

# S+T+ARTS COLLABORATIONS ROADMAP

*A tool to launch and monitor Science-Tech-ARTS collaborations*



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**S+T+ARTS**





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## **S+T+ARTS Collaborations Roadmap: A tool to launch and monitor Science-Tech-ARTS collaborations**

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## LIST OF ABBREVIATIONS AND ACRONYMS

BF	Better Factory
EC	European Commission
DIH	Digital Innovation Hub
MS	Mindspaces
RF	Re-Fream
RP	Regional STARTS Centre - Repairing the Present
RSC	Regional STARTS Centres
SE	STARTS ECOSYSTEM
SP	STARTS Prize
SW	STARTS4Water
VX	Vojext
WP	Work Package



# INTRODUCTION

*“It was very important for us to go out of our lab, see people, how they react live to our system. This led us to make many improvements. The potential revealed by the people on the experiment proposed was unexpected and showed us the many applications that our system could have, which we absolutely didn’t think of.”*

*[R&D project about the collaboration with an artist during a S+T+ARTS Residency]*

Since its creation in 2015, S+T+ARTS has supported more than one hundred collaborations between **Scientists**, **Technologists** and **ARTists**. It is without a doubt the largest European programme dedicated to the inclusion of artistic and design perspectives in research and development projects.

Through its **Residencies pillar**<sup>1</sup>, S+T+ARTS has designed a new kind of open calls, where scientists, technologists and artists are invited to apply to take part in **exploratory and innovative hybrid collaborations**, in key fields of our economy and society such as Artificial Intelligence and Machine Learning, Fashion, Music, Water Management, Sustainability, etc.

The implementation of these **residencies** for the last six years brought multiple positive effects for research, technology and the arts as interestingly described in different STARTS Projects reports. But they have also allowed the different STARTS projects to learn with and from each other, enhance their practices and provide better support to sci-tech-arts teams. In this document, we intend to address these **good practices and lessons learnt**, in what relates to the residencies’ different phases, from the point of view of a central figure in the process: the **monitors**.

This document was produced in the frame of the **S+T+ARTS ECOSYSTEM** project, a Coordination and Support Action funded by the European Union’s H2020 Programme, under the topic “ICT-32-2018 - STARTS – The Arts stimulating innovation” (GA No. 824950), in the framework of the S+T+ARTS initiative. The main objectives of STARTS ECOSYSTEM were to strengthen the S+T+ARTS community, bringing and involving new profiles, while acting as an “umbrella” and supporting agent for the other STARTS projects.

In the context of this last objective, STARTS ECOSYSTEM dedicated a Work Package (WP) to offer specific services to **support the two Lighthouse projects** approved under the ICT-32-2018 STARTS call: Re-FREAM (RF) and MindSpaces (MS), as well as establishing communication with other new funded STARTS projects such as **Regional STARTS Centres** or the **S+T+ARTS Digital Innovation Hubs** – detailed presentation is provided at the end of the introduction. The provision of this support allowed us to have a better **overview and understanding of the monitors and intermediaries’ needs and identify good practices to implement when organising open calls and cross-collaborations**.

This roadmap gathers our view, offering **practical guidance for future art-tech or art-science collaborations, promoted within S+T+ARTS and/or by other initiatives and projects**. It shall not be read as a substitute of the **S+T+ARTS Collaboration Toolkit**<sup>2</sup> – a toolkit published in July 2020, also

<sup>1</sup> <https://www.starts.eu/residencies/>

<sup>2</sup> <https://www.starts.eu/media/uploads/start-toolkit-13july2020.pdf>

under STARTS Ecosystem. Instead, it has been designed as a complement of the Collaboration Toolkit, as both documents offer different information.

The toolkit was produced to **assist those aiming at embracing an art-tech or art-science collaboration**. It intends to support artists, researchers, technology experts, and companies in finding a common ground and language, identifying goals and objectives, offering a good first overview and guidance on how such collaborative projects can be planned and executed to maximise their impact.

The roadmap was thought and produced with the main goal of **presenting further information on the S+T+ARTS way(s) of launching and monitoring open calls for residencies** – how S+T+ARTS has developed different methodologies to convene different parties to collaborate, and which are the **good practices and lessons learnt we can draw for future collaborations**.

**The roadmap is thus addressed mainly to intermediary entities, facilitators and monitors that lead Science-Tech-ARTS collaboration programmes.**

**The document is structured** following what we consider a good model for a collaborative process with an open call, based on the models and practices implemented by S+T+ARTS projects. It is divided into 7 chapters + 2 special sections, each one comprising **(i) definition; (ii) good practices; (iii) support that will help you; (iv) inspiration; (v) remind that**.

- + Chapter 1. Ideation Phase.
- + Chapter 2. Open Call Design.
- + Chapter 3. Open Call Launch.
- + Chapter 4. Call Evaluation.
- + Chapter 5. Collaboration Set-up.
- + Chapter 6. Collaboration Implementation.
- + Chapter 7. Collaboration Closure.
- + Focus on. Intellectual Property Rights.
- + Focus on. Dissemination of Results.

The ultimate wish is that both the S+T+ARTS Collaboration Toolkit and the Roadmap support monitors and facilitators to become “agent-promoters” of Science-Tech-ARTS collaborations.

#### GOAL

To offer practical guidance for future Science-Tech-ARTS collaborations and to complement the *S+T+ARTS Collaboration Toolkit*.

#### TARGET

Individuals and entities managing Science-Tech-ARTS collaborations, such as intermediaries/monitors.

#### CHALLENGE

Future S+T+ARTS Projects to keep updating this roadmap for the benefit of the S+T+ARTS Community.

The roadmap results from a research methodology that comprised the gathering and analysis of:

- i. Notes and conclusions from the discussions and meetings organized by S+T+ARTS Ecosystem as a support to other S+T+ARTS funded projects. Coordinated by ARS-Electronica, SE has created a secretariat and protocols of collaboration with the consortia of these projects, and in particular the coordinators and communication managers. Bi-monthly encounters have been put in place to discuss and exchange questions related to management, communication, dissemination, and monitoring of open calls.
- ii. Several documents (reports, live streams of presentations and workshops, public and confidential deliverables) produced by the different S+T+ARTS funded projects, to further explore and identify common practices, tips and red flags stressed by S+T+ARTS projects concerning their open calls for residencies.
- iii. Lessons learnt and direct experiences from the SE team in monitoring residencies as facilitators and monitors, in the frame of Vertigo S+T+ARTS Residencies, Better Factory, WEAR Sustain, S+T+ARTS Regional Centres, STARTS4Water and S+T+ARTS in MOTION.

With this roadmap, we do not intend to cover the wide range of possibilities to co-create and monitor. Both the roadmap and toolkit do not have that purpose. “Co-creation” and “cross-collaboration” have been largely discussed by different entities, with multiple scopes and for multiple purposes, and nowadays there are various successful examples out there. This roadmap, like the toolkit, present our view for what can be a good basis for a Science-Tech-ARTS collaboration and monitoring. In the case of this roadmap, it explores the practices that the various S+T+ARTS projects have implemented so far, aiming at providing light on *how to do better, what to keep doing, and what to avoid*.

As such, this roadmap should assume a lively format and be open to any updates in the future. We challenge the future S+T+ARTS Projects to take this document as their own, gather the S+T+ARTS partners and keep updating it for the benefit of the S+T+ARTS Community.

The editable version of this document can be found by contacting the authors.  
[www.starts.eu](http://www.starts.eu)



## + FRAME OF COLLABORATION WITH S+T+ARTS PROJECTS AND PARTNERS

Before presenting our views for each phase of a cross-collaboration, we present the strategy we have designed and implemented to provide support to S+T+ARTS Projects.

Coordinated by ARS-Electronica in the frame of SE, we have created a **secretariat and protocols of collaboration with the consortia of the S+T+ARTS funded projects**, and in particular the coordinators and communication managers. Bi-monthly encounters have been put in place to **discuss and exchange questions related to management, communication, dissemination, and monitoring of open calls**.

When SE started in April 2019, the support focused mainly on a secretariat for the S+T+ARTS Lighthouses RF and MS, through an ongoing teleconference series hosted by SE. The focus in the second year of SE laid on strengthening the communication strategy of S+T+ARTS built around the starts.eu platform and the newly developed STARTS communication guidelines, which were launched in December 2020.

The original plan for the Lighthouse Secretariat was to organise, every six months, a *jour fix* including the members of both lighthouses to allow a more general exchange and an interconnection between the two of them. However, due to the feedback from MS that there was very little possibility of exchange with RF up to October 2019, it was decided instead that there would be **bi-monthly collective calls between both lighthouses and SE** to encourage more frequent exchanges between the projects.

In 2020, the biggest challenge for the whole S+T+ARTS consortia proved to be the COVID-19 pandemic, which caused most plans for dissemination and exploitation activities across all the projects to be cancelled. For that reason, in 2020 a concerted effort was made to provide RF and MS with a platform at the **Ars Electronica Festival**, which was one of the few events not cancelled. From April 2020 until September 2020, SE directed its energy towards ongoing bilateral communication with the Lighthouses rather than the bi-monthly secretariat calls, and on supporting them with the planning and organisation of their presence at the festival.

As of November 2020, the Lighthouse secretariat has been reconfigured into a **broader S+T+ARTS secretariat for all currently running S+T+ARTS projects**. In November 2020, the secretariat was extended to include the DIHs and S+T+ARTS Regional Centres. In addition, the onboarding of the S+T+ARTS Pilot STARTS4Water and the new STARTS Regional Centres project Repairing the Present was started in March 2021 and continued with their presentation at the Family Meeting occurred in May 2021. Between those collective calls, SE is in regular, bilateral communication with RF, MS and the DIHs opened this line also to SW and RP.

This was aligned with discussions with the EC, as well as with recommendations defined by the reviewers in the midterm regarding the resources assigned to these support activities.

Several actions that were part of the original collaboration framework remain until the end: SE continued to host regular **STARTS Family meetings**, endeavours to include the other S+T+ARTS projects in **dissemination and exploitation opportunities and provides bilateral support upon their direct request**.

In the frame of SE, it is also worth mentioning that **close links have been established with other institutions/projects that lead Science-Tech-ARTS programmes**. Numerous contacts and meetings have taken place to approximate our networks, and SE has shared its experience for example with **Hac Te hub for ART in Barcelona, The Embassy of Foreign Artists in Geneva, Nova Iskra in Belgrade, Leonardo ISAST in San Diego, Factory Berlin**, and others. These discussions allowed us to understand how other networks operate and the kind of questions and concerns they have when launching residencies programmes.

### *++Support activities of S+T+ARTS ECOSYSTEM*

SE provided support to the S+T+ARTS funded projects mainly on the following topics:

- + Residency methodologies
- + Monitoring of residencies
- + IP and legal questions
- + Open calls launch
- + Challenges that have come up in dealing with the awarded artists
- + Administration and organisation of the residencies
- + Communication and dissemination
- + Difficulties arose due to the ongoing crisis caused by Covid-19 in Europe

### *++Who did we support – Know the S+T+ARTS funded projects*

**Re-FREAM.** Launched in 2018, Re-FREAM is one of the STARTS Lighthouses<sup>3</sup>. Re-FREAM explores the interaction between the domains of Fashion, Design, Science, Craft and Technology, promoting a space for co-creation and research, where experimental projects are connecting artists and professionals from fashion with scientists and technologists. Re-FREAM offers functioning as an incubator and accelerator of art-driven ideas, which are researching and demanding new processes, products, and services for the fashion sector. These experiments should overcome the limits of the sector itself and connect the magic of fashion with new areas of expertise in technology, crafting and sciences. The research is carried out at three different European scientific hubs (Berlin, Linz, Valencia). Each hub is dedicated to one area of research: additive manufacturing, smart textiles and sustainable finishing. Through the launch of two open calls, the project supports **20 collaborations** between artists, designers and technology providers.

**MindSpaces.** In this STARTS Lighthouse, artists and technology experts collaborate under a novel working model scheme to propose innovative designs to address societal challenges faced by cities as they expand, and the evolving needs in functionality and emotional resonance of modern-day workplace and housing interiors. The central objective of MindSpaces is to create the tools and develop the solutions for adaptive and inclusive spaces that dynamically adapt to emotional, aesthetical and societal responses of end-users, creating a

DISCOVER MORE ON  
S+T+ARTS  
LIGHTHOUSES

<sup>3</sup> <https://www.starts.eu/lighthouses/>



functionally and emotionally appealing architectural design. MindSpaces is supporting **6 artists** to work on three main Pilot Use Cases: Outdoors urban environment, Inspiring workplaces, Emotionally-sensitive functional interior design.

**STARTS4WATER.** This project is the STARTS Lighthouse launched in 2021. It aims to tackle one of the most pressing challenges of our times: water management. The project supports artists, researchers, technology experts and other stakeholders in finding a common ground and language to respond to regional water-related challenges. STARTS4Water builds on the United Nation's Sustainable Development Goals (SDGs) 2030 and especially on SDG 6 'Clean Water and Sanitation' and SDG 14 'Life Below Water'. Through **10 artistic residencies** and a series of STARTS Academy workshops, inter-sectorial and transversal networking activities, field expeditions and discussions engaging local communities, STARTS4Water will engage with wider communities and propose new narratives to inform and communicate on a common challenge.

**VOJEXT.** This project inaugurated the collaboration between S+T+ARTS initiative and Digital Innovation Hubs (DIH), in July 2021<sup>4</sup>. VOJEXT encourages producers and SMEs to adopt cognitive autonomous systems for human-robot interaction and dynamizes science-driven industry approaches engaging human and Cyber-Physical Systems (CPS) in the same loop. VOJEXT brings new scenarios to the project, fostering creative, scientific and business-driven innovation by engaging with artistic research. The project demonstrates its value through **5 different experimental pilots**, in four EU countries (Spain, Hungary, Italy and Turkey) and five different sectors (plastic textile, electronics, automotive, construction and creative architecture for urban regeneration); integrating traditional and non-traditional areas for AI-robotics and cognitive ICT developments. VOJEXT will integrate new technological and demonstrator partners during the project, to be selected through open calls.

**MediaFutures.** This S+T+ARTS DIH brings together start-ups, SMEs and artists in the media value chain to expand on standard models and comes up with unconventional ways for people to engage with quality journalism, science education and democratic processes. It aims to create products, services, digital artworks and experiences that will reshape the media value chain through innovative, inclusive and participatory applications of data and user-generated content. Between 2021 and 2023, MediaFutures will support **51 start-ups or SMEs and 43 artists through a total of 3 Open Calls**, distributing a total amount of €2.5M. It will support the selected applicants through a 6-month acceleration (start-ups & SMEs)/ residency (artists) programme including funding, mentoring and training.

[DISCOVER MORE ON  
S+T+ARTS DIH](#)

**BetterFactory.** The objective of this S+T+ARTS DIH is to enable European Manufacturing SMEs to grow their manufacturing business by producing new and personalized products. On one hand, Better Factory brings artists from the S+T+ARTS network together with Manufacturing SMEs, to analyse the deep knowledge within the Manufacturing SMEs and support them in diversifying their product portfolio to meet new market demands. At the same time, Better Factory provides state-of-the-art technology for SMEs to maximize their production capacity, so that new and personalized products can be manufactured alongside existing products within the same production resources. Within its lifetime, Better Factory will select **16 Experiments** by

<sup>4</sup> <https://www.starts.eu/digital-innovation-hubs/>

Manufacturing SMEs and will provide financial, artistic, technical and business support to transform their business.

**STARTS Regional Centres – Pilot.** As its title indicates, with this project, S+T+ARTS tested a new action, aiming at extending its reach and strengthening the involvement of the communities at the local/regional level<sup>5</sup>. The project brought together 7 partners who sought at developing a network of players interested in creating local centres in the spirit of STARTS and public activities that strengthen collaborative practices between the fields of art, industry, business, and research. The STARTS pillars promote art to re-centre contemporary reflections around humanist innovations: the STARTS Centres thus embrace the mission of facilitating the implementation of the STARTS pillars in diverse European regions.

**S+T+ARTS Regional Centres - Towards Sustainability.** S+T+ARTS Towards Sustainability (S2S) is a STARTS regional centres pilot project set to implement a European network of regional STARTS hubs for cross-sector innovation. S2S aims at contributing to the creation of the European Digital Innovation Hubs by promoting networking and seeding STARTS activities in the regions of the North and Centre of Portugal; Namur, in Belgium; Île de France, in France; Piemonte, in Italy; the Southwestern region of Bulgaria and in Estonia. STARTS activities will also be promoted alongside associated regions such as Oberbayern, in Germany; Lazio, in Italy; Eastern Slovenia; Attica, in Greece, and other EU regions to be engaged during the project. S2S will also contribute to national initiatives of the regions of the countries involved, and make sure its activities contribute to the United Nations Sustainable Development Goals – SDGs.

**S+T+ARTS Regional Centres - Repairing the present.** From June 2021 to December 2022, 12 new STARTS Regional Centres come together from 11 different countries with a common mission: *Repairing the Present*. To address the unintended consequences of steadfast technological development resulting in the European continent's present social, economic, and environmental challenges, the partners will propose ways of tapping into the potential of artists to act as catalysts for change and actively contribute to innovation. The programs explore the possibility of *Repairing the Present* through resource, urban, ICT & art-powered transformations at a regional level. By creating the context for innovation processes at the nexus of science, technology and the arts, the projects encourage a critique of the present, the exploration beyond its current limitations and the reimagination of other possible futures. While the challenges addressed are pan-European or global, the solutions require a focus on specific local problems. Thus, in *Repairing the Present* the partners think globally, but act locally by defining challenges that need to be urgently addressed within their localities.

[DISCOVER MORE ON S+T+ARTS REGIONAL CENTRES](#)

**What we have learnt that you will find in this document:**

- + We can draw some **lessons learnt and good practices** for an **agent service** wishing to include the ARTS in R&D&I projects.
- + Considering the **experience capitalized** through the support of S+T+ARTS Lighthouses and projects for 30 months, SE is enabled to share its **unique experience** in this domain and provide **tips and advice for art-tech and art-science collaborations**.

<sup>5</sup> <https://www.starts.eu/start-regional-centres/>



# I. IDEATION

## DEFINITION

This is the first step of the design of the collaboration when the frame of the residency is defined.

Usually, it happens before the project kicks-off, during the application process. Entities (museum, artistic or cultural institution, start-up, university, mediator) imagine and shape the future collaboration.

This is the idea generation phase.

## GOOD PRACTICES

- + Embrace **co-creation, bottom-up approach, and transdisciplinarity**: end-user feedback, focus groups, workshops, citizen engagement, etc.
- + **Use existing resources**: reports of S+T+ARTS projects, scientific articles, symposiums, etc.
- + **Learn from past experiences** from your network: interviews, toolkits, experiences, etc.
- + **Clearly define key elements**: topic, parties involved, duration and timeline, budget, objectives, implementation, communication and dissemination strategies, expected results and means of verification.
- + **Define the role of the residency monitor/facilitator**: the person who will accompany the collaboration and will report to the funder, if applicable.
- + **Remind of the administrative and financial aspects**: visas, payments, eligibility, conditions.
- + **Determine the evaluation process and the composition of the jury**.
- + **Clearly define co-creation methodology**: how will the parties involved work together, what is expected from each.
- + **Reflect on IPR** (see the section dedicated below) and legal issues: contract, applicable law, contractor identity, motives for termination, etc.

## SUPPORTS THAT WILL HELP YOU

### STARTS Toolkit

This toolkit has been developed in 2020 by the **STARTS ECOSYSTEM** project as a practical resource to support artists, researchers, technology experts, and companies in finding a common ground and language identifying goals and objectives, offering guidance to plan and execute a collaborative project to maximise the impact of the outcomes.

## Art-tech Toolbox

The Art-tech Toolbox has been produced by **Re-Fream**. In order to generate new and unconventional knowledge, yielding mindful and creative solutions for our world, scientific structures should be redesigned into open spaces without limits, bringing together profiles from different areas to connect, experiment and create together.

This Tech/Art Transfer Toolbox has been designed as a reference document, which could be of interest both for artists and sci/tech experts.

## INSPIRING EXAMPLE – THE IMPLEMENTATION PHASES OF RE-FREAM

If we view the co-creation process in terms of new product development, it presents a beginning and an ending, and in the middle, a series of iterative steps that the teams might adapt to their needs and types of intelligence at work:

- 1. Ideation:** During that phase, the idea is presented, visited, revisited, questioned, modified and at the end, redefined. The proposal will come from the artist, who should have access to the right ambience to present the project, while the scientists should have the time to understand the proposal as a whole and its parts, which could be difficult to understand, as they are art-driven and do not arise through a logical scientific process.
- 2. Research:** During this phase, tools and knowledge needed for a deep understanding of the idea and its implications are inquired.
- 3. Prototyping:** During this phase, all the elements and models of the artefact being developed are produced on a proto-state for testing their main objectives.
- 4. Testing:** Here the different solutions are put under examination and validated on the prototype.
- 5. Checking:** At this stage, it must be decided whether the artefact is ready to be produced or should go through another iteration round to improve it. The following scheme, again from artway of thinking, represents the knowledge ecosystem, which is needed around an idea to be developed in a co-creation framework.

## INSPIRING EXAMPLE – THE SERVICES PROVIDED BY BETTER FACTORY TO ITS KTES (KEY TECHNOLOGY EXPERIMENTS)

TECHNICAL SUPPORT
Support in defining compatible software architectures as well as in developing NGSI data models, and testing features.
Support for connecting robots, sensors, and management systems to the FIWARE Orion Context Broker at the servers provided by VTT. Support will be provided for establishing connection either using existing FIWARE Enablers or through custom integration agents that implements the necessary bridges between the native equipment interfaces and NGSI.
Full support on the existing tools and components for development
Support in demonstrating the critical parts of the robotics solutions with real hardware and software
Build data dashboards for SMEs on the RAMP marketplace



## ARTISTIC SUPPORT

Network and knowledge support throughout the KTE process
Impact analysis of the work conducted
Support the Artist on product use cases development and analyze feedback from SME and Tech supplier
Pitch training sessions for dissemination activities
Support with best practices in using RAMP to attract new projects/customers after KTE finalization

## BUSINESS SUPPORT

Validation of the market need and trends with specific market insight intelligence support to ensure that supported KTEs adapt their development plan according to the market evolution
Competitive analysis
Relevance of product specifications with market feedback so the KTEs can strengthen their unique value proposition
Structure the value chain to get access to relevant distribution partners (System Integrators)
Market analysis traction, to engage customers' acquisition process in an early stage of development
Definition of a business plan to seek additional investment for commercial implementation of the solution in manufacturing SMEs
Definition of a business case to support Tech suppliers' commercialization plan on RAMP marketplace
Consulting support on getting public financing (online service in Marketplace), Loans in partnership with local players (through DIHs regional ecosystems) and private investment or co-development with industrial partners
Pitch training sessions
Roadmap for Automation process implementation

## INSPIRING EXAMPLE – THE INNOVATION VOUCHERS SYSTEM OF WEAR SUSTAIN

€15,000 (in innovation vouchers) have been allocated to each successful team during its residency, to be used towards the cost of different kinds of support services (design, ethics, technology, data, business, venturing, promotion etc.). To support the awarded teams, WEAR SUSTAIN has built a network of experts across Europe, able to accompany the 45 collaborations implemented.

### REMIND THAT...

- ✓ *The more you prepare the shape of a residency programme at an early stage, the more you will avoid delays and challenges to its implementation.*
- ✓ *Jury members are hard to reach, contact them right away!*
- ✓ *Let a space for changes and adaptations, be flexible!*



## 2. OPEN CALL DESIGN

### DEFINITION

This is the phase where the open call is imagined, thought, and designed. The texts and information to be released to the public are produced and finalised. The application process is thoroughly presented and explained to the potential applicants.

#### NOTE THAT...

Every S+T+ARTS project, according to its objectives, funding and structure, defines its own rules regarding the implementation phase. There is no one single rule to follow when it comes to a S+T+ARTS residency. Nevertheless, the culture of exchange of experiences and lessons learnt among the various STARTS projects have allowed them to continuously enhance practices. The most recent open calls – from STARTS4Water and Repairing the Present – translate the benefits of such exchanges. You can observe that the calls are designed around challenges, where different stakeholders will co-create to answer a pressing societal issue. You can find in these calls many elements that provide the candidates with a clear view of the implementation and the expected results of the collaboration. A FAQ page (fed alongside the questions received during the application process) and information sessions exist to support the candidates in their application.

We consider that these two calls are good examples of successfully designed documents, which can be used as examples for future Science-Tech-ARTS projects.

### GOOD PRACTICES

- + **Provide clear and transparent information on the residency:** topic and challenges, timeline, budget, parties involved, documents needed, deadline, expected outputs and outcomes, contact for questions, how will the evaluation process be, when will the results be released.
- + **Provide information on IPR** (see the section dedicated below), and if possible, the contract template that will frame the collaboration.
- + Release a **short tutorial video and FAQ** to ensure that applicants understand your expectations.
- + Use a secure and **simple platform for the applications**.
- + **Automatize at maximum** the administrative and application processes.
- + **Collect useful data for your reports** (number of candidates, geographic location, gender and age, etc.)

## SUPPORTS THAT WILL HELP YOU

### **STARTS4WATER (S+T+ARTS thematic pilot) open call for artists:**

This call is looking for artists to contribute to the sustainable management of water in a variety of ways through the experimental use of and/or critical reflection on digital technologies.

<https://www.starts.eu/starts4water-open-call/>

### **MediaFutures (S+T+ARTS Digital Innovation Hub) open call for artists and start-ups:**

The MediaFutures support programme is looking for artists and start-ups eager to reshape the media value chain through innovative, inclusive and participatory applications of data and user-generated content.

Open call for full proposals: <https://mediafutures.eu/1stopencall/>

### **Repairing the Present (S+T+ARTS Regional Centre) open call for artists:**

12 Regional S+T+ARTS Centers from 11 different countries have set out to address the unintended consequences of steadfast technological development contributing to the European continent's present social, economic, and environmental challenges.

<https://www.starts.eu/starts-regional-centres-repairing-the-present/>

### **WEAR SUSTAIN Open call FAQ:**

<https://legacy.wearsustain.eu/open-calls/frequently-asked-questions/>

## PROPOSITION OF CALL STRUCTURE

- + Main call text description, containing:
  - o Who is launching the call
  - o Topic and challenges
  - o Goals and Objectives
  - o Parties involved
  - o Expected outputs and outcomes
  - o Timeline
  - o Budget and Financial support
  - o Deadline to apply
  - o Evaluation process and criteria for selection
  - o Resources or support to apply
  - o Documents requested
  - o Contact for questions
  - o Announcement of results
- + IPR and contract template
- + Tutorial video and FAQ

## DURATION AND BUDGET OF RESIDENCIES – SOME EXAMPLES OF S+T+ARTS

**Mindspaces:** 18 months – 60.000 euros. 12 months – 40.000 euros. The residency requirement is that a minimum of 30% of the time must be spent on the premises with the main collaboration partner(s).

**Re-Fream:** 12 months – 55 000 euros.

**Vertigo Residencies:** 3 to 6 months – 15 000 euros. 3 to 9 months – 30 000 euros.

**MediaFutures:** 6 months – 25 000 euros.

**Wear Sustain:** 6 months – 50.000 euros in total (35.000 for the artist and the expenses of the residency development, 15.000 for innovation to be sent in Partner Hubs, in the form of vouchers).

More examples of S+T+ARTS open calls at the end of the document!

## REMINO THAT...

- ✓ *You will lose great candidates if the application process is too long or too complex.*
- ✓ *Balance the application complexity with the return/benefits you will provide.*
- ✓ *Results should be released around one month after the deadline.*
- ✓ *Organize a large promotion campaign of your open call, within your network and outside.*
- ✓ *IP issues are the first causes of delay/cancellation of hybrid collaborations, so think about it beforehand!*
- ✓ *Last, but not least, always confirm the legal national and international rules governing the calls' launching. At the EU level, there are mandatory rules concerning the time to have the calls open, among other issues. Refer to your Grant Agreement!*





## 3. OPEN CALL LAUNCH

### DEFINITION

The Open call is published and disseminated widely, on websites, social media and other supports that will promote it, to reach out to the relevant audiences.

### GOOD PRACTICES

- + **Share widely on your website, social media, newsletter, network, groups of Science-Tech-ARTS in social media.**
- + Release a **video and FAQ** to ensure that applicants understand your expectations.
- + Organise an **Information session** to answer the questions of potential applicants (and possibly revise your process).
- + Use a platform that allows **automation of answers** (FundingBox<sup>6</sup> is now used in many S+T+ARTS projects).
- + Let the **call open for at least two months** (as recommended by the EC).
- + Organize **meetings for networking and/or matchmaking**, so individuals interested in your call can meet others.

### SUPPORTS THAT WILL HELP YOU

#### STARTS EU social media accounts

[Facebook](#) | [LinkedIn](#) | [Instagram](#) | [Twitter](#)

#### Art-Tech groups on Facebook where you can share your open calls:

[Artist Residencies Global](#)

[E<sup>2</sup>Collaboratory: Art + Science | Innovation](#)

[Collaborative Research in Art, Science and Humanity](#)

[FEAT - Future Emerging Art & Technology](#)

[Transdisciplinary Arts Research](#)

### REMIND THAT...

- ✓ *Communication is key, don't underestimate its power!*

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<sup>6</sup> <https://fundingbox.com/>



## 4. CALL EVALUATION & RESULTS' RELEASE

### DEFINITION

This is the phase between the closure of the applications and the release of the awarded individual or entities when the evaluation is done, whether by an internal jury or an external one.

### GOOD PRACTICES

- + Do a **first eligibility check internally**, where you verify that the candidates are eligible, that they correctly completed the application, that they attached the requested documents.
- + If you have set up a **minimum score** for the applications to be considered, do this first round of evaluation internally, so your resources for external experts are used efficiently.
- + **Set up a jury with external experts**, with experienced profiles, who know both the field you act on and the objectives of the open call.
- + **Clear any conflict of interest** of the jurors.
- + Ask the jurors to **sign a code of conduct** (confidentiality, non-discrimination, impartiality).
- + Provide **clear guidelines for evaluation**. It might be clear for you, but external experts might not understand your scoring and evaluation system. They also need to know what is expected from them, the critical points for you, the eliminatory criteria, etc.
- + Provide an **automated tool for evaluation**. Whenever possible, facilitate the work of your collaborators, and yours, with digital tools that will calculate automatically the scores given, and then will help you make statistics out of the answers received, such as how many applications, from which countries, etc.

### INSPIRING EXAMPLE – MINDSPACES EVALUATION CRITERIA (EXTRACT)

An internal jury of four consortium members. Three individual criteria: Artistic Potential and History, Art – Science Congruency, and Feasibility/Implementation. Overall score. Best 10 selected to be evaluated by an external jury (experts in arts). Selection of three artists for call 1 and four for call 2.

Evaluation based on three criteria:

- + **Artistic quality**: based both on previous works by the artist (selected portfolio) and on the originality of targeted artistic work and developed vision in relation to the Tech-Project technology.
- + **Art-science congruency**: synergy between the Tech-Project and artistic thematic and methodological approaches.
- + **Implementation**: Quality of the workplan (process, schedule, milestones, specification of respective roles and proposed collaboration framework), the relevance of consolidated budget with targeted actions

## INSPIRING EXAMPLE – STARTS IN MOTION GUIDELINES FOR EVALUATORS (EXTRACT)

### Mindset for evaluation:

All applications at this stage are considered eligible: they fall under the scope of an art-tech / art-science project, they have answered all questions of the application, and they have passed the idea stage, to present at least an early prototype.

We now ask you to evaluate the content of the applications, keeping in mind that there is no wrong or right answer to any question. The objective of the evaluation is to get a deeper knowledge of the applicants and to prepare the implementation of the programme, by being able to provide every team with a tailored mentoring plan that will attend to their needs and aims.

### Fields of evaluation:

You are asked to assess the applications against a number of fields. The below explanations are provided as a reminder of those issues that are likely to be most significant in determining the overall merit of a project.

There are five fields to assess:

- 1. Applicant(s)`s profile and expertise**
- 2. Art-Tech/Science Connection and degree of innovation**
- 3. Business positioning and potential**
- 4. Ethical and social impact**
- 5. Environmental Sustainability**

### Scoring for evaluation:

We ask you to score each field from 1 to 5, 1 being the lowest score, 5 being the highest. All fields of evaluation have equal weighting.

Half points (0,5) are allowed.

The highest total score for each application is 25, being equivalent to the highest excellence.

A total score lower or equivalent to 13 is eliminatory, with 13 being the threshold.

The scoring and evaluation must be completed in the attached document: "STARTS in MOTION evaluation tool".

## REMINO THAT...

- ✓ *External experts are hard to reach out, thus, contact them in advance.*
- ✓ *Use your resources efficiently by doing a first internal administrative and eligibility check.*
- ✓ *Provide clear guidelines and evaluation tools!*
- ✓ *Don't wait more than one month to evaluate the applications received.*



## 5. COLLABORATION SET-UP

### DEFINITION

This phase precedes the collaboration itself or can be considered the early stage of each collaboration. Here, participants can further discuss and define the terms of their future collaboration – the goals, the conditions, the responsibilities, and the expected outputs. In our view, it is beneficial for every collaboration to dedicate time to have a set-up phase, as in here remaining doubts or undefinitions should be clarified.

### GOOD PRACTICES

- + **Set up internal communication channels** (emails exchange, chat, shared folders, etc.).
- + **Provide contract template** to participants and ensure they have sufficient time to read it and to include adjustments if necessary. As said previously, a good practice is to publish general rules and provide the contract template already in the open call.
- + Ask participants if they have adjustments to include in the contract concerning IPR (Intellectual Property Rights) aspects and ensure that they fully agree to the conditions proposed.
- + **Organize a meeting** (physical meeting is recommended) to stimulate the contact between the parties. In this meeting ask for a formal introduction of participants (who is who, previous experience, ambitions and expectations towards the collaboration). Clarify the ambitions and formal procedures to be accomplished, including the monitoring tools to be used to collect regular feedback on the work progress (online meetings, emails, posts, etc.).
- + **Present the “monitoring services” you will provide to the collaboration teams** and gather the descriptions and materials related to those services in one single place. Share it with the teams, so they can easily find the necessary information at any time. The services can include meetings, training, reviews..., and the information shall present their timeline, objectives, definition and any other details you consider relevant for the teams.
- + **Prepare and share a communication kit** with the collaboration participants, in case they need to follow communication guidelines and fulfil some indicators. For public-funded projects, there are obligations for instance concerning the logos to use, disclaimer, etc.

Make sure you provide all elements to the team to be up to a great start!



## SUPPORTS THAT WILL HELP YOU

**WEARSUSTAIN** promoted a system of innovation services vouchers. Teams received a specific budget that they could spend on innovation services that would be of their interest. Consult more details on this system at: [D3.2 - Open-Call-Guidelines-final](#); [D4.1 – Framework of the supporting activities](#)

[D4.2 – First Portfolio of Local Supporting Activities](#); [D4.3 – First Portfolio of venturing support activities](#)

[D4.4 – Second Portfolio of Local Supporting Activities](#); [D4.6 – Second Portfolio of Venturing Support Activities](#)

**VERTIGO:** In the following report, the project has included the templates used for the contracts signed between Artists, Tech Projects and Monitors:

[https://vertigo.starts.eu/media/uploads/vertigo-d4.6\\_first-report-on-residencies\\_final.pdf](https://vertigo.starts.eu/media/uploads/vertigo-d4.6_first-report-on-residencies_final.pdf).

**MEDIAFUTURES:** the project has designed a training program targeted to the stakeholders involved in the collaborations. The program offers a mix of mandatory and optional training sessions. More details can be found in the following reports:

<https://mediafutures.eu/wp-content/uploads/2021/02/D2.1-Incubation-and-Acceleration-Services.pdf>;

[https://mediafutures.eu/wp-content/uploads/2021/08/MediaFutures\\_Report-on-training-and-experiment-support\\_D4.4.pdf](https://mediafutures.eu/wp-content/uploads/2021/08/MediaFutures_Report-on-training-and-experiment-support_D4.4.pdf)

In the following report, we can also find materials related to the open call, templates and the templates of the contracts used by the project: [https://mediafutures.eu/wp-content/uploads/2021/01/MediaFutures\\_D1.1\\_Call-documentation.pdf](https://mediafutures.eu/wp-content/uploads/2021/01/MediaFutures_D1.1_Call-documentation.pdf)

## REMINDE THAT...

- ✓ *Usually, contracts cannot be signed with digital signatures, and collecting real signatures can take some time. If possible, take advantage of the physical meeting to sign the contract.*
- ✓ *Make sure your monitoring requests (reports, etc.) will be useful for you or the collaboration participants. Avoid pointless requests and always seek to support participants to make the most of their work.*

## PROPOSITION OF A STRUCTURE FOR CONTRACT

- + Identification of parties involved (name, address, contact, role in the collaboration);
- + Workplan of the collaboration, including tasks, formal procedures, and deadlines;
- + Budget, including a plan of expenses and their types;
- + (Grant) Payments timeline, beneficiaries, amounts, methods of payment and data to proceed with payments;
- + Intellectual Property Rights (IPR);
- + The laws governing the contract and the court responsible in case of litigation;
- + Other details from the project description

- ✓ *Sometimes people do not want to bother with questions. Ensure that questions and doubts are raised and clarified. Contribute to an environment of sharing and healthy discussion within the collaboration.*
- ✓ *Probably you will need pictures or videos to create content for multiple purposes. Do not wait for the last days of the residency to take them. The collaboration teams certainly will be glad to have your help on this.*

# 6. COLLABORATION IMPLEMENTATION

## DEFINITION

This is **THE PHASE** when the collaboration work happens and when the different actors (artists, designers, engineers, researchers, etc.) explore together the topics of their interest and co-create a solution, a product, or a service. Within S+T+ARTS projects, it is common to call this phase “Residency”. Each collaboration or residency assumes a unique format depending on the goals and actors involved. This chapter will not deepen on the collaboration issue – this is properly addressed in *S+T+ARTS Collaboration Toolkit*. Instead, we explore the phase under the monitors’ perspective. Monitors and intermediaries shall consider the specificities of the collaboration they are monitoring and adjust the tools accordingly.

## GOOD PRACTICES

- + **Produce a “monitoring kit”** addressed to the monitors/ intermediaries, containing clear and detailed guidance for the monitoring process (what steps shall be followed, which documentation shall be produced and requested, which meetings shall be organised and how, how to assess the collaboration progresses, etc.), especially if the collaboration will be monitored by more than one person. This will be also relevant if you will monitor more than one collaboration at different times – as this will allow you to “remind” the monitoring process;

The monitoring kit could be listed perfectly in previous steps. As soon as you can prepare it, the better.

### MONITORING TOOLS

- + Monitoring kit, including:
  - o Summary/ List of tasks and their related supports (templates, etc.);
  - o Meetings minutes template;
  - o Work progress assessment tools (SWOT analysis, etc.);
  - o Evaluation criteria to assess collaborations progress;
  - o Grants payments procedures.
- + Regular brief meetings
- + Formal meeting: mid-term meeting

- + **Seek to understand if the collaboration is in good progress** or if some constraints are happening. Help participants to overcome the challenges. The scheduling of regular brief meetings can support the monitoring and the exchange of ideas and problems (e.g.: bi-weekly meetings or monthly meetings depending on the workplan phase);

- + **Confirm if teams are fulfilling formal obligations.** Encourage them to report their working progress regularly, in a personal document or publicly (some S+T+ARTS Projects have created a blogging system to allow

their teams to share with others the progress accomplished). This will help teams to organise and recap information when they must produce reports or other formal materials.

- + **Ask participants to include** in their collaboration workplan at least one formal milestone, foreseeing a meeting with all concerned stakeholders – the **Mid-Term Meeting**. This meeting should be held at the middle of the residency and must be an opportunity to present the progress done regarding the action plan, describing what worked well; what needs to be improved; adjustments made on the initial plan; achievement of defined milestones; revision of the following months and, if necessary, agreement and update of the budget and action plan. This meeting shall be used as a deadline for the delivery of some reports or results planned by the collaboration teams.
- + **Take notes from the meetings and share** them with all parties involved in the collaboration.

## SUPPORTS THAT WILL HELP YOU

**VERTIGO:** In the following report, the project has aggregated their protocols for residency assessment and monitoring, including the templates of the contract, meetings minutes, interviews, etc.: [https://vertigo.starts.eu/media/uploads/vertigo-d4.6\\_first-report-on-residencies\\_final.pdf](https://vertigo.starts.eu/media/uploads/vertigo-d4.6_first-report-on-residencies_final.pdf).

**BLOGGING SYSTEM:** check the examples of Vertigo ([here](#)) and Re-Fream ([here](#)).

## REMINO THAT...

- ✓ *Consistent monitoring is relevant: creating a shared folder and a monitoring tool (such as a .doc or .xls file) might support you to keep the collaboration workplan, its timings and deadlines on track.*
- ✓ *Prepare the meetings with the topics, tools, etc. you would like to address – this will save time and keep meetings productive.*
- ✓ *You are a monitor/ intermediary. Give your opinion concerning the solution or product if asked but try to let the decisions be made by the collaboration participants – be a moderator, not the decision-maker.*
- ✓ *Guide the participants, warning them about possible positive or negative effects of their decisions. Create a space of trust where participants feel comfortable sharing their concerns. Support the collaboration and ensure it is a success.*
- ✓ *Teams might not be aware of some events happening or other opportunities. Share this kind of information with them and encourage them to take part in activities that can benefit them.*

## 7. COLLABORATION CLOSURE & AFTER

### DEFINITION

This phase marks the end of the collaboration and, possibly, the beginning of a new one – the “post-residency phase” as defined by the Vertigo S+T+ARTS Residencies project. At the closure, participants deliver the expected outputs. After that, the post-collaboration phase is marked, in most of the cases, by the exploration and promotion of the collaboration results and the produced artwork/product/solution, where the participants may continue to be present at meetings, events, exhibitions, among others.

### THE FINAL EVALUATION AS A MONITOR

STARTS projects usually define a set of criteria and a “Monitoring Committee” to assess collaborations achievements, both during their implementation and ending. This evaluation usually informs the decision on proceed or not proceed with the grant’s payment to the teams. The criteria can include for instance:

- + delivery of the formal outputs defined in the contract (reports, product/service, photos, videos, etc.) and their accordance with the templates/ requests made by the monitors (with the exception for the product/ service);
- + compliance with deadlines;
- + accomplishment of milestones and Key Performance Indicators (KPI) defined at the

### GOOD PRACTICES

- + **Ask participants to include** in their collaboration workplan a last formal meeting, marking the official ending of the collaboration – the **Closure Meeting**. This meeting shall count on the participation of the stakeholders involved in the collaboration (artists, scientists, producers, etc.), who shall take this opportunity to openly discuss the results, the residency process, and the added value, confronting the results with the planning, objectives and expected impacts defined in the proposals/DoA.
- + **Collect feedback from teams** on what worked well and what could be improved concerning the support provided by the monitoring team, but also the collaboration process (for instance, in what ways could the monitor support a smoother collaboration process?). The closure meeting is an opportunity to collect this feedback. The S+T+ARTS project “Vertigo” organized interviews with the stakeholders involved enough time after the collaboration. Both solutions are possible, and both will certainly provide different insights from teams.



- + **Support the production of final formal outputs.** The Closure meeting can be also used as the deadline for the delivery of the formal outputs (artworks, solutions, reports, pictures, videos, etc.).
- + **Discuss with teams the future intended promotion** of the collaboration results (exhibitions, meetings, events, publications, etc.). Support them in searching for dissemination and communication opportunities, including from S+T+ARTS projects, and guarantee the promotion of results from the monitors' side (on the website, social media, targeted emails to network, etc.).
- + **Seek to encourage sustainability and further impact creation.** Stimulate them to discuss the possibility for the teams to continue collaborating outside the frame of the residency (the closure meeting is a good time for this). If applicable and pertinent, present them further opportunities and services from S+T+ARTS.

+ **Contribute to the improvement of practices by sharing your experience as a monitor with others** – the good and the bad! – and making publicly available the materials you have produced (kit, template of contracts, open calls procedures, etc.). In case you are working with other monitors, organise with them a meeting or design a tool to exchange practices – this will help you to identify areas of improvement.



*This is what we did under SE, by discussing with new consortia.*

## SUPPORTS THAT WILL HELP YOU

**MEDIAFUTURES:** In the following report, you can find the evaluation procedures defined by the project to assess the collaboration progress: [https://mediafutures.eu/wp-content/uploads/2021/01/MediaFutures\\_D1.1\\_Call-documentation.pdf](https://mediafutures.eu/wp-content/uploads/2021/01/MediaFutures_D1.1_Call-documentation.pdf)

**VERTIGO:** In the following report, the project has aggregated their protocols for residency assessment and monitoring, including the templates of the contract, meetings minutes, interviews, etc.: [https://vertigo.starts.eu/media/uploads/vertigo-d4.6\\_first-report-on-residencies\\_final.pdf](https://vertigo.starts.eu/media/uploads/vertigo-d4.6_first-report-on-residencies_final.pdf).

## PROCESSES THAT CAN HELP YOU

Evaluating the outputs of a residency can be difficult, and one needs objective criteria to do so properly. Here are two examples of processes that can help your final evaluation:

In **Wear Sustain**, a scoring method has been put in place for the end-term evaluation, that conditioned the delivery of the final instalment of the residency, as follows:

- + **Green (OK):** The project meets its milestones, and all the deliverables meet expectations. Up to 10k€ will be granted immediately.
- + **Orange (OK given responses to requirements):** Up to 10k€ will be granted upon responses to the requirements.

- + **Red** (NOT OK = STOP): The team did not show commitment to the project and the deliverables were not sufficient/adequate. The remaining money will not be granted.

*Among the 45 residencies supported in this project, it is noteworthy that only one didn't meet the requirements and thus didn't receive the final instalment.*

In the **DIH Better Factory**, the 'Mentoring Committee' evaluates the residency performance at the Milestone Review (established every time a payment is due), according to the following criteria:

1. **Deliverable's quality.** To be scored by the Mentors based on the Deliverables established in the 'Individual Mentoring Plan'.
2. **Business performance indicators.** To be scored by the Business Mentors based on the KPIs established in the 'Individual Mentoring Plan'
3. **Technical performance indicators.** To be scored by the Technical Mentor based on the KPIs established in the 'Individual Mentoring Plan'
4. **Deadline Compliance.** To be scored by the Mentors.

Each criterion is scored from **0 to 10** and the weight of each one of these criteria, in the final score, is the following:

- + Deliverable quality (30%)
- + Technical performance indicators (30%)
- + Business performance indicators (30%)
- + Deadline Compliance (10%)

According to this **final score**:

- + Beneficiaries over the threshold (7 points) will successfully receive the next payment and be candidates to continue in the programme.
- + Beneficiaries under the threshold (7 points) will be proposed, by the 'Mentoring Committee', as candidates to leave the programme. And, if this decision is finally ratified by the 'Selection Committee', they must leave the programme and will not receive the next payment.

## INSPIRING EXAMPLE – REPORT STRUCTURE BASED ON S+T+ARTS EXPERIENCES

We give below an example of a final report structure that can be used for **Science-Tech-ARTS** residencies, based on the monitoring process of Wear Sustain:

- + A **report** of a maximum of **5** pages
- + Start with an **overview** of what you are developing (and its business model)
- + **Activities and objectives**
- + **Collaborative Innovation**
- + **Data Use**
- + **Creating positive environmental, economic and social impacts**

*Other parts that can be included in the final report of a residency:*

- + **One-page summary** aimed at being disseminated

- + **Benefits** of the hybrid collaboration on the research and prototyping
- + **Challenges** of the collaboration and suggestions for improvement
- + Delivery of a **short video** presenting the results of the residency, aimed at being disseminated

## REMIND THAT...

- ✓ *Teams might feel overwhelmed with the last stage of the collaboration. This will be less stressful if teams are encouraged to avoid letting everything to the last minute. Warn them about this. Try to not disturb the collaboration by delivering your duties on time too;*
- ✓ *Save some extra time for monitoring and supporting the teams during the closure period;*
- ✓ *Dedicate proper time for the feedback collection and analysis. The more committed you are to this, the more fruitful the results will be.*

## “BEYOND THE COLLABORATION” – STARTS IN MOTION PROGRAM

The CSA Project ‘STARTS Ecosystem’ has created the first acceleration program for Sci-Tech-ARTS projects. Inova+ has designed and managed the programme, with the support of UCA and Ars Electronica.

STARTS in Motion supported artists, technologists, and researchers in **exploring the business side of their creative endeavours**.

The program was constituted of a series of group workshops and one-to-one monitoring sessions, dedicated to learning on key topics for creative entrepreneurs:

- + Business plan
- + Business model
- + Public funding
- + Private funding
- + Storytelling, marketing and pitching
- + Intellectual Property and patenting

For 4 months, the 21 teams of the 2021 edition have reinforced their skills, refined their business strategy, and developed their network. It has been an incredible journey, where the potential of their visionary perspectives to push the boundaries of technology have been unlocked.

STARTS in MOTION Day has been organised at the end of the programme, to showcase how innovative art-tech projects are shaping the economy of the future, how much the market of transdisciplinary innovation is vibrant in Europe, and to discuss around the fields they are working in.

[Discover more](#)



## 8. FOCUS ON INTELLECTUAL PROPERTY

### DEFINITION

IP is a **critical** topic when it comes to **transdisciplinary collaborations**. Over the 6 first years of S+T+ARTS and the management of over a hundred residencies, it has been clear that IP is one of the **main concerns of both the artists and technologists** participating, as well as one of the main causes of **delay in the kick-off of residencies**. The S+T+ARTS funded projects have tested and adopted different models. Here is some inspiration:

### INSPIRATION – VERTIGO RESIDENCIES

A good practice, developed under VERTIGO STARTS RESIDENCIES, is to **consider the artists as authors of the artwork produced and pay them in the framework of a license of their rights for exploitation of the work** as part of the project.

As mentioned in D4.1 of VERTIGO STARTS RESIDENCIES, this solution has the following advantages:

- Artists are **paid directly** by project partners and the existing VERTIGO budget is fully allocated to artists;
- Artists are recognized for their artistic work;
- Artists keep the **full property** of their artwork and benefit from the dissemination channels offered by the VERTIGO framework;
- This framework is attractive not only to artists used to collaborate with companies, such as designers but also to other artists present in the cultural scene.

The laws related to **authorship** are reserved for **physical persons**, which implied limiting applications of artists as physical persons. However, considering joint authorship of several artists is formally possible through limited changes of the co-production template by including each of the artists as a Party and considering them collectively as the “Artists”.

If payments to third parties are allowed by the project, the payment to both the artists and the tech/scientist can be made through this modality<sup>7</sup>.

### INSPIRATION – WEAR SUSTAIN

The sub-grantees funded within WEAR **share property of the owners of the technologies created within the framework of their sub-granted projects**. All partners agree that the results that are developed by the envisaged sub-grantee will remain its **own property and can be used without any limitation for commercialisation after the finalisation of the proposed development**. The WEAR

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<sup>7</sup> Annex 4, p30 of D4.1 of VERTIGO STARTS RESIDENCIES



consortium agrees that IPR lies with the sub-grantee legal entity, which receives the grant and innovation services. Sub-grantees commit that Intellectual Property Rights are also clear within their organisation or between different individuals working on a joint project.

It is required that the proposals submitted are based on **original work by the applicants** and that their foreseen developments are **free from third party rights**. The WEAR consortium is not obliged to verify the authenticity of the ownership of the foreseen products and services. Any issues derived from third-party claims that arise as a result of the sub-granted projects are the sole responsibility of the applicant<sup>8</sup>.

## INSPIRATION – STARTS REGIONAL CENTRES PILOT

Any copyright on the commercial use of the projects/works created shall be agreed upon by the artist directly with the interested companies and the participants in the project<sup>9</sup>.

## INSPIRATION – MEDIAFUTURES

Artists are free to decide the type of licensing they will provide. They must consider that the data they are using to build the mock-up or MVP might have copyright restrictions they will need to sort out with the data provider<sup>10</sup>.

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<sup>8</sup> D3.8 Open call final report.

<sup>9</sup> Application rules and guidelines of Open call for artists.

<sup>10</sup> Open call FAQ. [https://mediafutures.eu/wp-content/uploads/2021/11/MediaFutures\\_FAQ\\_OC2.pdf](https://mediafutures.eu/wp-content/uploads/2021/11/MediaFutures_FAQ_OC2.pdf)



## 9. FOCUS ON DISSEMINATION

### DEFINITION

Promoting the outcomes of collaboration is key to maximise its impact, to give visibility and to open promising doors. Even though the collaboration itself, its research and production, must remain the focus, the dissemination of its results are critical and must be an organised part of the residency plan.

### TRACKS TO OPTIMISE DISSEMINATION

- + Use your own website, newsletter, and social media to release information on the residency progress and outcomes.
- + Create a dedicated space on your website to showcase the residencies.
- + Send direct emails and facilitate an introduction to targeted individuals or entities that will be interested in the solutions produced.
- + Ask the awarded teams to share the materials produced with their network.
- + Use the channels of your network – starts.eu website (news and resources), starts.eu newsletter and social media, art-tech and sci-art groups and collectives – to promote the results of the collaboration.
- + Produce attractive materials to support the dissemination: short videos, interviews, one-page document.
- + Organise an exhibition in a local of great visibility.
- + Organise a Day to present the results of the collaborations you have supported.
- + Produce a Public report that highlights the outcomes of your programme.

### INSPIRING EXAMPLE – A RESIDENCY PRESENTATION DOCUMENT BY VERTIGO

When launching the collaboration period, each residency is summarized by a presentation document, updated throughout the implementation period, by the monitoring partner. This presentation document aims at giving a short view of the residency and contains:

- + **Five keywords:** Area of research, artistic domain, global categories...
- + **Residency abstract:** Short description of the residency. The abstract presentation would be used for communication purposes, reports and deliverables, storytelling for dissemination.
- + **Specificities of the residency:** What makes the residency special (technics, human, co-creation process, art-science relationship...)
- + **Innovation impact:** Innovative aspects of the residency.  
*From the tech project perspective:* How the project uses the residency in its deliverables? Publication citing/co-writing? Research report?  
*From the artist perspective:* How do they use the technology in the artwork? How do they use the tech project for dissemination? How do they absorb the technology in their artistic practice?

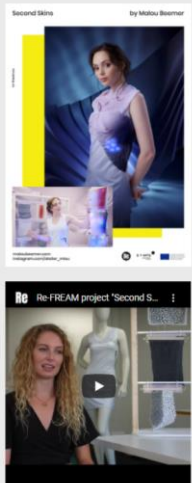
*From the public perspective:* How does the public see the societal impact?

- + **Public exposure:** Event featuring the residency, public exposure, press articles with measurement of their corresponding impact, media...

## INSPIRING EXAMPLE – DISSEMINATION REPORT BY MEDIAFUTURES

The project has published a report on Communication and dissemination activities. It can be taken as a source of inspiration (for instance, the list of events to possibly participate in): [https://mediafutures.eu/wp-content/uploads/2021/08/MediaFutures\\_Intermediary-Dissemination-Report\\_D5.3.pdf](https://mediafutures.eu/wp-content/uploads/2021/08/MediaFutures_Intermediary-Dissemination-Report_D5.3.pdf)

## INSPIRING EXAMPLE –PRESENTATION OF EXPERIMENTS BY RE-FREAM<sup>11</sup>



**The Project**  
Malou Beemer reshapes the relation between us and our clothes by integrating body language and non-verbal behaviour into the design process, making fashion design more interactive and responsive.

**The Partners**  
Beemer is based in the Netherlands and worked within the Smart Textile Hub of Re-FREAM. She collaborated with the partners IZM Fraunhofer, Profactor, EMPA and Wear It Berlin.

**The Technologies**  
Together with the Fraunhofer team, Beemer created a pigmented bonding technique which allows PCBs (printed circuit boards) to be bonded an embroidered tracks. They designed a whole track within the undergarments of isolated conductive yarn. Beemer contributed the jewelry-like design element ("you need to want to wear it"). The PCBs were bonded with the LED lighting, allowing them to be placed specifically. Usually, LEDs, are linked in a chain: when one of them breaks, the entire chain is damaged. With the new procedure, the lights are also modular, and can be addressed separately. As a result, the design allows for organic multicolor light patterns.

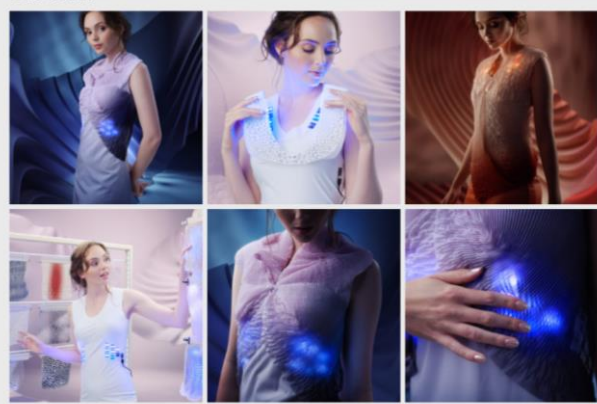
**Robin Hoske, Fraunhofer IZM about the project**

*"Malou has shown immense adaptability in her project. Outcomes of experimental research are often unpredictable, and sometimes this means shaping your outcome according to your findings."*

*It was a long journey coming from a wide vision, through researching potential technical solutions, which accomplished a practical working prototype based on the novel modular e-textile hardware kit from Fraunhofer IZM. Upon learning that many of the identified technical solution are not applicable in a real-world application, she transitioned to lighting as a solution.*

*The result is a new aesthetic: combining LEDs with fashion design. Incorporating customization, technology and modularity into our future clothing is key to new fashion models – a path which Malou's project envisions exceedingly well. We are sure this is just the beginning."*

**The Work**




**Credits:**


Photographer & visual artist Patrick Klein Meuleman  
Hair and makeup Esther de Graaff  
Model Danielle Kroon

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### Blog Posts




September 29, 2021 | Analog to Connected, Author, Realisation, Second Call, Second Skins  
Second Skins, The final prototypes




July 26, 2021 | Analog to Connected, Idea, Realisation, Second Call, Second Skins  
Navigating the evolution of fashion tech




June 4, 2021 | Concept, Idea, Research, Second Call, Second Skins  
Second skins research on responsive and adaptive materials



April 27, 2021 | Analog to Connected, Concept, Idea, Second Call, Second Skins  
Design principles, Second Skins



April 6, 2021 | Analog to Connected, Concept, Idea, Realisation, Second Call, Second Skins  
Second Skins, building the fundament



February 22, 2021 | Analog to Connected, Concept, Idea, Second Call, Second Skins, Uncategorized  
RE-FREAM project 2021: Second Skins

### The Artist

Malou is a Dutch designer and researcher. She focuses on working with the body and personal space around it. She is fascinated by human behaviour, psychology, movement and the way this translates to nonverbal communication. She graduated (2013) as Master of Arts in Fashion Communication Design.

#### Follow Malou:

- [www.maloubeemer.com](http://www.maloubeemer.com)
- <https://www.instagram.com/maloubeemer/>



<sup>11</sup> <https://re-fream.eu/pioneers/>

<sup>12</sup> <https://re-fream.eu/pioneers/second-skins/>

## MORE ON S+T+ARTS PROJECTS

In this section, you can find the resources mentioned along the roadmap (plus additional ones) ordered by the respective S+T+ARTS project under which they were developed. We also included the main contact of each project in case you want to reach the teams directly.

Find all the S+T+ARTS Contacts and Library at  
[www.starts.eu](http://www.starts.eu)

### S+T+ARTS LIGHTHOUSES

The STARTS Lighthouses support research seeking radically novel solutions and concrete results to major challenges for industry and society in close collaboration with artists as active members of the project teams.

- + **STARTS4WATER - Mobilising Art & Advanced Technologies for New Water Realities**  
2021-2022 | ✉ Main contact: Valery de Smedt [ [valery.desmedt@luca-arts.be](mailto:valery.desmedt@luca-arts.be) ]  
Website / Archive: <https://www.starts.eu/resources/start-library/>  
Open Call: <https://www.starts.eu/start4water-open-call/>
  
- + **RE-FREAM - Re-Thinking of Fashion in Research and Artist collaborating development for Urban Manufacturing**  
2018-2021 | ✉ Main contact: Gisa Schosswohl [ [gisa@into-projects.com](mailto:gisa@into-projects.com) ]  
Website / Archive: <https://re-fream.eu/resources/> ; <https://cordis.europa.eu/project/id/825647/results>  
Blogging system: <https://re-fream.eu/resources/blog/>  
Open Call: <https://www.starts.eu/re-fream-call-for-artists-and-designers-2020/>  
Art-tech Toolbox: [https://re-fream.eu/wp-content/uploads/2021/01/Art-tech\\_toolbox\\_att\\_D2.1\\_November\\_20.pdf](https://re-fream.eu/wp-content/uploads/2021/01/Art-tech_toolbox_att_D2.1_November_20.pdf)  
Presentation of Experiments: <https://re-fream.eu/pioneers/>
  
- + **MindSpaces - Art-driven adaptive outdoors and indoors design**  
2019-2021 | ✉ Main contact: Stefanos Vrochidis [ [stefanos@iti.gr](mailto:stefanos@iti.gr) ]  
Website / Archive: <https://mindspaces.eu/deliverables/> ;  
<https://cordis.europa.eu/project/id/825079/results>  
2020 (2<sup>nd</sup> call): <https://mindspaces.eu/open-call/>
  
- + **WearSustain - Wearable technologists Engage with Artists for Responsible innovation**  
2017-2019 | ✉ Main contact: Heritiana Ranaivoson [ [info@wearsustain.eu](mailto:info@wearsustain.eu) ]  
Website / Archive: <https://legacy.wearsustain.eu/> ; <https://wearsustain.eu/> ;  
<https://cordis.europa.eu/project/id/732098/results>  
Call: <https://legacy.wearsustain.eu/open-calls/>



Open call FAQ: <https://legacy.wearsustain.eu/open-calls/frequently-asked-questions/>  
D3.2 - Open Call Guidelines final: <https://wearsustain.eu/api/files/4Nn3mygx0D>  
D3.8 - Open Call 1. Final Report: <https://wearsustain.eu/api/files/b8kZKmMxqP>  
D4.1 - Framework of the supporting activities: <https://wearsustain.eu/api/files/bGnGpbgkNX>  
D4.2 - First Portfolio of Local Supporting Activities: <https://wearsustain.eu/api/files/IDnrLzjxQJ>  
D4.3 - First Portfolio of venturing support activities: <https://wearsustain.eu/api/files/eykzMALnB4>  
D4.4 - Second Portfolio of Local Supporting Activities: <https://wearsustain.eu/api/files/GZx6Jyqx8A>  
D4.6 - Second Portfolio of Venturing Support Activities: <https://wearsustain.eu/api/files/RLn7DyWk0w>

## S+T+ARTS RESIDENCIES

The STARTS Residencies finance long-term cooperation periods between science or technology projects and artistic proposals, contributing to jumpstart collaborations between artists and technologists as part of interesting use-cases. STARTS promotes residencies across its different activities –Lighthouses, Regional Centres, DIHs. One project has been funded fully dedicated to exploring interdisciplinary collaborations in a large scientific, technological and artistic spectrum – the Vertigo project. This project funded and supported 45 residencies that explored a diversified range of thematics (artificial intelligence, sustainability, health, etc.).

### + **VERTIGO Adding socio-economic value to industry through the integration of artists in research and open innovation processes**

2016-2020 | ✉ Main contact: Hugues Vinet [ [vertigo.starts@ircam.fr](mailto:vertigo.starts@ircam.fr) ]

Website / Archive: <https://vertigo.starts.eu/vertigo-project/public-records-deliverables/> ;  
<https://cordis.europa.eu/project/id/732112/results>

Blogging system: <http://web.archive.org/web/20210119043117/https://www.vertigo-starts-residencies.com/>

Open Call #3: <https://vertigo.starts.eu/calls/start-residencies-call-3/detail/>

D4.1 - Residencies Chart and Contract Template: [https://vertigo.starts.eu/media/uploads/vertigo-d4.1-residencies\\_chart\\_and\\_contract\\_template\\_final.pdf](https://vertigo.starts.eu/media/uploads/vertigo-d4.1-residencies_chart_and_contract_template_final.pdf)

D4.6 - First Report on Residencies: [https://vertigo.starts.eu/media/uploads/vertigo-d4.6\\_first-report-on-residencies\\_final.pdf](https://vertigo.starts.eu/media/uploads/vertigo-d4.6_first-report-on-residencies_final.pdf)

## S+T+ARTS DIGITAL INNOVATION HUBS

Digital Innovation Hubs (DIHs) are one-stop-shops where companies –especially SMEs, startups and mid-caps– can get help to improve their business, production processes, products and services through digital technology. The DIH launched in collaboration with the S+T+ARTS initiative seek to support companies to become more competitive by stimulating exchanging and consulting artistic points of view in their process and mindset.

### + **Better Factory - Grow your manufacturing business**

2020-2024 | ✉ Main contact: Ali Mohamed [ [ali.muhammad@vtt.fi](mailto:ali.muhammad@vtt.fi) ]

Website / Archive: <https://betterfactory.eu/insights/> ; <https://cordis.europa.eu/project/id/951813/results>

Open Call: <https://better-factory.fundingbox.com/> ; <https://www.starts.eu/better-factory-call-manufacturing-sme-artists-tech-suppliers/>

Announcement of BF calls: <https://betterfactory.eu/open-calls/>

+ **MediaFutures - Data-driven innovation hub for the media value chain**

2020-2023 | ✉ Main contact: Alexandra Garatzogiann [ [alexandra.garatzogianni@tib.eu](mailto:alexandra.garatzogianni@tib.eu) ]

Website/ Archive: <https://mediafutures.eu/resources/mediakit/> ;

<https://cordis.europa.eu/project/id/951962/results>

D1.1 - Call documentation (concerning Open Call #1): [https://mediafutures.eu/wp-content/uploads/2021/01/MediaFutures\\_D1.1\\_Call-documentation.pdf](https://mediafutures.eu/wp-content/uploads/2021/01/MediaFutures_D1.1_Call-documentation.pdf)

Open Call #2 presentation: <https://mediafutures.eu/opencall/>

Open Call #2 - Application Kit: <https://mediafutures.eu/wp-content/uploads/2021/11/ApplicationKit.zip>

Open Call #2 - FAQ: [https://mediafutures.eu/wp-content/uploads/2021/11/MediaFutures\\_FAQ\\_OC2.pdf](https://mediafutures.eu/wp-content/uploads/2021/11/MediaFutures_FAQ_OC2.pdf)

D2.1 - Incubation and Acceleration Service: <https://mediafutures.eu/wp-content/uploads/2021/02/D2.1-Incubation-and-Acceleration-Services.pdf>

D4.4 - Report on training and experiment support v1: [https://mediafutures.eu/wp-content/uploads/2021/08/MediaFutures\\_Report-on-training-and-experiment-support\\_D4.4.pdf](https://mediafutures.eu/wp-content/uploads/2021/08/MediaFutures_Report-on-training-and-experiment-support_D4.4.pdf)

D5.3 - Intermediary dissemination report v1: [https://mediafutures.eu/wp-content/uploads/2021/08/MediaFutures\\_Intermediary-Dissemination-Report\\_D5.3.pdf](https://mediafutures.eu/wp-content/uploads/2021/08/MediaFutures_Intermediary-Dissemination-Report_D5.3.pdf)

+ **Vojext - Value Of Joint EXperimentation in digital Technologies for manufacturing and construction**

2020-2023 | ✉ Main contact: Maria Eugenia (Xenia) Berltran [ [contact@vojext.eu](mailto:contact@vojext.eu) ]

Website/ Archive: <https://vojext.eu/downloads/> ; <https://cordis.europa.eu/project/id/952197/results>

Open Call: <https://vojext.eu/open-calls/>

## S+T+ARTS REGIONAL CENTRES

The STARTS Regional Centres intend to expand the STARTS initiative on a local level towards European regions. They work at developing a network of players interested in creating local centres in the spirit of STARTS and public activities that strengthen collaborative practices between the fields of art, industry, business, and research.

+ **S+T+ARTS Regional Centers - Repairing the present**

2021-2022 | ✉ Main contact: Alexandra Vanhuysse [ [alexandra@snowball.eu](mailto:alexandra@snowball.eu) ]

Website / Archive: <https://www.starts.eu/starts-regional-centres/>

Open Call #1: <https://www.starts.eu/starts-regional-centres-repairing-the-present/>

Open Call #1 – Guide for Applicants: [https://www.starts.eu/media/uploads/opencall\\_guideforapplicants.pdf](https://www.starts.eu/media/uploads/opencall_guideforapplicants.pdf)

+ **S+T+ARTS Regional Centers - Towards Sustainability (STARTS2SUSTAINABILITY)**

2020-2021 | ✉ Main contact: Luís Miguel Girão [ [luis.miguel.girao@artshare.pt](mailto:luis.miguel.girao@artshare.pt) ]

Website / Archive: <https://www.starts.eu/starts-regional-centres/>

Open Call Namur 2021: <https://www.starts.eu/starts-residency-astronomical-observatory/>

Open Call Namur 2020: <https://galaxy.kikk.be/en/news/ecologicalfutures2020>

Open Call Torino 2020: <https://www.starts.eu/starts-open-call-for-artists-city-of-the-future/>

Open Call Paris 2020: <https://www.starts.eu/starts-residency-call-for-applications/>

+ **S+T+ARTS Regional Centers – Pilot**

2019-2020 | ✉ Main contact: Emma Dumartheray [ [emma.dumartheray@bozar.be](mailto:emma.dumartheray@bozar.be) ]

Website / Archive: <https://www.starts.eu/starts-regional-centres/>

Final Public Report: [https://www.starts.eu/media/uploads/starts\\_regional\\_centers\\_harnessing\\_power.pdf](https://www.starts.eu/media/uploads/starts_regional_centers_harnessing_power.pdf)

Open Call for Digital Creators, MEET - Cross Fertilization Lab: <https://www.meetcenter.it/en/call-for-digital-creators-find-out-how-to-participate/>

## S+T+ARTS ECOSYSTEM

S+T+ARTS ECOSYSTEM was a Coordination and Support Action (CSA) funded in the framework of the S+T+ARTS initiative, with the main goals of strengthening the S+T+ARTS community, bringing and involving new profiles, while acting as an “umbrella” and supporting agent for the other STARTS projects. The project did not organize and monitored residencies. Instead, it organized events and meet-ups, dedicated time and space for its community to have a voice and share their opinion and experiences, supported collaborative projects to upgrade to the next level through the STARTS in Motion programme, managed the starts.eu platform, among other activities. This roadmap was produced within STARTS ECOSYSTEM, as well as other documents, which can be useful to consult if you will implement a cross-collaboration or will take part of one.

### + ***S+T+ARTS Ecosystem - Support to STARTS Community and Lighthouse Projects through the creation of an ecosystem for hybrid talent***

2019-2021 | ✉ Main contact: Aurélie Delater [ [aurelie.delater@inova.business](mailto:aurelie.delater@inova.business) ]

Website / Archive: <https://www.starts.eu/resources/starts-library/> ;

<https://cordis.europa.eu/project/id/824950/results>

STARTS Collaboration Toolkit: <https://www.starts.eu/media/uploads/starts-toolkit-13july2020.pdf>

STARTS in Motion Programme: <https://www.starts.eu/starts-in-motion/>

WeSTART Online Meetups: <https://www.starts.eu/westart-online-meetups/>

## OTHER S+T+ARTS ACTIVITIES

AI X Music: <https://www.starts.eu/ai-x-music-open-call/>

STARTS Prize for Social Good: <https://www.starts.eu/starts-prize-for-social-good-open-call/>

STARTS Prize 2021: <https://www.starts.eu/open-call-starts-prize-2021/>





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