



D3.1

Residencies 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.

To reach this objective, and on the basis of WP2 activities, WP3 aims at supporting at least 12 residencies, associating an ICT with Art practitioner over a certain period, focusing on co-creation or citizen engagement in ICT. This present progress report on residencies aims at providing full details regarding residencies set-up and tracked during the first project period.



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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)

WorkPackage 3 aims at supporting at least 12 collaborative works associating an ICT scientist or technologist with an artist. This work, or "residency", will be supported over a period of one day to several weeks and will focus on co-creation or citizen engagement in ICT. T3.1 "setting up and facilitating residencies" objective is to effectively setting up and facilitating residencies selected through T2.2, in the premises of project partners or in other premises and make sure that residencies have a suited environment, clear objectives and timing as well as clear expected outputs.

The present deliverable D.3.1 Residencies progress report (Month 1 to 6), prepared by Waag Society (Project Task Leader), is elaborated to give a detailed description of the "proof of concept" residencies set up and tracked during the first six months of the project. The report looks first at the process that has been set up in order to implement residencies, and then, to the different residencies that have been experimented to date.



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1 - INTRODUCTION

1.1 - Overview

Through the course of the project, ICT & Art Connect will organise at least twelve pilot collaborative projects between ICT and Art practitioners in residencies. These residencies act as “proofs of concept” for promising research topics or directions and specifically focus on “co-creation” and “citizen engagement in ICT”.

Each consortium partner is responsible for at least three full residencies or a greater number of ‘pop-up’ short-term collaborative pairings i.e. collaborative work bringing together an ICT scientist or technologist and an artist over a period of one day to several weeks.

1.2 - Locations of Residencies

The residencies are located either in the premises of a project partner or in other suitable premises (for example the artist’s studio or ICT laboratory).

1.3 - Types of Residencies

1.3.1 - Full Residencies

“Full” residencies are defined as a period of collaborative work bringing together an ICT scientist/technologist and an artist over a period of time (between 1 week and 4 months) focussing on one of our two key themes of ‘co-creation’ or ‘citizen engagement in ICT’ (see 1.3.3 and 1.3.4).

1.3.2 - Pop-up Residencies

“Pop Up” residencies may occur at certain special events and will take the form of short, intense, collaborative partnerships lasting up to twenty-four hours. There will be a separate application process for these through the specific events.

1.3.3 - Co-creation Residencies

“Co-creation” residencies take the form of collaborative projects where the partnership is able to create a new outcome, formulate a new concept or develop an innovation that would not have been possible without a verbal and practical dialogue between the authors of the work. In this case, the notion of authorship of the work will be shared, as will be methods and areas of expertise.

1.3.4 - Citizen Engagement in ICT Residencies

“Citizen Engagement in ICT” residencies refer to the issue of public understanding of science, and in this case, of ICT. Artists and ICT professionals will work together to develop creative ways of widening understanding and engagement in debates around emerging technologies in ICT or in the core concepts of ICT. Arts projects have proven to be a successful way of conveying complex scientific ideas to ‘non-scientific’ audiences in a way that can be very accessible.





1.4 - Project Mentoring

Each collaborative pairing is provided with a suitable mentor from within the consortium. Individual project pairs are asked to regularly report their progress using OFFBOTT (see Reference 1 and Annex H), a specifically designed digital tool created to capture project development processes as they happen, by inviting participants to reply to an email prompt with a brief response on a daily basis. OFFBOTT posts are shared between the collaborative team and the mentor who can use the facility to keep updated regularly on the project's progress and on any issues arising. By using this tool as well as other regular forms of contact, mentors are able to intervene and help the project to progress towards a highly successful outcome. Moreover, mentors take an active part in the analysis and documentation of the pair's progress and work (particularly on the project web site and social networks).



2 - RESIDENCIES PROCESS

2.1 - Overview

The earlier part of the project has necessarily been focused on developing a series of high profile events through WP2 “Connecting ICT & Art communities”, in order to encourage the emergence of collaborative pairs, who would compete for WP3 pilot projects and be granted residencies.

The objective was to achieve six to seven residencies over the first six months of the project. To date, this goal has been surpassed as one high profile full residency (The Ministry of Measurement, see part 3) and eleven pop-up residencies have already been completed; nine of the eleven being awarded prestigious industry prizes from sponsors drawn from companies participating in the NEM Summit in Nantes (France).

2.2 - Residency Framework

A framework for residencies has been developed in Month 2 in order to ensure the best understanding and greatest impact for the projects developed during the residencies. It details the type of residencies that can take place, the monitoring and evaluation methods, the location and support provided to participants (See Annex A).

2.3 - Monitoring Methodology

The Residency Monitoring Process employs a dynamic and responsive methodology (See Annex B), developed in Month 2, which maintains an overall analytical structure and aims to provide both useful quantitative and qualitative research data as well as capturing important personal reflections by the participants. It includes surveys, the use of an online tool called “OFFBOTT”, and mentoring.

2.4 - Monitoring Report

2.4.1 - *Residency Surveys*

Following the Residency Monitoring Process, pilot surveys were created and used first for The Ministry of Measurement Residency taking place in month 3. Following feedbacks from the residency collaborators, some amendments were made to the survey. Based on this standard full residency survey, pop-up residency ‘start of residency’ and ‘end of residency’ surveys have been created and are accessible via the following links:

- [Pop up residency start survey](#) (See Annex C)
- [Pop up residency end survey](#) (See Annex D)
- [Full residency start survey](#) (See Annex E)
- [Full residency end survey](#) (See Annex F)
- [Pilot residency start survey](#) (See Annex G)
- [Pilot residency end survey](#) (See Annex H)





The surveys have been successfully completed for each residency, reviewed and saved for further analysis.

2.4.2 - OFFBOTT

As a method keeping regular track of full residencies we have chosen OFFBOTT, “a (mostly) friendly robot who helps small teams keep a journal of their projects, by sending them emails each day asking for brief updates about what they are working on.”

OFFBOTT was originally developed as part of a Creative Technologist Residency in the arts organization Lighthouse, located in Brighton (UK), and has proved popular around the world to document projects. However, being the product of a rapid development environment, we initially found that the tool contained some anomalies and lacked some useful features. To tackle these detected discrepancies and improve the tool, we have worked directly with the developer to fix bugs as they arise and to add new features, such as the ability to download all the reports from a project into a single PDF. Nevertheless, OFFBOTT has proved to be a really useful tool in creating a regular dialogue between collaborators and the project mentors within partner organizations. However, that is to note that OFFBOTT is not suitable for use in short pop-up residencies as emails are sent to project members on a daily basis.

2.4.3 - Mentoring of Collaborative Pairings

We have mentored one full residency, the Ministry of Measurement project (see Reference 2). This work has proven to be extremely successful, enabling a deepening of the collaborative relationship between artist and ICT technologist, and leading to unexpected outcomes (detailed below). For pop-up residency events, such as the NEM Summit 24 Hour Art + Tech Hackathon, the mentoring is integrated into process as the mentor is on site. It is expected that host partners will mentor future full residencies, however due to some logistical issues, such as availability, Waag has facilitated mentoring of full and pop-up residencies in collaboration with Stromatolite the host organisation in both cases. This partnership has proved very successful and the Waag team have made themselves available to support other partners in their mentoring process in the future.



3 - FIRST FULL RESIDENCY – MINISTRY OF MEASUREMENT AT “HACK THE BARBICAN”, 5TH – 18TH AUGUST 2013

The Ministry of Measurement was a full residency developed by consortium partner Stomatolite with artist Geoff Howse (part of the sonic art collective Thickeyear). The residency took place during #hackthebarbican (see Reference 3) at the prestigious Barbican Art Centre in London. Geoff Howse collaborated with scientist Ulrich Atz from the Open Data Institute located in London.

The residency took the form of a two weeklong performance, from 11am to 7pm, from 7th to 18th August 2013. The cloakroom of the Barbican Art Centre was transformed into a dystopian data collection office, where robot-like staff, dressed in white scrubs, solicited members of the public to go out into the Barbican complex and collect measurement data. When returning, the data was duly stamped, officiated and fed into a keypad that reeled off a stream of paper and a receipt. This receipt was given to the participant as a souvenir of their visit and in order to provide a source of information to find out more about the project, it also offered them something in exchange – a random piece of data that they could use in any way they wished. The long stream of paper was then hung in one of the coat bays. The numbered lights on the Barbican coat bays were also reconfigured so that one would light up after the data was input, instructing the ‘data collection officer’ where to hang the stream of data. A suggestive soundtrack of data transfer created yet a stronger atmosphere.

The space was surreal and had been fully transformed by the artists. The project played with the notion of ‘measurement’, its arbitrary nature and how this applies to data. The forms used for data collection were intentionally awkward and confusing in order to lead participants to question the nature of data, data collection and the meaning of open data.

The residency location was a high profile venue, regularly visited by members of the public who interacted with the artist and the Thickeyear collective as a whole. The Ministry of Measurement obtained positive and prestigious reviews on the [Barbican](#) and [Design Week](#) websites (see references 7 and 8).

3.1 - Collaborator Biographies

3.1.1 - Artist – Geoff Howse

“I am a composer, musician and sound artist. I make commissioned music and sound for TV, film, websites, apps, radio... in fact just about anything. I also produce my own music as Memory Box and Wet Brain, and create sound art individually and as part of sonic collective Thickeyear.” (Geoff Howse) (See Reference 4)

3.1.2 - ICT Technologist – Ulrich Atz

Ulrich Atz is Head of Statistics at the Open Data Institute (ODI). He has more than five years of practical experience in data interpretation and has a broad background that blends modern



statistical techniques with story telling. At the ODI, Ulrich leads research projects, consults start-ups and governments on the business case of open data, and helps out with training courses. He holds a Diploma in Economics from the University of Mannheim and a M.Sc. in Social Research Methods from the London School of Economics.

Before joining the ODI, Ulrich worked in the market research industry, identifying commercial insights in seven-digit research projects. He also collaborated with leading thinkers such as Matthias Horx and Richard Florida on other projects.

He is one of the first members of the London Quantified Self community and published a peer-reviewed paper on the experience sampling method for stress. (See Reference 5)

The Open Data Institute “is catalysing the evolution of open data culture to create economic, environmental, and social value. It helps unlock supply, generates demand, creates and disseminates knowledge to address local and global issues...Founded by Sir Tim Berners-Lee the creator of the World Wide Web, and Professor Nigel Shadbolt, the ODI is an independent, non-profit, non-partisan, limited by guarantee company.” (See Reference 6)

3.2 - Monitoring

The project was monitored using the start and end pilot survey detailed on part 2.4.1. Then, the collected data was used to understand the process and facilitate the residency process and collaboration.

Following the completion of the start survey, the collaborators were invited to join a project on OFFBOTT and entered into a dialogue with the project mentor Anna Dumitriu of Waag Society (who took on the role due to availability issues met by Stromatolite). The first residency, as an additional benefit, was then able to act as a pilot study to hone the monitoring methodology. Additional collaborators from Thickeyar also joined OFFBOTT and over time, the reflections deepened into a very useful and revealing dialogue, focused in particular on the intense nature of the environment and the interactions with the public, which the mentor was able to support (see Annex H).

The mentor visited the project towards the end of the residency and met with Geoff and Ulrich to discuss how they felt about the process and if and how they saw the project progressing. Geoff explained that he did not feel comfortable imposing on Ulrich’s time and therefore had had less overall contact than he could have. However, it turned out that Ulrich was extremely impressed with the project and offered more time to collaborate with Geoff. This resulted in Ulrich attending ICT 2013 to collaborate with the Ministry of Measurement performance there, alongside Geoff and his Thickeyar collaborator, Jack James. Ulrich’s role was to engage visitors in conversations about the issues behind the work and it was heartening to observe that the ICT & Art Connect residency was clearly the start of a much deeper and longer-term collaboration. Through introductions made by the mentor, the Ministry of Measurement has been invited to give a [Monthly Talk](#) at the prestigious Lighthouse in Brighton, UK, this being a good example of the project outreach impacts (See Reference 10).



4 - POP -UP RESIDENCIES – NEM SUMMIT 24 HOUR ART + TECH HACKATHON – NANTES, FRANCE, 28TH AND 29TH OCTOBER 2013

The 24 Hour Hackathon at the NEM Summit was part of both the WP2 “Consultation and matchmaking events” and the WP3 “Proofs of Concept”. It is in the nature of a project blurring art and technology that other aspects will become blurred too.

“The NEM Summit Art + Tech Hackathon [pop up residency event] was conceived as an unique and fertile catalyst to infuse creative collaboration between highly talented and motivated participants in order to inspire new and excellent art and technology project partnerships... Through the bringing together of individuals sourced directly from the coalface of art and technology innovation, the Hackathon's aim was to nurture unprecedented new alliances between art and technology practitioners.” (NEM Summit Description) (See Reference 7)

A group of artists and designers from a diverse range of backgrounds (music, graphic design, visual art etc) as well as technologists, hackers and coders were transported from London to Nantes, by coach and ferry on the night of the recent great St Jude storm. There, they met a number of potential collaborators based in Nantes. Despite the obvious hardship and delays this entailed, it appears to have had a very positive effect on the participants with relationships built and strengthened through adversity. However this meant that the Nantes and London groups had less time to mix, connect and bridge languages barriers.

During the event, collaborative teams were formed around a number of ‘challenges’ that they could choose to respond to, and prizes were awarded for the best responses to those challenges. The challenges are detailed under the WP2 D1.1 Events report – Progress report deliverable, and the pop-up residencies are described below.

The collaborations were all highly successful with seven winners each receiving €1000 prizes and two runners up each receiving €500 prizes, all awarded by industry sponsors. The Judges were Jean-Dominique Meunier - Director Funding & Cooperative Programs at Technicolor and NEM coordinator; Bob Sumner - Associate Director Disney Research; Franck Feurtey -Project Manager Orange Lab; Roger Torrenti and Marta Arniani – Sigma Orionis, ICT & Art Connect coordinator; Anna Dumitriu - Waag Society; Miggi Zwicklbauer, Fraunhofer FOKUS; Christoph Ziegler, IRT.

4.1 - The Pop-up residencies

Name	Challenge	Pairing participants	Description
"On the Fridge"	Pervasive games	Richard Wallet (Designer) Jack James (Artist/ Technologist)	A collaboration between two creatives skilled in technology from London which aimed to create a safe interface for a growing child to share their achievements, drawings and thoughts with their extended family. Inspired by the idea of putting a child's drawings on the fridge to display them.
"Who's who"	Pervasive games	Imeh Akpan (Artist/Coder) Carolyn Defrin (Artist) Jia Xuan Hon (Artist) Tim Murray Brown (Artist)	The collaboration involved the creation of a game which invited players to try and identify other players through limited physical and personal descriptions and to meet new people "in the real world" by saying a secret phrase, and potentially keep in touch in future. The game is based around secret catchphrases and connections that are logged in a virtual profile along with notes on the interaction.
"Dumb City Guide / Hear the City"	Smart City Guide	Andrew Faraday (Technical) Kate Habsall (Artist) Annalisa Terranova (Artist) Simon Rose (Technical)	This collaboration involved a group of artists and technologists from London in the development of an interactive city guide using sonic elements. The project cycles through city information and points of interest from twitter and google, the letters in each word also being translated into sound. It would ideally be set up as an installation that would tell viewers information about the local area.
"Viewers"	Socially Connected TV	Jérémy Barre (Artist/Technical) Aurélien Trichereau (Artist/Technical) Quentin Villaret (Artist/Technical) Jérémy Heno (Artist/Technical)	This collaboration involved a group of creative technologists from Nantes in the development of a social media interface for discussing television in real time with friends and close contacts. By logging a reaction to the program you are watching, friends can see what you're watching and when.
"Collabor8"	Nem Art	Ezra Box (Artist) Quentin Le Roux (Artist) Melanie Menard (Technical) Mélise Ling (Artist)	This collaboration involved a group of artists and technologists and Nantes in the development of a fun interface to create collaborative drawings, suitable for all ages but particularly aimed at younger people. A platform through which to share media content while working collaboratively on a project, the tool helps teams of people build collaborative mind maps in order to generate and organise new ideas as a group.
"Smarty"	Smart City Guide	Julie Fernandes (Artist/Technical) Théo Foulon (Artist/Technical)	This collaborative project involved two creative technologists from Nantes in the development of a smart city guide. An application for tourists visiting new cities, the project gives visitors information on where to go and the history of certain key locations.
"AR Sign Battle"	Pervasive games	Pierre Buffe (Artist/Technical) Mathias Mouchard (Artist/Technical) Arnaud Perrillat (Artist/Technical) Félix Raymond (Artist/Technical)	This collaboration between artists and technologists from Nantes involved the development of a game where participants could compete for "ownership" of road signs in their neighbourhood. Users are encouraged to conquer new signs by achieving high scores and each unique sign features a different game and its own scoreboard.
"Magic Drawing"	Wiki Art	Marie Lamouret (Artist) Félix Lepoutre (Technical) Sylvia Mordago (Artist) Victor Pedraza (Artist)	This collaboration between artists and technologists from Nantes and London enabled the creation of interactive tablet based drawings. A mobile application that facilitates the co-creation of a visual comic strip through six different drawings made by six different users, the aim of the project was to encourage the creation of collaborative artworks and the forming of new social networks.
"Art of the Deep"	Wiki Art	Tom Flynn (Artist) Daniel Lopez (Technical) Siobhan Ramsey (Artist)	This collaboration between artists and technologists from London involved the development of a retro style game based on a deep-sea ecosystem, which enabled young people to create their own artworks. Through exploring a virtual environment, users take what they learn about science and nature to build unique visual art pieces.
"Linguify"	Open City Database	Benedict Allen (Technical) Siobhan Ramsey (Artist)	This collaboration between an artist and a creative technologist from London involved the development and creation of a language learning game. The application displays places or categories of interest to a tourist or traveller and then, on selection, opens relevant videos from YouTube that teach useful vocabulary for that place or situation. Users then rate the video in terms of how useful it was, the results being fed back into the system informing which content is used in the application next time around.
"Krowd Kontrol"	Nem Art	Steve Lawson (Artist) Liepa Kuraite (Technical)	This collaborative project between an artist (musician) and a creative technologist from London led to the development of a creative "looping" tool for musicians and visual artists (such as VJs) to enable their audiences to participate in the making of the performance, through a fully functional Android App. The online version allows anyone, anywhere online, to be part of the remixing and reprocessing of a live performance.

Table 1 – Pop-up Residencies description

Challenge	Winner	Runner up	Prize
Nem art	Krowd Kontrol		1 000 €
Wiki art	Magic Drawing Art		1 000 €
Pervasive Games	AR Sign Battle	Who's who	500 €
		On the Fridge	500 €
Open City Database	Linguify		1 000 €
Smart City Guide	Smarty		1 000 €
Hybrid City	Hear the City		1 000 €
Social Connected TV	Viewers		1 000 €

Table 2 – Pop-up Residencies - Challenges' winners and runners up



4.2 - Monitoring

The pop-up residencies were monitored using the pop-up residency surveys detailed above, however, for all the reasons mentioned in part 2.4.2, OFFBOTT has not been used in this context. The collaborations were interviewed twice during the residencies and these interviews were video-recorded. The videos are in the process of being researched further. During the interviews collaborators were mentored by representatives from Stromatolite with support from Anna Dumitriu from Waag Society.



5 - FULL RESIDENCIES FOLLOWING THE NEM HACKATHON

Following the NEM Summit event, four Stromatolite and three Sigma Orionis funded ICT & ART Connect residencies are being offered to selected Hackathon projects and will run for a period of four months. Based on the decisions of the event judges combined with the recommendations of consortium partner experts at the event and studying the footage, the Stromatolite funded residency projects are:

- **Krowd Kontrol**
This project has been all experts' top choice.
Residency monitored twice monthly for 4 months. €2000.
- **Linguify.**
This project has been qualified of excellent and deserves to be taken forward.
Residency monitored monthly for 4 months. €1000.
- **Art of the Deep.**
The project has a very good educational potential and deserves to be taken forward.
Monitored monthly for 4 months. €1000.
- **Hear the City.**
The project has great potential for a variety of applications and deserves to be taken forward.
Monitored monthly for 4 months. €1000.

The ones below are to become Sigma Orionis residencies:

- **AR sign battle**
The project received the pledge of the FIconent jury members and is suitable to be taken forward and demonstrate the platform potential.
Monitored monthly for 3 months. €1000
- **Magic Drawing**
The project needs to be implemented and taken forward to create a Wiki-Art mobile app.
Monitored monthly for 4 months. €1000
- **Viewers**
The project is suitable to be taken forward and demonstrate the platform potential.
Monitored monthly for 3 months. €1000



6 - CONCLUSION

6.1 - Exceeding Goals at Month 6

At month 6 of the project we are on track for achieving, and hopefully exceeding, our goals. We have completed 1 full residency and 11 pop-up residencies. The monitoring processes and residency frameworks are in place and feedback from participants so far show these are working. After initial teething troubles with OFFBOTT, we worked with the developer of the software tool to ensure that the facilities we need are in place and our initial experiences with monitoring and mentoring the residencies using OFFBOTT have proved very positive

6.2 - The Future

Following several successful events, such as the Waag Society led Workshop at ICT ART CONNECT 2013 and the ICT and Art Connect exhibition stand and networking events at ICT 2013 in Vilnius, a firm foundation has been laid for attracting future successful residencies through our open call and the necessary support structure for them is fully in place and functioning very well. We also look forward to seeing further good things from the residencies that have taken place so far and are offering continued mentoring.



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Table 1 - Pop-up Residencies description

Table 2 - Pop-up Residencies - Challenges' winners and runners up



Annex A RESIDENCY FRAMEWORK

Authors: Anna Dumitriu (Waag Society) and Camille Baker (Brunel University)

A.1 Concept

The ICT & Art Connect Project is supported by the European Union and aims to foster a dialogue between ICT and arts practitioners in order to contribute to the emergence of novel research topics and the identification of new emerging research areas.

Stemming from a series of special networking events across the European Union we will select a number of collaborative ‘pairings’ to undertake bespoke ‘residencies’ facilitated to support the work of those participating.

ICT and Art Connect is a consortium consisting of Sigma Orionis (FR), Brunel University (UK), Waag Society (NL), Stomatolite (UK), and Black Cube Collective (UK).

A.2 Key Themes

A.2.1 CO-CREATION

‘Co-creation’ will take the form of collaborative projects where the partnership is able to create a new outcome, formulate a new concept or develop an innovation that would not have been possible without a verbal and practical dialogue between the authors of the work. In this case, the notion of authorship of the work will be shared, as will methods and areas of expertise.

A.2.2 CITIZEN ENGAGEMENT IN ICT

‘Citizen Engagement in ICT’ refers to the issue of public understanding of science, in this case ICT. Artists and ICT professionals will work together to develop creative ways of widening understanding and engagement in debates around emerging technologies in ICT or in the core concepts of ICT. Arts projects have proved a successful way of conveying complex scientific ideas to ‘non-scientific’ audiences in a way that can be very accessible.

A.3 Pairings

A pairing consists of two or more collaborative partners, at least one taking the role of ICT partner and at least one taking the role of artist partner. We recognise that in some cases the boundaries may already be blurred in terms of roles and disciplinary boundaries so we ask participants to self define their role and to provide evidence of their ability to fulfil their chosen role. Our definition of art is broad and includes traditional fine art media, dance and music and well as new media such as digital art and bio-art.



A.4 Residencies and 'Pop Up Residencies'

A.4.1 RESIDENCY

A residency is defined as a period of collaborative work bringing together an ICT scientist/technologist and an artist over a period of time (between 1 week and 4 months) focussing on one of our two key themes of 'co-creation' or 'citizen engagement in ICT' (see above).

A.4.2 POP UP RESIDENCIES

'Pop Up Residencies' may occur at certain special events and will take the form of short, intense, collaborative partnerships lasting up to twenty-four hours. There will be a separate application process for these through the specific events.

A.5 Location

Residencies will be arranged on a case-by-case basis to support the needs, working practices and time schedules/commitments of those involved. Artists' studios or working space may be provided by one of the consortium members if available and the residency may be focussed on that space. Facilities such as access to the FAB Lab at Waag Society can also be made available upon request.

Each host partner have facilities to support each residency but pairs may choose to work in a different location such as the workplace of the ICT professional/scientist or the studio of the artist. However, there is no explicit budget for equipment costs and pairings should try when possible to use facilities either provided by the project's host organisations, or the ICT collaborator's facilities, or collaborator's own equipment. A total of €9,000 / £7,857 is to be divided between each consortium member's 3 residency projects as appropriate to the needs/length of the residency (on a case by case basis).

A.6 Support

Mentoring support will be provided for all residencies in order to receive expert guidance in facilitating collaborative working. Any and all concerns or needs should be addressed with the assigned mentor and a weekly meeting between the mentor and the pair is advisable to aid in monitoring but also to discuss progress and any concerns.

A.7 Evaluation

Residencies will be evaluated using interviews, visits and surveys as well as regular reporting. See Residency Monitoring Methodology.



Annex B RESIDENCY MONITORING PROCESS METHODOLOGY

Author: Anna Dumitriu (Waag Society)

B.1 Methodology

The Residency Monitoring Process will employ a dynamic and responsive methodology, which will maintain an overall analytical structure and aim to provide both useful quantitative and qualitative research data as well as capturing personal reflections by the participants. A file should be kept for each residency (on either Google Drive or Dropbox as appropriate) that can be accessed and used by all consortium members for PR, research and dissemination purposes. Due to the varied nature of the residencies (the length of the residencies, the backgrounds of the participants, the various locations, and outcomes) there will not be “a one size fits all” way of monitoring every project and it is important to be sensitive to this. Consortium members may have flexibility to propose additional methods to WP3 if it is felt they would be more suitable for a particular pairing instead of the proposed methods, however the standard methodological framework below should be used if possible. Surveys will be created following the design of the open call in response to the guidelines laid down for that by WP2 (and in collaboration with WP2). Waag Society developed an interim survey prior to the start of the first residency curated by Stromatolite in August 2013, which happened in advance of the open call, and that first residency will act as a pilot for our methods and we reserve the right to amend this proposed methodology based on things learned in monitoring that residency.

B.2 Surveys

Participants will also be asked to complete two surveys, one prior to the start of the residency ‘pairing’ and one after the completion of the residency. These will aim to capture participants’ hopes and fears about the project at the start and their reflection on the process and perception of the outcomes at the end. We will also capture data about the participants’ backgrounds, the nature of their working environment and the outcomes and their future plans (if any). Our aim is to create easy to use surveys that capture useful data, for this reason we propose to create the surveys via the online platform Survey Monkey <https://www.surveymonkey.com/> If the residencies take place in publicly accessible sites, or if the outcomes are exhibited then we must also capture feedback from the wider public and depending on the event a suitable survey/data collection method will be arranged in response to the specific needs of the situation. Consortium partners arranging publicly accessible events should notify WP3 in order to arrange suitable data collection methods and ways of capturing public feedback are in place. These are likely to differ depending whether the residency focus is co-creation or citizen engagement in ICT and should also aim to capture their views on new visions and directions for future research.

B.3 OFFBOTT

Residency participants will be added to OFFBOTT “a (mostly) friendly robot who helps small teams keep a journal of their projects” <http://offbott.com> by sending them emails each day asking for brief updates about what they are working on. This will provide a great way of capturing regular updates of each project. This will be co-ordinated by Waag Society and consortium members are responsible for ensuring Waag Society is provided with contact details of each residency participant in order to sign them up to the service. OFFBOTT reports will be captured for each pairing.



B.4 Face to face/Skype interviews and/or residency visits

Each residency 'pairing' should have at least one face to face or Skype interview with either the consortium member overseeing the residency or a representative of WP3 (Waag Society). Participants within the pairings will be interviewed individually, initially to attempt to uncover any potential personality conflicts that may arise between the collaborators, as well as to establish any specific complimentary skills or competencies not otherwise discovered in WP2, to help the collaboration process. Waag Society is on hand to support each consortium member with this and if notified of the need will arrange to interview/visit residency 'pairings'. This may be combined with residency mentoring by consortium members as agreed. If combined with mentoring this should take place around the mid-point of the residency, if not it may take place at the end of the residency. In exceptional circumstances it may take after the residency but this is not recommended, as the experience will not be as fresh in the minds of the participants. At the end of the residency, each participant will again be interviewed one-on-one to determine what worked and what did not in terms of the communication, interaction, creative process, and project development, to final project completion. Both interviews and surveys will get at different aspects of the collaboration: interviews more for the host mentor to objectively understand, in-persons the personality types and suitability for the pairing on a personal level and the survey more from subjective perspective of the tasks and content of the pairing and residency.

B.5 ICT and Art Connect Team Member Report

The team member undertaking the interview/visit should write a reflective and analytical report (no less than 500 words) on the residency capturing their impressions of the 'pairing', the process and the outcomes for inclusion in the final monitoring process. It is intended that these reports describe the residency as clearly as possible to create a record of the residencies for those who have not had to opportunity to experience them.

B.6 Documentation

The consortium member overseeing a particular residency is responsible for ensuring that the residency 'pairing' keeps and shares documentation of their residencies and residency outcomes with the ICT and Art Consortium, these may include:

- Project blogs
 - Videos
 - Websites
 - Photographs
 - Media coverage
 - Social Media postings
 - Academic papers
- (This is not an exhaustive list)

These should also be available for use by consortium members for PR, research and dissemination purposes.



Annex C POP-UP RESIDENCY START SURVEY



Pop Up Residency/Hackathon - ICT and Art Connect Start Survey

***1. Name**

***2. Please tell us your age**

- Under 25
 25-35
 35-45
 45-55
 Over 55

***3. Please describe your race/ethnicity. Box expands as you type.**

4. Please tell us your gender

- Female
 Male
 Transgender
 Prefer not to answer

***5. What do you hope to achieve by participating in this hackathon/pop up' residency? Box expands as you type.**

***6. Do you consider yourself as coming from an arts or science and technology background? Please describe. Box expands as you type.**

***7. Have you been in contact with potential collaborators prior to the event? Please describe. Box expands as you type.**



***8. How much time do you expect to spend together during the hackathon/'pop up' residency. Box expands as you type.**

***9. What are your expectations/hopes? What is your intended outcome (if defined)? Box expands as you type.**

***10. Is aim of the residency primarily co-creation (developing an idea/project together) or public engagement in ICT?**

- Co-creation
 Public engagement in ICT

Other (please specify)

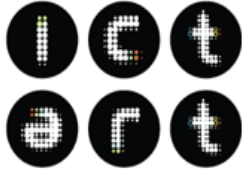
***11. Do believe that ICT & Art should connect? Why? Box expands as you type.**

***12. Please add anything else you would like to share with us? Box expands as you type.**

Done



Annex D POP-UP RESIDENCY END SURVEY



Pop Up Residency/Hackathon - ICT and Art Connect End Survey

***1. Name**

***2. Please tell us your age**

- Under 25
 25-35
 35-45
 45-55
 Over 55

***3. Please describe your race/ethnicity. Box expands as you type.**

***4. Please tell us your gender**

- Female
 Male
 Transgender
 Prefer not to answer

***5. Do you consider yourself as coming from an arts or science and technology background? Please describe. Box expands as you type.**

***6. Please tell us about your collaborators, how many people did you collaborate with and what were their roles? Box will expand as you type.**

***7. Could you please describe your project? Please tell us what happened during the 'pop up' residency/hackathon? (box expands as you type)**



***8. Had you been in contact with potential collaborators prior to the event? Please describe. Box expands as you type.**

***9. How did you feel about the 'pop up' residency/hackathon? Was it a good format for such an event? Box expands as you type.**

***10. What (if anything) would you have done differently? What worked really well? Box expands as you type.**

***11. Was your project primarily concerned with co-creation (developing an idea/project together) or public engagement in ICT?**

- Co-creation
 Public engagement in ICT

Other (please specify)

***12. Do believe that ICT & Art should connect? Has this project changed your view? If so how? ? Box expands as you type.**

***13. What do you consider the benefits and challenges of collaboration? Box expands as you type.**

***14. How has participating in this 'pop up' residency/hackathon changed or transformed your practice or ideas? Please describe. Box expands as you type.**

***15. Do you plan to continue developing this project or not? Please describe. Box expands as you type.**

***16. Please add anything else you would like to share with us? Box expands as you type.**

Done



Annex E FULL RESIDENCY START SURVEY



ICT and Art Connect Residency Start Survey

***1. Name**

***2. Please tell us your age**

- Under 25
 25-35
 35-45
 45-55
 Over 55

***3. Please describe your race/ethnicity. Box expands as you type.**

4. Please tell us your gender

- Female
 Male
 Transgender
 Prefer not to answer

***5. Could you please describe the plans for the residency? Box expands as you type.**

***6. Where does the residency take place and why? Box expands as you type.**

***7. What resources are available to you?**



***8. Do you consider yourself as coming from an arts or science and technology background? Please describe. Box expands as you type.**

***9. Have you been in contact with your collaborators prior to the residency? How much contact has there been? Please describe. Box expands as you type.**

***10. How much time do you expect to spend together during the residency. Box expands as you type.**

***11. What are your expectations/hopes? What is your intended outcome (if defined)? Box expands as you type.**

***12. Is aim of the residency primarily co-creation (developing an idea/project together) or public engagement in ICT?**

Co-creation

Public engagement in ICT

Other (please specify)

***13. Do believe that ICT & Art should connect? Why? Box expands as you type.**

***14. Please add anything else you would like to share with us? Box expands as you type.**

Done



Annex F FULL RESIDENCY END SURVEY



ICT and Art Connect Residency End Survey

***1. Name**

***2. Please tell us your age**

- Under 25
 25-35
 35-45
 45-55
 Over 55

***3. Please describe your race/ethnicity. Box expands as you type.**

4. Please tell us your gender

- Female
 Male
 Transgender
 Prefer not to answer

***5. Do you consider yourself as coming from an arts or science and technology background? Please describe. Box expands as you type.**

***6. Could you please describe the residency? Please tell us what happened? Box expands as you type.**

***7. What location(s) did the residency take place? Please share you thoughts on its appropriateness. Box expands as you type.**

***8. What resources were available to you?**



*9. How much contact time has there been with your collaborator(s)? Please describe. Would you have liked more? Box expands as you type.

*10. Did the residency differ from your expectations? If so how? Please describe. Box expands as you type.

*11. Do you feel you achieved your intended outcome(s) (if defined)? If not why not? Box expands as you type.

*12. Where there any additional expected or unexpected outcomes from the residency? Please describe. Box expands as you type.

*13. Do you consider the residency a success? Please describe. Box expands as you type.

*14. Do you intend to continue working with your collaborator(s). What (if any) plans for the future development of your project do you have? Box expands as you type.

*15. Was aim of the residency primarily co-creation (developing an idea/project together) or public engagement in ICT?

- Co-creation
 Public engagement in ICT

Other (please specify)

*16. Do believe that ICT & Art should connect? Has this project changed your view? If so how? Box expands as you type. Box expands as you type.

*17. How did you find using OFFBOTT to track the project? Please describe. Box expands as you type.

*18. How useful/important was the support/mentoring you received from the ICT and Art Connect team? Please describe. Box expands as you type.

*19. Please add anything else you would like to share with us? Box expands as you type.

Done



Pilot residency start survey



Pilot ICT and Art Connect Monitoring - Start of Residency/Project

*1. What is the name of your project, what is your name, and who are the collaborators?

*2. Please tell us your age, nationality, gender and ethnicity?

*3. Could you please describe your project/collaboration/residency? Where does it take place and why? What resources do you have available to you?

*4. Would you describe yourself as coming from an arts or science and technology background? How many other team members are there? What are their backgrounds?

*5. Why have you decided to participate in this project/collaboration/residency?

6. How much contact (in hours) have you had in preparation for this residency? How much contact time do you expect to have during the project/residency/collaboration? What methods have you used/do you intend to use to communicate between the partners?

*7. Is aim of the residency primarily co-creation or public engagement in ICT?

*8. What are your expectations/hopes? What is your intended outcome (if defined)?

*9. Do you believe that ICT & Art should connect? Why?

*10. Please add anything else you would like to share with us?

Done



Annex G PILOT RESIDENCY END SURVEY



Pilot ICT and Art Connect Monitoring - End of Residency/Project

*1. What is your name, what is the name of your project, and who are the collaborators? (Use as much room as necessary)

*2. Please tell us your age, nationality, gender and ethnicity? (Use as much room as necessary)

*3. Could you please describe your project/collaboration/residency? Please tell us what happened? (Use as much room as necessary)

*4. Would you describe yourself as coming from an arts or science and technology background? Please give details any relevant previous experience, or previous interest in the background of your collaborator? (Use as much room as necessary)

*5. How much contact time did you have during the project/residency/collaboration? What means of communication did you use between the partners? What you have liked more or less contact? How did the project fit in with your other activities? (Use as much room as necessary)

*6. Was the result of this residency primarily co-creation or public engagement in ICT? How was this achieved? (Use as much room as necessary)

*7. What did you learn from the project? (Use as much room as necessary)

*8. What (if anything) would you have done differently? What worked really well? (Use as much room as necessary)

*9. Do you believe that ICT & Art should connect? Has this project changed your view? If so how? (Use as much room as necessary)

*10. Please add anything else you would like to share with us? (Use as much room as necessary)

Done



Annex H OFFBOTT (EXTRACT FROM MINISTRY OF MEASUREMENT MONITORING)

Ulrich, Friday 16 August, 2013

Very interesting chat with Anna and Geoff. Visit at the Barbican.

Geoff Howse, Friday 16 August, 2013

The funniest latest response from someone was 'All that hanging paper would look great as an art work'.

The initial euphoria of the first few days has definitely gone, replaced now by a mixture of quite satisfaction and sheer exhaustion. It feels like a good time to reflect deeper on what has worked and what hasn't.

I am still struck by the success of the transformation of the space. The way the sound suggests data exchange but also provides the dissonant background for the conversation with the public works like a dream. The details is great too; the white paper, uniforms and hanging printouts, the black stationary against the orange banks and chairs.

One area I do have concerns about is the verbal exchange with the public. How much should we try and act? It feels like there is a fine line between being too casual and ruining the atmosphere and trying to be too immersive theatre. I'm not sure any of us really know where this line is or even if we are capable of hitting it. Should we have employed actors or would that have been too much? We've talked about this but haven't managed to resolve it yet

Anna Dumitriu, Wednesday 14 August, 2013

Loving the honesty of the latest offbott replies. I was worried that my strategy of using offbott was not working but this is great feedback. Having done similar things I can really relate to all this. It's a long time to do this day and day out, you'll sleep well when it's over!



Annex I ICT AND ART CONNECT RESIDENCY AGREEMENT

ICT and Art Connect Residency

COLLABORATION AGREEMENT

[Please edit the form accordingly if it is to cover an “ICT Practitioner” or “creative technologist”]

[Also, please note – this is a draft agreement only and should be edited to the specific situation and laws of the organization hosting the residency [name of organisation]. [Name of organisation] is responsible for ensuring that their collaboration agreement will stand up in the laws of their host country and take legal advice if necessary]

THIS AGREEMENT IS MADE ON / / BETWEEN:

[name of organisation] of [address of organisation], hereby duly represented by [name of representative], [role in organisation], hereinafter referred to as: [name of organisation]

AND:

[NAME], domiciled in [COUNTRY, TOWN, ADDRESS], residing temporarily in [ADDRESS], hereafter referred to as: **“the Artist in Residence”**

[name of organisation] and the Artist in Residence also jointly referred to as: **“Parties”**

WHEREAS:

- [A] [description of organisation’s role and structure]
- [B] The **Artist in Residence** is an artist whose work connects with the above mentioned activities of [name of organisation];
- [C] In order to share mutual knowledge and experiences, [name of organisation] has invited the **Artist in Residence** to collaborate with [name of organisation] on a certain programme/project for a period of time. The purpose of the collaboration shall be to produce artistic works and/or publications and/or presentations by the **Artist in Residence**, in the fields of co-creation between art and ICT or public engagement in ICT, by means of tangible or non-tangible products.
- [D] The conditions under which parties will collaborate are set out in this agreement.

THEREFORE PARTIES HAVE AGREED AS FOLLOWS:





CLAUSE 1 COLLABORATION

1. [name of organisation] and the Artist in Residence will collaborate on a project/programme of [name of organisation], which project/programme is named ICT & Art Connect. A brief description of the programme is attached to this agreement as **ANNEX 1**.
2. The collaboration starts on [DATE] and ends on [DATE].
3. The Artist in Residence enters into this agreement as a self-employed person. Therefore, this agreement does not constitute an employment or any partnership, other than as expressly set out in this agreement.
4. The Artist in Residence shall formulate a project plan, which shall connect to a the ICT & Art Connect Project of [name of organisation]. Prior to the commencement of the collaboration, the Artist in Residence shall submit the project plan to the [name of organisation] for approval. [name of organisation] may make suggestions to the Artist in Residence as to improve the assignment. In case of different views, Parties will consult each other as often as required.
5. After the commencement of the collaboration, Parties may alter the project plan after joint consultations. The altered assignment shall be confirmed in writing.
6. The Artist in Residence shall at least work [NUMBER] hours per week for the project/programme. The hours spent on the project/programme shall be registered by the Artist in Residence weekly, so that [name of organisation] can attribute these hours to the project/programme. If the Artist in Residence fails to register the hours regularly, [name of organisation] may suspend or – after several warnings – terminate the collaboration.
7. The fee will be [describe all details]. All necessary expenses the Artist in Residence makes while carrying out his/her activities for the project/programme can be claimed, provided that [name of organisation] has given prior permission.

CLAUSE 2 CONDITIONS

1. [name of organisation] shall appoint a mentor, who shall support and assist the Artist in Residence in carrying out the project plan. . The Artist in Residence and the mentor will have regular contact as required to discuss the progress of the assignment.
2. All intellectual property, constituted by or as a result of the carrying out of the assignment by the Artist in Residence, shall be owned jointly by Parties. For the avoidance of being obliged to ask consent of the other Party to use the (intellectual) property in the future, each Party gives a non-exclusive, transferable and perpetual permission to the other Party to use, alter, make derivative works and exploit the property in any way. In case a juristic act is needed to exercise the rights as set out in this sub-clause, which juristic act requires the cooperation of the other Party, the other Party gives its cooperation unconditionally.



CLAUSE 3 TERMINATION AND GOVERNING LAW

1. This agreement terminates automatically on the last mentioned date as set out in clause 1.2., without further notification by either Party.
2. If either Party fails to comply with any obligation under this agreement properly, in full and on time, the other Party will give notice of default. If, after notice of default, the other Party continues its non-performance, either Party may terminate the agreement before the term, without being liable for compensation.
3. In case of an early termination of the agreement, the provisions of clause 2.2 remain in full force.
4. [legal notices specific to the laws of the host organisation [name of organisation]]

AS WITNESS the hands of the parties on the date which appears first on page

1.

[name of organisation]

The Artist in Residence

[name]

[name]

[role]