artist shall be responsible for the deliverables and for any minor task(s) or amend(s) and significant task(s) or amend(s) required at each of the one-month, three-month and six-month evaluation review points, with support from the Lead Mentor.

3. Nature of Engagement & the Artistic Intervention

- 3.1 The Artist may not subcontract any of the Artistic Intervention without the prior express written consent of the Project and, in the event that the Project agrees to the appointment of any substitute Artist, such substitute Artist agrees to assume the obligations, responsibilities and benefits of the Artist pursuant to this Agreement and to be bound by the terms and conditions of this Agreement, as if they were the Artist.
- 3.2 The Artist shall at all times be an independent contractor and the Artist's Artistic Intervention activities and Artistic Intervention methods and, if applicable, in accordance with Clause 3.1 above, any Artistic Intervention activities and Artistic Intervention methods of any sub-contractor(s) engaged by the Artist on the Artistic Intervention, shall at all times be for the Artist to determine, supervise, direct and control – with mentoring support provided by the Project. The Project shall mentor the Artist or any sub-contractor(s) to support the provision of the Artistic Intervention, through Lead, Expert and Peer-to-Peer Mentoring.
- 3.3 The Artist shall at all times be exclusively responsible for organising, and entitled to organise, where, when, how and in what order the Artistic Intervention is done but shall liaise with the Project (or the Project's representative) and their Lead Mentor to ensure that due account is taken of the impact of the timing of the Artistic Intervention to be performed upon the activities of the Project and any other contractors, artists and similar third parties also engaged by the Project.
- 3.4 The engagement under this Agreement is mutually non-exclusive that is to say that at any time the Artist can provide to other Projects, services which are similar to the Artistic Intervention and the Project is free to engage other contractors to provide it with services which are the same as or similar to the Artistic Intervention. However, for the avoidance of doubt, the Artist may provide similar Artistic Intervention for other parties, provided that the Artistic Intervention provided by the Artist to such third parties does not conflict with, or infringe any rights arising, in the Artistic Intervention or result in a conflict with the Artist's obligations under this Agreement. The Artist shall use commercially reasonable efforts to promptly disclose possible conflicts to Project.
- 3.5 The Artist shall use their own equipment, materials and resources to carry out the Artistic Intervention – and shall use the €12000 Euros in order to support this, as laid out in the Artist's Budget Plan. It is understood that the Artist is not bound to their original Budget Plan but that the total amount available to each Artist for the Project is set at €12000 Euros.

- 3.7 The Artist is not obliged to make its services available except for the performance of its obligations under this Agreement. The engagement and appointment of the Artist under this Agreement to provide the Artistic Intervention does not create any mutual obligations on the part of the Project or the Artist to offer or accept any further contract, engagement or services. No continuing relationship is hereby created or implied.
- 3.8 The Artist will deliver the Artistic Intervention to the Project in the agreed format.
- 3.9 The Artist will act in accordance with all reasonable instructions given to it by the Project provided such instructions are compatible with the specification of the Artistic Intervention provided in this Agreement or as mutually agreed between the Parties.
- 3.10 The Artist will be responsible for ensuring that it complies with all statutes, regulations, byelaws, standards, codes of conduct and any other rules relevant to the provision of the Artistic Intervention.
- 3.11 The Artist should guarantee that the involved community is aware of what is involved within their proposal and that the community host or community organisation has been asked to sign the Informed Community Consent form. A signed Informed Community Consent form must be supplied to VOICE by the Artist.
- 3.12 The Artist agrees that the results (for example, images, photographs, videos, quotes, interviews, and other methods and forms of dissemination) showed in the deliverables or during the Pilot and ATSI process stages with the community can be used by the VOICE project for dissemination purposes.

4 Relationship of the Parties

- 4.1 Nothing in the Agreement will constitute or be deemed to constitute a partnership, joint venture, agency, employment relationship or other fiduciary relationship between the Parties other than the contractual relationship expressly provided for in the Agreement.
- 4.2 The Artist hereby agrees to indemnify the Project in respect of any claims that may be made by the relevant authorities against the Project in respect of income tax or national insurance contributions or similar taxes or contributions, including interest and penalties, relating to the Artistic Intervention (carried out by them or any Artist) undertaken by the Artist under this Agreement.
- 4.3 The Artist shall be responsible for all of their expenses and value added tax liabilities.

5 Fee

- 5.1 In consideration of the Artistic Intervention the Project shall pay to the Artist the Fee of €12000 Euros that should cover all applicable costs including VAT (the artist should have a valid VAT number and be registered with a EAC related with artistic practices). [VAT information to be confirmed in the Mentoring Framework D5.1 deliverable due in August 2024.]
- 5.2 The Project will pay the Artist in instalments, according to the information set out in Section 2 of this Agreement, at the initial stage, mid-term stage and final period stages, based upon the traffic light system and reviews.
- 5.3 No further payment shall be made to the Artist for the Artistic Intervention over and above the

Fee agreed at Clause 5.1 and, without limitation, no payment shall be made to the Artist in respect of any expenses incurred by the Artist in completing the Artistic Intervention.

- 5.4 Where any payment pursuant to the Agreement is required to be made on a day that is not a Business Day, it may be made on the next following Business Day.

6 Intellectual Property

- 6.1 Each of the parties will retain the ownership of any and all Intellectual Property Rights which they own or which vest in them, prior to entering this Agreement.
- 6.2 Upon receipt in full by the Artist (or any substitute Artist appointed in accordance with Clause 3.1, as the case may be) of the Fee payable pursuant to Clause 5, the copyright and any and all other Intellectual Property Rights subsisting in the Artistic Intervention is assigned to the Project by the Artist and the Artist agrees that they have waived their legal and moral rights in respect of the Artistic Intervention.
- 6.3 Following the assignment of copyright and any and all other Intellectual Property Rights pursuant to Clause 6.1, the Project shall be free to use the Artistic Intervention for any purposes including, but not limited to, the purpose for which the Artistic Intervention was originally commissioned.

7 Warranties and Indemnity

- 7.1 The Artist has the requisite skill and experience to carry out the Artistic Intervention.
- 7.2 The Artist shall use all commercially reasonable endeavours to ensure that the Artistic Intervention is original to the Artist and shall not infringe any copyright, other Intellectual Property Rights, moral rights, rights of privacy, rights of publicity or any other rights whatsoever of any person.
- 7.3 The Artist hereby warrants that copyright in the Artistic Intervention shall, throughout the full period of copyright protection be valid and subsisting pursuant to the laws of the United Kingdom, Ireland, the European Union and any applicable international treaties.
- 7.4 The Artist shall not assign, licence, transfer, encumber or otherwise dispose of any rights of copyright or any other rights in or to the Artistic Intervention except pursuant to this Agreement.
- 7.5 Subject to the provisions of Clause 7.7, in the event of any actions, proceedings, claims, demands or costs (including, without prejudice to the generality of this provision, the legal costs of the Project on a solicitor and own-Project basis) against the Project on the grounds that the Artist's provision of the Artistic Intervention or the Project's use, possession and/or ownership of the Artistic Intervention in accordance with this Agreement constitutes an infringement of any Intellectual Property Rights belonging to a third party, the Artist shall indemnify the Project from and against the same.
- 7.6 Subject to the provisions of Clause 7.7, in the event of any actions, proceedings, claims, demands or costs (including, without prejudice to the generality of this provision, the legal costs of the Artist on a solicitor and own-Project basis) against the Artist on the grounds that the Artist's use or possession of any materials provided to it by the Project for the purposes of providing the Artistic Intervention in accordance with this Agreement constitutes an infringement of any Intellectual Property Rights belonging to a third party, the Project shall indemnify the Artist from and against the same.
- 7.7 The indemnities set out in Clauses 7.5 and 7.6 shall apply only if the indemnified Party:
- 7.7.1 notifies the indemnifying Party immediately in writing upon becoming aware of any such action, proceeding, claim, demand or costs;

- 7.7.2 makes no admissions or any settlements without the indemnifying Party's prior written consent;
- 7.7.3 makes all relevant information available to the indemnifying Party upon request;
- 7.7.4 provides all reasonable assistance to the indemnifying Party upon request; and
- 7.7.5 allows the indemnifying Party complete control over any relevant litigation and/or settlement.

8. **Liability**

- 8.1 This Clause 8 sets out the entire financial liability of the Parties to each other for any breach of this Agreement; any use made by the Project of the Artistic Intervention; and any representation, statement or tortious act or omission (including, but not limited to, negligence and breach of statutory duty) arising out of or in connection with this Agreement.
- 8.2 Subject to Clause 8.3, neither Party shall be liable to the other, whether in contract, tort (including negligence), restitution, or for breach of statutory duty or misrepresentation for any loss of profit, loss of goodwill, loss of business opportunity, loss of anticipated saving or any special, indirect or consequential damage or loss that may be suffered by the other Party that arises out of or in connection with this Agreement.
- 8.3 Nothing in this Agreement shall limit the liability of either Party to the other for fraud or fraudulent misrepresentation, for deliberate or wilful misconduct, or for death or personal injury.
- 8.4 Nothing in this Agreement shall exclude or limit the liability of either Party under or in respect of any of the indemnity provisions of Clause 7.
- 8.5 Without prejudice to Clause 7 or to Clauses 8.2, or 8.3, the total liability of either Party arising out of or in connection with this Agreement (whether in contract, tort (including negligence), restitution, for breach of statutory duty or misrepresentation or otherwise) shall be limited to 100% of the Fee paid or payable by the Project under this Agreement.

9. **Confidentiality**

- 9.1 Both Parties undertake that, except as provided by Clause 9.2 or as authorised in writing by the other Party, they shall at all times:
 - 9.1.1 keep confidential all Confidential Information;
 - 9.1.2 not disclose any Confidential Information to any other party;
 - 9.1.3 not use any Confidential Information for any purpose other than as contemplated by this Agreement;
 - 9.1.4 not make any copies of, record in any way or part with possession of any Confidential Information; and
 - 9.1.5 ensure that (as applicable) none of its directors, officers, employees, agents or advisers does any act which, if done by that Party, would be a breach of the provisions of this Clause 9.
- 9.2 Subject to Clause 9.3, either Party may disclose any Confidential Information to:
 - 9.2.1 any Artist(s) engaged on the Artistic Intervention;
 - 9.2.2 any governmental or other authority or regulatory body; or

9.2.3 any of their employees or officers.

9.3 Either Party may use any Confidential Information for any purpose, or disclose it to any other party, where that Confidential Information is or becomes public knowledge through no fault of that Party.

9.5 When using or disclosing Confidential Information under Clause 9.3, the disclosing Party must ensure that it does not disclose any part of that Confidential Information which is not public knowledge.

9.6 The provisions of this Clause 9 shall continue in force in accordance with their terms, notwithstanding the termination of this Agreement for any reason.

10. Termination

10.1 The Project may terminate the Agreement, for any reason, by giving not less than 30 days written notice to the other Party.

10.2 Without prejudice to the generality of Clause 10.1, this Agreement shall terminate, notwithstanding any other rights and remedies the Parties may have, in the following circumstances:

10.2.1 either Party fails to comply with the terms and obligations of this Agreement and such failure, if capable of remedy, is not remedied within 14 days of written notice of such failure from the other Party; or

10.2.2 either Party goes into bankruptcy or liquidation, either voluntary or compulsory, save for the purposes of bona fide corporate reconstruction or amalgamation, or if a receiver is appointed over the whole or any part of that Party's assets.

10.3 The termination of this Agreement shall be without prejudice to any rights which have already accrued to either of the Parties under this Agreement.

11. Personal Information (Data Protection)

11.1 The Parties undertake to comply with the provisions of Data Protection Legislation and any related legislation insofar as same is applicable and relates to the provisions and obligations contained in this Agreement. All personal data that the Artist may use will be collected, processed, and held in accordance with the provisions of Data Protection Legislation.

11.3 For complete details of the Artist's collection, processing, storage, and retention of personal data including, but not limited to, the purpose(s) for which personal data is used, the legal basis or bases for using it, details of the Project's rights and how to exercise them, and personal data sharing (where applicable), please refer to the Artist's Privacy Notice available from <<insert location>> OR [attached in Schedule 2].

12. Force Majeure

12.1 Neither Party to this Agreement shall be liable for any failure or delay in performing their obligations where such failure or delay results from any cause that is beyond the reasonable control of that Party ("**Force Majeure**"). Such causes include, but are not limited to: power failure, internet service provider failure, pandemic or epidemic, industrial action, civil unrest, fire, flood, storms, earthquakes, acts of terrorism, acts of war,

governmental action or any other similar or dissimilar event or circumstance that is beyond the control of the Party in question.

- 12.2 In the event that a Party to this Agreement cannot perform their obligations hereunder as a result of Force Majeure for a continuous period of 60 days, the other Party may at its discretion terminate this Agreement by written notice at the end of that period. In the event of such termination, the Parties shall agree upon a fair and reasonable payment for all Artistic Intervention completed up to the date of termination. Such payment shall take into account any prior contractual commitments entered into in reliance on the performance of this Agreement.

13 Nature of the Agreement

- 13.1 Subject to the provisions of Clause 3.1, this Agreement is personal to the Parties and neither Party may assign, mortgage, or charge (otherwise than by floating charge) any of its rights hereunder, or sub-contract or otherwise delegate any of its obligations hereunder, except with the written consent of the other Party.
- 13.2 This Agreement contains the entire agreement between the Parties with respect to its subject matter and may not be modified except by an instrument in writing signed by the duly authorised representatives of the Parties.
- 13.3 Each Party acknowledges that, in entering into this Agreement, it does not rely on any representation, warranty or other provision except as expressly provided in this Agreement, and all conditions, warranties or other terms implied by statute or common law are excluded to the fullest extent permitted by law.
- 13.4 No failure or delay by either Party in exercising any of its rights under this Agreement shall be deemed to be a waiver of that right, and no waiver by either Party of a breach of any provision of this Agreement shall be deemed to be a waiver of any subsequent breach of the same or any other provision.

14. Severance

The Parties agree that, if one or more of the provisions of this Agreement is found to be unlawful, invalid or otherwise unenforceable, that / those provisions shall be deemed severed from the remainder of this Agreement. The remainder of this Agreement shall be valid and enforceable.

15. Notices

- 15.1 All notices under this Agreement shall be in writing and be deemed duly given if signed by, or on behalf of, a duly authorised officer of the Party giving the notice.
- 15.2 Notices shall be deemed to have been duly given:
- 15.2.1 when delivered, if delivered by courier or other messenger (including registered mail) during normal business hours of the recipient; or
 - 15.2.2 when sent, if transmitted by e-mail; or
 - 15.2.3 on the fifth business day following mailing, if mailed by national ordinary mail, postage prepaid.

In each case notices shall be addressed to the most recent address or e-mail address notified to the other Party.

16. Law and Jurisdiction

- 16.1 This Agreement will be governed by and construed in accordance with the laws of the UK and EU.
- 16.2 The Parties agree to submit to the exclusive jurisdiction of the courts of Ireland.

IN WITNESS WHEREOF this Agreement has been duly executed the day and year first before written

SIGNED for and on behalf of the **Artist**

SIGNED for and on behalf of the **VOICE Project Partner** (Please Indicate)

[SCHEDULE 1]

The Artistic Intervention [Insert the Artistic Intervention and timelines from their proposals]

[SCHEDULE 2]

[Insert Privacy Notice, if applicable]

4 Conclusion

This deliverable and this documents' contents provided an overview of the artist invite letter, proposal application form question contents – to be copied into the EUSurvey platform to collect the proposals and artistic portfolios, the selection criteria for the consortium partners to use in the selection of the five pilots and 15 ATSI's for the VOICE project (although there will likely be modifications to all the materials after the conclusion of the Pilots in time for the ATSI phase), and the Induction Guide, which includes a draft of the Mentoring Framework (due in month 8), MOA (due before induction in September 2024) and evaluation / payment process. Implementation of the Pilots will allow VOICE partners to analyse how all processes and methods implemented work in practice and provide an opportunity to finetune before we invite artists for the 15 ATSIs that we will support in phase two. These materials herein provide insight into the many aspects of inviting and selecting these artistic interventions and their paired communities.

5 Next steps

Elements of the Artist Induction Guide – in particular, the Mentoring Framework presented here in D2.2 and the Induction Guide will be built upon, iterated and developed as the project progresses, and as artists are selected and begin the Pilot Interventions. The final iteration and delivery of the Mentoring Programme is the next direct step to this work, due as part of the upcoming deliverable D5.1 due in August 2024, including Guidelines for the implementation of the mentorship program to facilitate artists' engagement and fieldwork with communities and relevant industries.

Next steps for the suite of documents contained in this deliverable (D2.2) are:

- **Artist Invitation Letter** will be sent out to Pilots identified by consortia members during the pCr Sprint after the review, iteration and upload of this deliverable.
- **VOICE Expression of Interest Form** will be uploaded onto EUSurvey Platform (<https://ec.europa.eu/eusurvey/home/welcome>)
- **VOICE Expression of Interest Form** links will be shared to potential Pilot artists within the invite email letter, with a deadline for submission set for 22nd July 2024. Artists will be directed towards **VOICE Expression of Interest Form FAQs, Eligibility and Background Information Guide** and **VOICE Expression of Interest Form Selection Criteria**, to assist them in the process and a webinar video or Zoom call can be made possible for those with accessibility needs.
- Consortia members will go through the selection process, assessing applications according to the **VOICE Artist Rubric and Selection Criteria**, with final selections and notification of Pilot artists by early August, with an invitation to attend an induction day, exact location and logistics yet to be determined.
- **Invitations** will be sent to **Expert Mentors** in July and final selection of Expert Mentors will be made by early August.
- **Induction** will occur in late September- or early October 2024, with artists starting their intervention activities in October 2024.