



D2.3

Open Competition: Progress report

November 2013

Abstract

The FET-ART project aims at connecting the European ICT and Art communities. It fosters productive dialogue and collaborative work between them in order to identify new research avenues, associated challenges as well as the potential impact of ICT and Art collaboration on science, technology, and society in general.

Task 2.2 aims at organising an open competition to engage Art and ICT communities by forming pairings whose pilot projects are submitted online. The most promising projects will then be selected and a number of pairings will be granted with residencies to develop their ideas and take their project forward. The present document will give full details on the set up of the open competition procedures and process, from the start of the project up to date.



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Executive summary

The present document is a deliverable of the FET-ART project, funded by the European Commission's Directorate General CONNECT, under its 7th EU Framework Programme for Research and Technological Development (FP7)

Its purpose is multiple: first, report on the infrastructure that will enable the open competition. Second, detail the organisation, and third, provide with the first periodic outputs of the open competition that have occurred during the first project period,

The report details first the panel expertise and then focuses on the open competition process, the projects review as well as the project selection processes.



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1 - INTRODUCTION

The open competition involves a series of competitive examinations and is open to candidate pairings (or teams) connecting ICT and Art practitioners who would like to submit a project for further developments. The procedure gives all candidates a fair chance to demonstrate their project potential and interest and guarantees selection based on merit while observing the principle of equal treatment.

An expert panel is appointed to select the best candidates applying online in the light of the requirements set out in the competition procedure. The panel compares the projects in order to assess their potential, their impact and their sustainability towards the ICT & Art Connect initiative.

The project has an all-inclusive approach to collaboration, crossing the full breadth of the fields of art and technology; from traditional and visual arts, to digital media, music, sound and design; and equally across all technology and science practices.

During the project lifetime, the ICT & Art Connect consortium will select and take forward at least 12 projects of collaborative work in order to explore promising research avenues and concepts through a supportive residency programme.

In order to harness new, unique and excellent collaborations from across such broad horizons, crucial frameworks and resources have been mobilised, the open competition being one of them.

Through the ICT & Art Connect website, matchmaking sessions, consultations, and the key events in Nantes, Vilnius and Brussels, the project has already built valuable knowledge and vital interest in the ICT & Art Connect programme and, at the time of elaborating this deliverable, some pairings have already been formed following the two consultation and matchmaking events organised during the first period of the project:

- *Art + Tech Hackathon*, 28-29 October, organised by Stromatolite with the support of Sigma Orionis in the framework of the annual NEM Summit (Nantes, France);
- *ICT & Art Connect 2013 workshop*, 9-10 November, organised by Waag in the framework of ICT & Art Connect 2013, held by DG Connect (Brussels, Belgium).

In view of supporting this collaborative work between ICT actors and artists, an open competition has been implemented to lead to the selection of other collaborative pairs. Thanks to this online process, pairings have the opportunity to submit their pilot project online, through the project website, to be evaluated by a panel of experts. Following established criteria, these experts will select the most promising projects and thus offer the selected pairings with the opportunity to develop their ideas and take their project a step forward through residencies. Teams formed at the Art + Tech Hackathon have been evaluated by the hackathon jury.



2 - THE EXPERTS

In order to select the most relevant projects among all applications, a panel of experts representing a wealth of relevant practices and experiences has been sourced to review proposals submitted by ICT & Art pairings and help decide on the best projects and ideas put forward through the project website.

The table in Annex D gives a short description of all confirmed panel members.



3 - THE OPEN COMPETITION PROCESS

3.1 - The application procedure

When applying for residencies all collaborative teams are first required to complete the form ICT & Art Connect Proposal (see Annex C), available through the ICT & Art Connect website, or via any consortium partner.

The form has been designed to provide all the necessary information to facilitate effective assessment, yet not present too daunting and lengthy a task for either applicant or judging panel. It includes a brief background reminder of the objectives of the ICT & Art Connect initiative and guidelines to help prospective project teams with their applications including an outline of assessment criteria.

From applicants, the form requires:

- A project proposal outline (maximum 1000 words) including detailed information on:
 - Objectives, deliverables and outcomes.
 - Methods, processes and materials.
 - Background, context, practice and experience.
 - Collaboration methods, innovation and likely citizen engagement.
 - Artistic, technological, scientific and communicative impact.
- An assessment of how long the project will take in total and how many person hours will be invested over the project period.
- An outline of the amount of any funding being requested including details of what the funding is required for.
- Details on any non-financial support required such as facilities, equipment or technical support.
- Team background, profiles, biographies and web links information.

Once completed, project teams are required to forward their proposal documents to info@ict-art-connect.eu where they will be collected by consortium partners and posted to a dedicated folder on Google Drive for evaluation.

3.2 - Deadlines for submissions

Planned monthly deadlines for submissions are December 20th, 2013; January 31th, 2014; March 3rd, 2014; and April 7th.

3.3 - Scrutiny of applications

European experts and invited international specialists are being asked to review the applications submitted online every month, starting in December 2013.

At the deadline, and accordingly to their field of expertise, a panel of judges per submission will be invited to join the open call folder for proposal review and will feed it with their feedbacks and



comments. For an easy follow-up, one person among the partners will be named sole responsible to keep track of all review activities and proposals' allocation between judges, by using a unique spread sheet.

To help them select the best proposals, the experts are given assessment criteria that applicant pairs should meet, as well as guidelines (see Annex A) and supporting documents to aid in the judgement of applications and help enable an efficient yet thorough procedure. The guidelines give background information on the aims and ethos of the ICT & Art Connect initiative, information on the working process of assessment and advice on the judgement criteria.

Panel members are asked to use the following criteria in conjunction with their own experience and expertise to make an assessment of each project:

- Artistic or ICT / science merit
- Quality of collaborative concept
- Innovative nature of the project
- Probable Citizen Engagement in ICT outcome
- Impact in arts and ICT / science industry
- Ability to carry out the project (time, logistics and skills)
- Budget

For their reference, panel members also receive a copy of the 'ICT & Art Connect Proposal' document as well as a full list of participating panel members.

3.4 - The results

The selected candidates will be immediately informed of the deliberations and their proposal will be posted on the project website.

Projects, with panel member votes, will be assessed by the consortium partners using a budget analysis against available funds. If viable, projects will then be granted residencies and allocated an appropriate consortium partner mentor relevant to project needs.

Each selection will be subject to on-going observation and documentation of collaborative processes and progress, facilitated by partner mentors for the duration of the residency. The mentoring will take into account recommendations from artists and technologists gathered during consultation events.



4 - CONCLUSION

Facilitated through the initiative website, events, consultations and matchmaking occasions, the ICT & Art Connect consortium has laid strong foundations for the initiation of the open competition.

Now with a strong, credible expert panel assembled, and with firm guidelines, processes and tools in place, assessment and selection of collaborative open competition project residencies can begin.



Annex A GUIDELINES FOR PANEL MEMBERS

Introduction

ICT & Art Connect supports projects engaging in collaborative work between ICT and Art practitioners, in particular, to address the themes of 'Co-creation' and 'Citizen Engagement in ICT'.

Co-creation takes the form of collaborative residencies where participants are able to create a new outcome, formulate a new concept or develop a new artwork or innovation that would not have been possible without a dialogue between disciplines.

Citizen Engagement in ICT refers to engaging the public in science and technology, in this case Information Communications Technology. Artists and ICT professionals can work together to develop creative ways to widen understanding and engagement with emerging technologies and the core concepts of ICT, and how art practices can enhance it. Artistic use and interpretation of technology has become a successful vehicle in conveying complex scientific ideas to 'non-scientific' audiences in a way that can be very accessible.

The ICT & Art Connect initiative is now looking to select and take forward projects of collaborative work in order to explore promising research avenues and concepts through a supportive residency programme. A concluding ICT & Art Connect event will then showcase these residency outcomes and include a major exhibition of the final collaborative outputs.

As a participating expert panel member, we now need your help to review and decide on the most worthy projects and ideas proposals put forward by ICT and Art pairings formed at our matchmaking events, or through our website tool. Successful collaborations will then be supported as funded residency projects in one of our partner locations for periods of up to three months.

We anticipate passing on to you for review approximately 2 or 3 proposals between December 2013 and March 2014.

We include below assessment criteria to help you evaluate projects and enable a quick and efficient process.



Candidate assessment tools and judging process

All collaborative teams are first required to complete the form 'ICT & Art Connect Proposal', available through the ICT & Art Connect website, in order to be considered for a residency.

You can find a copy of 'ICT & Art Connect Proposal' with the documents accompanying this guide.

You will be notified when there is a proposal awaiting your review by an ICT & Art Connect consortium partner.

Project proposals should then be assessed based on your own expertise in relation to the criteria below.

- Artistic or ICT / science merit
- Quality of collaborative concept
- Innovative nature of the project
- Probable Citizen Engagement in ICT outcome
- Impact in arts and ICT / science industry
- Ability to carry out the project (time, logistics and skills)
- Budget

You will also be asked to answer the following relating to each project proposal:

- Your assessment of project worth and viability
- Would you recommend this project to be put forward?
- Any other comments or advice (possible pitfalls/difficulties, realism of timeframe/budget etc)

You will find a form version of these criteria and comments with your supporting documents. Please complete one form for each assessment made and then post back at info@ict-art-connect.eu.



Annex B EXPERT PANEL PROJECT ASSESSMENT FORM

Artist(s):

ICT / science professional(s):

Project title:

Panel judge name:

Date:

Assessment criteria

- Artistic or ICT / science merit
- Quality of collaborative concept
- Innovative nature of the project
- Probable Citizen Engagement in ICT outcome
- Impact in arts and ICT / science industry
- Ability to carry out the project (time, logistics and skills)
- Budget

Your assessment of project worth and viability:

Would you recommend this project to be put forward:

Any other comments or advice (possible pitfalls/difficulties, realism of timeframe/budget etc):



Annex C ICT & ART CONNECT PROPOSAL DOCUMENT



ICT and Art Connect Proposal

Background

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Names of applicants

Artist(s):

ICT / science professional(s):

Project title:

Project proposal (maximum 1,000 words)

Please give a detailed outline of your project. You may find it helpful to consider the following questions when writing your description:

1. What are your objectives for this project and how will they be achieved? What are the projected outcomes and what processes and/or materials will be used to achieve these outcomes?
2. What is the background and context for the project? How does it relate to the practice and experience of your team?
3. How will the collaborators work together to achieve their shared objectives? How does your project bring together ICT / science and art practices in a unique and innovative way? Or how does your project encourage citizen engagement in ICT / science practices?
4. What will be the artistic and ICT / science impact of this project?



Project proposal (maximum 1000 words):

Project timescale and working hours

How long do you think it will take to complete your project? This can be any period from one day to three months.

How much time will you be spending working on your project per day/week/month?

Be realistic about how much time you have available to work on the project over your project period.

Project timescale and working hours:

Financial support

Please give details of any financial support you require. Funding of up to €3000 is available per project. Funds available will only cover expenses incurred after the collaboration has begun and for its duration. Legitimate budget needs may include:

- equipment costs
- artists fees / time buy-out for ICT / science professionals
- project-related travel costs
- rental costs for equipment
- rental costs for facilities, labs, and/or studios (over and above any provided by the host organisation)
- materials and supplies
- software licenses
- technical and support staff (over and above any provided by the host organisation)

To keep budgets reasonable, teams should try to use their own facilities and equipment wherever possible. If you don't have access to the equipment you need, list your requirements in the 'Other (non financial) support' section as well as look into purchasing or hire costs (if feasible) to list in this section.

Financial support required:



Other (non financial) support needed

Provide an outline of any non financial support you might need to help realise your project. For instance, with some projects it may be possible to offer access to a workspace and/or certain facilities (e.g. [Fablab at Waag Society](#), Amsterdam) or technical support by experts in the chosen domain.

Other (non financial) support needed:

Profiles and links

Please provide any relevant biographies or web links relating to applicants' experience and work. Be precise and relevant; don't add more than 500 words in total below.

Profiles and links:

Basis of assessment

The decision to award a grant will be based on the merit of your proposal compared with all others received in this pan-European competition, and on the funds available. The assessment criteria are:

- Artistic or ICT / science merit
- Quality of collaborative concept
- Innovative nature of the project
- Probable Citizen Engagement in ICT outcome
- Impact in arts and ICT / science industry
- Ability to carry out the project (time, logistics and skills)
- Budget

Further information

If you have anything further to add you may do so here:

Please email your completed form to info@ict-art-connect.eu



Annex D CONFIRMED PANEL MEMBERS

Name	Description	Link
Ghislaine Boddington	Director of Body>Data>Space – a London based organisation dedicated to Performing Arts and ICT creation, research and collaboration for over 15 years.	http://www.bodydataspace.net/who-we-are/core-team/ghislaine/
Paul Brown	Pioneering Digital artist and Honorary Professor in the Centre for Computational Neuroscience and Robotics at University of Sussex.	
Annick Bureauud	Director of Leonardo Olats Leonardo/ISAST's sister organisation in France, publishes the French language Observatoire Leonardo des Arts et des Technosciences (OLATS) web site. Projects covered on this site include Virtual Africa, Pioneers and Pathbreakers, the The Cultural Roots of Globalisation and activities of the Space Arts working group.	http://www.leonardo.info/rolodex/bureauud.annick.html http://www.olats.org
Linda Candy	Referenced in the FET-ART proposal. Over 20 years of experience and extensive research in this area. Co-founder of the Creativity and Cognition conference and co-author of the book Explorations in Art and Technology.	http://www.lindacandy.com http://www.creativityandcognition.com/about/
Ruth Catlow Marc Garrett	Furtherfield – a non profit arts organisation, founded in 1997 and sustained by the work of a community of artists, technologists, academics- thinkers and doers from diverse backgrounds as the internet took shape as a new public space for internationally connected cultural production.	http://www.furtherfield.org
Andrew Dubber	Professor of Music Industry Innovation at Centre for Media and Cultural Research at Birmingham City University. The Birmingham Centre for Media and Cultural Research (BCMCR) engages in collaborative work across three research teams: Interactive Cultures, Screen Cultures, and Media for Social Change. Individual researchers study radio, music and interactive media, screen media, or media for social change by exploring questions related to five principal themes: identity, history and heritage, cultural practice, technology, production, regulation and enterprise.	http://www.bcu.ac.uk/pme/school-of-media/applying-to-us/our-staff/andrew-dubber
Rowena Goldman	Joined the BBC in 1999 as a development producer in the digital channels unit, part of the documentaries department, working on ideas for the BBC's digital channel BBC Choice. Was a catalyst in setting up BBC Imagineering where she joined as a development executive in early 2000. Heads up the development of projects within this R and D department working with cutting edge technology to create exciting content for delivery on future and emerging platforms.	http://www.banffcentre.ca/faculty/faculty-member/664/rowena-goldman
Holger Grossmann	Head of Business Unit Human Centered Media, Fraunhofer IDMT. The Fraunhofer Institute for Digital Media Technology IDMT is doing applied research in the field of audiovisual media. The Institute is known as a competent partner of industry when it comes to developing groundbreaking technologies for the digital media domain. Together with its contracting partners Fraunhofer IDMT develops cutting-edge solutions consistently designed to meet user requirements and expectations.	http://www.idmt.fraunhofer.de/en.html
Professor Lizbeth Goodman	PHD Chair of Creative Technology Innovation, Professor of Inclusive Design for Education, Executive of the Innovation Academy (UCD/TCD), Founder/Director of the SMARTlab and the MAGIC Multimedia and Games Innovation Centre.	http://www.ucd.ie/smartlab/ http://www.ucd.ie/education/ www.smartlab-ie.com http://www.innovationalliance.ie/academy www.safespaces.net
Sue Gollifer	Director of ISEA, the International Symposium on Electronic Art, an annual gathering of the international art, science and technology community. The symposium includes an academic conference, exhibitions, performances and workshops. It is a nomadic event and is held in a different location every year.	
Honor Harger	A curator from New Zealand who has a particular interest in science and technology. She joined Lighthouse in March 2010 as Director, and became Artistic Director on 1 February 2013.	http://www.lighthouse.org.uk/about/who-works-here
Mark Jackson	Curator at IMT, a non-profit contemporary art gallery in East London specialising in sound and audio-visual practice.	http://www.imagemusictext.com/
Nick Lambert	Chair of the Computer Arts Society and Lecturer in Digital Art and Culture at the VASAB Research Centre, School of Arts, Birkbeck, University of London.	http://computer-arts-society.com/event/44241
William Latham	Former artist for IBM from 1987 to 1994 in their Advanced Computer Graphics and Visualisation Division. Professor of Computing at Goldsmiths since 2007. Founder and CEO of Games Audit Ltd.	http://www.doc.gold.ac.uk/~mas01whl/
Irini Papadimitriou	The Victoria and Albert Digital Programmes Director and Digital Curator of Waterman's Gallery.	http://www.vam.ac.uk/page/d/digital-art-and-design/ http://www.vam.ac.uk/whatson/event/2565/digital-design-weekend-3870/ http://www.watermans.org.uk/exhibitions/exhibitions/the-emergent-city-from-complexity-to-the-city-of-bits.aspx
Christiane Paul	Director of the Media Studies Graduate Programs and Associate Professor of Media Studies at The New School, NY. Adjunct Curator of New Media Arts at the Whitney Museum of American Art. Author of book Digital Art (Thames & Hudson, UK, 2003) as well as of the edited anthology New Media in the White Cube and Beyond – Curatorial Models for Digital Art (IUC Press).	http://www.newschool.edu/public-engagement/ma-media-studies-faculty/?id=87920 http://www.eyebear.org/people/christiane-paul http://www.thamesandhudson.com/9780500203989.html
Will Pearson	Director of Technology at Ravensbourne.	http://aartus12.jboye.com/speaker/will-pearson/ http://www.rave.ac.uk/our-people/senior-management-team/
Josep Perello	Associate Professor in the University of Barcelona's Department of Fundamental Physics, and also the Head of Science department at Arts Santa Monica.	http://www.artsciencecity.com/comite-ciencia/josep-perello/?lang=en http://www.ub.edu/web/ub/en/index.html?
Mike Stubbs	Director of FACT and the Abandon Normal Devices, annual media festival alternating between Manchester and Liverpool	http://www.fact.co.uk/people/management/mike-stubbs/
Hugues Vinet	Scientific Director, IRCAM, Paris. IRCAM, the Institute for Research and Coordination in Acoustics and Music, is one of the world's largest public research centers dedicated to both musical expression and scientific research.(Available to judge on an ad hoc case-per-case basis)	http://www.ircam.fr/377.html?&=1
Fiddian Warman	Director of Soda – a creative technology company, developing learning apps and software to sculptural electronics, big screen displays, websites and social media campaigns and the director of the Maker's Guild London	http://www.soda.co.uk
Rob Zwijnenberg	Professor of Art History, Head of the Centre for Arts and Genomics at University of Leiden	http://v2.nl/archive/people/robert-zwijnenberg