



STUDIOTOPIA^{2.0}

#symbiocene

APPLICATION GUIDE
FOR EMERGING
ARTISTS



Funded by
the European Union

Studiotopeia
www.studiotopia.art

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1. Welcome and introduction

STUDIOTOPIA is excited to announce the second edition of the STUDIOTOPIA Residency Programme, this initiative aims to stimulate arts and science interaction to the benefit of sustainable development. This edition of the programme has a specific focus on the Symbiocene, through the converging views of art and science.

Through its residencies programme, STUDIOTOPIA wishes to break silos through innovative cross-disciplinary approaches including emerging as well as senior talents both in the arts, but also in science and academic fields. Within the context of this programme two distinct types of residencies will be facilitated by 11 specialized organisations, each time with its own open call:

- 1. Open call for Emerging Artists:** The residency programme for Emerging Artists within Studiotopia offers **8 research-driven residencies** bringing together **8 emerging artists** to work with **8 established scientists** for the duration of **12 (twelve) months**. The residency program is research-oriented and participants are invited to focus on a local issue related to sustainable development.
- 2. Open call for Young Scientists:** The fellowship programme for Young Scientists of STUDIOTOPIA will offer **10 scientists** and **10 acclaimed contemporary artists** a unique opportunity to collaborate for a duration of 12 (twelve) months. This fellowship is designed to foster the exchange of ideas, knowledge, and methodologies between early-career scientists and established visual artists. The collaboration will focus on addressing a global challenge, which has already been defined by the artist and the local challenge committee.

Number of selected artists: 8

Number of selected scientists: 10

Open call: 4th September — 7th November 2024 23:59 CET

Admissibility and Eligibility Criteria check: 1st November — 5th November 2024

Evaluation: 6th November — 28th November 2024

Residency period: 12 months (1st December 2024 — 31st December 2025)

Exhibitions: 5 months (September 2025 — March 2027)

The STUDIOTOPIA II programme is a continuation of the successful implementation of its pilot predecessor STUDIOTOPIA I, supported by the European Commission through the Creative Europe Program.

STUDIOTOPIA II has received funding from the European Union from call European Cooperation Projects (CREA-CULT-2023-COOP-3) under grant agreement 101130939. The consortium is formed by 11 partners across 10 EU countries.

2. About Studiotopia: enter the Symbiocene with Arts And Science

We need today the radicality, criticality and creativity of artists to create the right conditions for change and effective communication in the field of sustainable development. With the 'symbiocene' new perspectives are proposed to explore challenges faced by scientists and artists together, and develop interdisciplinary reflection processes at the crossroads around 'nature' 'men' and 'artifice', including technology.

The Symbiocene is a visionary concept that proposes a harmonious and mutually beneficial relationship between humans and the natural world. Coined by Australian philosopher Glenn Albrecht, it represents a paradigm shift from the prevailing anthropocentric worldview towards one centered on symbiosis and interconnectedness.

In the Symbiocene, humans recognize their interdependence with the broader ecological community and acknowledge their role as stewards rather than dominators of earth. This perspective emphasizes cooperation, reciprocity, and respect for all living beings, fostering a sense of kinship with the natural world.

Central to the Symbiocene is the idea of symbiosis, where different organisms coexist in mutually beneficial relationships, promoting the health and resilience of ecosystems. This entails not only conserving biodiversity but also nurturing the intricate web of connections that sustain life on Earth.

Transitioning to the Symbiocene requires profound cultural, social, and economic transformations. It involves reimagining our relationship with nature, embracing sustainability, and prioritizing the well-being of both present and future generations.

Ultimately, the Symbiocene offers a hopeful vision for the future, where humanity lives in harmony with the Earth, honoring its inherent value and preserving its vitality for generations to come.

How can the radicality, criticality and creativity of artists help us to create the right conditions for change and effective communication in the field of sustainable development? How can engagement with the arts support a paradigm shift towards Symbiocene? What would be the signs of that paradigm shift happening? How would governance structures, economic models and social relations look in this new reality?

These questions are at the heart of STUDIOTOPIA II.

Main objectives of this project are:

- Stimulate knowledge exchanges and encounters between professionals and institutions involved in arts & science interactions;
- Stimulate cross-disciplinary and innovative exchanges and capacities of artists and scientists about sustainable development challenges;
- Raise awareness and engage with young people audiences about sustainable development through cross-disciplinary artistic practices;
- Promote and disseminate to larger audiences and policy-makers the results of arts & science interactions related to sustainable development.

The outcomes of the collaborative processes could:

- Stimulate participatory processes to address sustainable development challenges;
- Contribute to help new beliefs and values to emerge;
- Boost the experimentation of new cross-disciplinary practices.

3. The Consortium

Coordinator:

[MEET Digital Art and Culture Center \(MEET\)](#) — Italy, is a growing platform for digital arts and digital culture in Milano. Through partnerships with local scientific and industrial partners, they have a strong impact in the Northern Italy region on linking arts, science and technology. MEET is a Regional STARTS Center and official partner of the NEB initiative. Its 1,500m2 have been designed by the architect Carlo Ratti in response to the challenge of creating a home for digital culture.



Consortium partners:

[Ars Electronica](#) — Austria is a major cultural institution, an educational facility and an R&D lab based in Linz, Austria. Ars Electronica represents a comprehensive approach in the confrontation with techno-cultural phenomena and enjoys a worldwide reputation for excellence. It comprises four interconnected divisions: the Ars Electronica Festival, the Prix Ars Electronica, the Ars Electronica Center and the Ars Electronica Futurelab. These 4 divisions mutually inspire one another, constituting a circuit of creativity innovative, creative, endowed with strong technical competence and implementation skills, and linked up to a global network of universities & research facilities.



The Centre for Fine Arts (Bozar) — Belgium provides an impactful pluri-disciplinary platform for the project embedded in an emblematic Art Deco building designed in Brussels by Victor Horta. With over one million visitors every year, Bozar organizes exhibitions, concerts, workshops, cinema, debates or participatory experiences with its audiences. Within its Exhibitions and Digital departments, Bozar has developed a growing cross-disciplinary interest in Art & Science programmes the past years, connecting the major arts center of Belgium to key actors in the field of AI or biotechnology developments, but also low-technology and sustainable design.

The logo for Bozar, consisting of the word "Bozar" in a bold, black, sans-serif font.

LABoral — Spain is a multidisciplinary institution which creates, disseminates and fosters access to new forms of culture rooted in the creative use of new technologies. With a transversal programming targeted at a wide public base, its goal is to share knowledge. The Art Centre acts as a platform to support artists and creators in the development of ambitious projects in the field of the arts and industrial creation. It also has a renowned expertise in the artistic and educational field of Art & Science in Europe. It has developed for many years a qualitative programme in the field and a growing audience engagement component.

The logo for LABoral, featuring the word "laboral" in a lowercase, bold, sans-serif font with a horizontal line underneath. Below it, the text "Centro de Arte y Creación Industrial" is written in a smaller, regular font.

GLUON — Belgium is a non-profit organisation, that realizes projects on the crossing borders of visual art, research and industry. It has an expertise in cross-disciplinary residency management, and in educative programmes for youngsters in arts, science & technology, in line with the development of STEAM education. Gluon is part of the Vertigo-STARTS project (DG CONNECT) which focuses on technological innovation through the arts.

The logo for GLUON Art UON Research, featuring the text "GLUON Art UON Research" in a bold, sans-serif font. Below "GLUON" is a small square icon containing the letters "G" and "A".

LAZNIA Contemporary Arts Center (CCA) —

Poland is one of the 1st public cultural institutions established in Poland after 1989. Its main aims are to show latest developments in contemporary art, the process of its change, engaging cultural, social phenomena around the world, educating the public about these issues through exhibitions, artistic exchanges, interventions, innovative educational programs, academic conferences, lectures, concerts, film screenings. Its activity is divided into main fields: Art in Public Space, Art & Science, International Exchange (including residency program in and outside Gdansk), Education.



The Cluj Cultural Centre —

Romania is an organisation for culture and sustainable development. It supports the development of the cultural sector through residencies, training, research and advocacy, and catalyses social impact through the arts. It is a growing platform for Arts & Science interaction and educational projects for young audiences. The Cluj Cultural Centre builds on the resources of the Qub learning space for making, tinkering and microscopy, a team of professionals in the field of arts, research and educational facilitation, and a network of over 40 local schools, to benefit learning communities.



Hexagone, Scène Nationale Arts Sciences —

France is a multidisciplinary theatre. In addition to its missions of artistic production and presentation, it has also developed since 2002 a research activity. Hexagone has thus created in 2007 the Atelier Arts Sciences, a common research and creativity platform shared with French research centre, CEA Grenoble. It provides a framework for prolific meetings between arts and sciences, allows the benchmarking of experiences and points of view, and encourages questioning and imagination to enrich respective working methods. The Atelier Arts Sciences has pioneered an art and science exhibition, EXPERIMENTA the Fair, which provides insight into on-going projects, in addition to further projects coming from European and International partners.



Kersnikova Institute — Slovenia produces and incubates contemporary investigative art projects that explore the impact of science and technology on society. It integrates several open platforms: Kapelica Gallery, a world-renowned space for contemporary investigative art; the inspirational laboratories BioTehna and Vivarium, which focus on artistic research into living systems; and the makerspace and incubator hub, Rampa Lab, where the relationships between society, technology, and art are reconsidered. The Kersnikova Institute encourages, facilitates, and showcases investigative artistic practices and projects, fosters public debate, engages citizens in science, and educates children and young people.



Digital Hub & Beta Festival — Ireland is a leading cluster of technology and digital media companies and creatives in Ireland. It is managed by the Digital Hub Development Agency, a state agency set up by the Irish government in 2003. The Digital Hub leads a range of initiatives and projects that use digital innovation to help improve the lives of people of all ages in the local community. The Digital Hub has co-founded Beta Festival, a new festival in Ireland critically engaging with technology's impact on society through a combination of creativity, debate and experimentation.



CYENS CoE — Cyprus is a leading Research Centre of Excellence focused on Interactive media, Smart systems, and Emerging technologies. It serves as a bridge between scientific research and innovation. It is a joint venture between three public universities in Cyprus, the Municipality of Nicosia, and two international partners, the Max Planck Institute for Informatics and University College London. The Centre's three research pillars - Visual Sciences, Human Factors and Design, and Communication and Artificial Intelligence - drive academic research and innovation, supporting sustainable scientific, technological, and economic growth in Cyprus and Europe.



4. Residency programme for Emerging Artists

The STUDIOTOPIA Residency Programme for Emerging Artists facilitates collaboration between 8 duos (composed of 1 established scientist and 1 emerging artist) through a comprehensive 12 month residency beginning in December 2024. Throughout this residency, artists will collaborate closely with scientists to address the challenges formulated by the Local Challenge Committees. The residencies include multiple in-person encounters, as well as exhibitions and events during the residency period and thereafter until March 2027.

The Residency Programme is aimed at ‘visual artists’ and ‘performing artists’, including disciplines such as media, video and digital art, sculpture, performance art, drawing, dance, theatre and interdisciplinary approaches.

The programme provides funding, access to the scientists’ labs and guidance and support by the STUDIOTOPIA residency host institution. Additionally, participants will have access to experts and the public within the STUDIOTOPIA network. During the residency, artists are expected to participate in meetings consisting of a minimum of two (2) joint visits to the scientist’s lab, two (2) in the artist’s space, and two (2) visits in another space (from hospitals, universities to online spaces, etc.). At least 6 meetings. The exact timing and duration of these visits will be determined through mutual agreement with the host, based on the residency and project requirements.

The residency will be divided in 4+1 phases:

The duration of each residency is 12 months and includes 5 phases:

- Phase 1 (M1-M3, 3 months): Reflection
- Phase 2 (M3-M6, 3 months): Concept development
- Phase 3 (M7-M8, 2 months): Evaluation
- Phase 4 (M8-M12, 5 months): Production
- Phase 5 (M12-M40, 28 months): Exhibiting

Phase 1 (December 2024 — February 2025): Reflection

This phase focuses on the exchange of knowledge and the outlining of shared goals for the collaboration. The goal of this phase is not to find solutions for existing questions, but to raise new radical questions related to the local challenges (Art Thinking). During this phase the initial questions are re-defined and new contexts for experiments and solution-finding are being created.

Semi-Public discussion with the Local Challenge Committee (December 2024)

During this phase meetings happen between the artist, scientist and local challenge committee. A semi-public introduction discussion takes place at the start of the process with the Challenge Committee.

Collective event in Milan (February 2025)

One meeting will happen in Milan, Italy, in February 2025 giving the artists and scientists from all residencies the opportunity to meet in-person and exchange ideas and discuss different perspectives on the Studiotopia subjects.

Phase 2 (March 2025 — May 2025): Concept development

During this phase, the development of a more concrete project proposal and plan for the final artistic production is expected. A first mock-up of the output shall be delivered. The interactions between the artists, host institutions and other relevant stakeholders shall intensify.

Phase 3 (June 2025 — July 2025): Evaluation

This phase intends to assess the potential impact of the new and innovative ideas, scenarios and activities developed. For this, the artist shall collect feedback across different relevant stakeholders, governments, and businesses. The artists might also be asked to take a decisive role in organising no more than one educational activity or debate/presentation open to the public.

Phase 4 (August 2025 — December 2025): Production

The artist will develop the artwork/prototype and have regular consultation meetings with the scientist and Local Challenge Committee and/or research institutions. With the support of host institutions, which will collaborate with the scientist and provide access to their premises and equipment, artists will develop their projects and, in this phase, shall deliver the final outputs.

Collective event in Linz, Austria (September 2025)

Experts, partners, artists and scientists will gather for a unique programme in Linz, Austria to share and exchange insights on the intermediary outcomes of the collaboration.

Phase 5 (September 2025 — March 2027): Exhibiting

The final artwork/prototype will be showcased in local exhibitions organised by the consortium partners. A selection of works will be curated as a travel exhibition.



Local artistic events and showcasing (September 2025 - March 2027)

Travelling exhibition, Brussels, Belgium (November 2025)

Travelling exhibition, Gdansk, Poland (January, 2026)

Travelling exhibition, Milan, Italy (June, 2026)

Travelling exhibition, Linz, Austria (September 2026)

Travelling exhibition, Grenoble, France (February, 2027)

4.1 What we offer

Successful applicants receive:

1. A fee in gross amount of of 4.000 Euros to ensure the successful implementation of the collaboration.
2. Each hosting institution will provide a production fee that varies according to the specifics of their residency and project. This budget varies and it depends on the Challenge Description and art disciplines featured by the hosting institution. For more details, please see the **Challenge Booklet**.
3. Travel and subsistence costs to meet with your collaborative **partner at least six (6) times in person**. The exact number of visits will be determined through mutual agreement between the hosting institution and artist, based on the residency and project requirements.
4. Access to the Europe-wide STUDIOTOPIA network.
5. Support in disseminating scientific & artistic concepts, working models and methodologies across Europe to (young) audiences, policy makers and art professionals.
6. Possibility of participating in STUDIOTOPIA II Community events, exhibitions or festival presenting the results of the residencies (online and on-site e.g. Ars Electronica Festival, New European Bauhaus Festival, Cultural Mediation Forum in Cluj-Napoca, etc) participation.
7. Visibility through high impact communication activities to promote the artistic output and its innovation spillovers.

Each residency will be facilitated by:

- An innovation catalyst: serving as an intermediary between the artist, the researcher and all the parties of the residency (host institutions and LCC members). They will follow the collaboration between the artist and the researcher throughout the whole duration of the residency;
- A residency host institution: providing guidance, advice (on concepts, technology/ scientific and other aspects relevant to the residency), logistic support and access to premises and equipment; and support artists in searching and showcasing residencies results in events/fairs/exhibitions.
- A Local Challenge Committee: providing relevant expert know-how to the duo's (artist + researcher) and anchoring them firmly within the relevant regional contexts as well as national and global sustainability frameworks.

For a detailed description of the parties mentioned above, please consult the [STUDIOTOPIA – Open Call FAQs](#).

4.2 Expected outputs from artists

We urge the artists to actively engage and fully contribute to the residency programme. It is important to note that financial support is contingent upon their involvement in the activities that lead to the specified outputs outlined below.

- At least 6 (six) meetings with the scientist, of which at least one meeting should be in-person. The exact timing and duration of these visits will be determined through mutual agreement with the host, based on the residency and project requirements.
- Conducting research and/or experiments in collaboration with the Established Scientist and the Local Challenge Committee towards the realisation of a tangible, presentable artistic output, in the form of an artwork or a functional art-driven prototype.
- Active participation (at the beginning of the residency) to a (1) semi-public discussion with the Local Challenge Committee.
- Active participation in a series of online or on-site events, workshops, and seminars organized around the residency programme: at least 2 per residency), educational workshops, etc.: at least one (1) dialogue with young people as part of the Pop-Up Labs, at least two (2) collective events to contribute/participate in dialogues with Fellowship participants organized by the STUDIOTOPIA members.
- **Collective event in Milan (February 2025)**
- **Collective event in Linz, Austria (September 2025)**
- Actively engaging in the dissemination and communication efforts of the residency, sharing posts on social media, producing articles to be shared on websites (such as studiotopia.eu), participating in written/audio/video interviews: at least 2 interactions should be either public, filmed or recorded by a professional.

4.3 Challenges

This Open Call offers **8 residency opportunities** hosted in 7 countries (Spain, Poland, Romania, France, Slovenia, Ireland, Cyprus). Each Local Challenge Committee defined a concrete “challenge” in close collaboration with their respective residency host institution and the Established Scientist. Artists are required to submit applications responding to one of these challenges.

More details on the challenges, the specific opportunities, support and infrastructure, expectations, and requirements of each Artists Challenge can be found in the Challenges Booklet.

CHALLENGES
BOOKLET

A summary of each challenge is presented below:

Challenge #1

Eating life: collaborations between our bodies and other species

Established Scientist: **Felipe Lombó**

Hosted by: [LABoral](#), Spain

Challenge #2

Environmental impact of data centers.

Established Scientist: **Thomas Heinis**

Hosted by: [Laznia Contemporary Arts Center \(CCA\)](#), Poland

Challenge #3

If we opened people up, we'd find landscapes.

Established Scientist: **Tibor Hartel**

Hosted by: [The Cluj Cultural Centre](#), Romania

Challenge #4

Moving into symbiocene

Established Scientist: **Sarah Vanuxem**

Hosted by: [Hexagone, Scène Nationale Arts Sciences](#), France

Challenge #5

Non-human Intelligences

Established Scientist: **Marina Dermastia**

Hosted by: [Kersnikova Institute](#), Slovenia

Challenge #6

Living Surfaces

Established Scientist: **Barry O'Sullivan**

Hosted by: [Digital Hub & Beta Festival](#), Ireland

Challenge #7

Living Surfaces

Established Scientist: **Barry O'Sullivan**

Hosted by: [Digital Hub & Beta Festival](#), Ireland

Challenge #8

Preparing for Drought Resilience: Addressing Water Scarcity and Desertification in Cyprus

Established Scientist: **George Zittis**

Hosted by: [CYENS CoE](#), Cyprus



4.4 Admissibility criteria

After the deadline, the consortium partners will check the admissibility and eligibility of all proposals submitted via the online application form. All the admissibility and eligibility criteria are listed in this section. The applications that do not comply with those criteria will be marked as ineligible and excluded from the selection process. Throughout the evaluation process, the admissibility and eligibility criteria will be checked based on the information provided in your application.

To be an eligible applicant, proposals must be presented by:

- an artist who is active ‘visual arts’ and ‘performing arts, including disciplines such as media, video and digital art, sculpture, performance art, drawing, dance, theatre and interdisciplinary approaches
- an artist that has produced less than 5 individual solo shows and/or less than 15 collective shows
- an artist that does not come from the same country as the established scientist

Applicants need to meet the following rules:

- The applicants can be of all nationalities, but must be EU residents or taxpayers in any of the 27 EU Member States.
- The applicant can come from any “visual arts and “performing” arts including disciplines such as media, video and digital art, sculpture, performing, drawing, dance, theatre and interdisciplinary approaches.
- The applicant should have produced enough documented work to allow the assessment of their artistic portfolio. They must have had a career age for, at a minimum, the previous 5 years. They should be able to demonstrate a minimum of art works, art research practices, and/or collective or individual shows.

Type of artists we are searching for:

We are seeking early career artists with a passion for exploring the field of art research and art production in collaboration with a scientist.

- Ideal candidates are focusing on career development opportunities.
- The project helps artists benefit from and develop new cross-disciplinary skills (incl. scientific knowledge, technical skills, pedagogical skills and so on) as well as new professional networks that are key for career development at local and international levels.
- Artists will be curious and open-minded. Their interests and the focus of their artistic practice should align with the profile/expertise that was defined in the challenge of the scientist.
- Willingness to expand perspective and embrace new interdisciplinary approaches.
- Willingness to travel abroad.
- The ideal candidate will show a deep interest in collaborating with the scientist and being part of a team that will jointly work and embody the co-production of a new artistic output in the form of an artwork, artistic research process or functional prototype.

Different or additional specifications can be asked relating to individual challenges. Please read the challenges description attentively, to be well-informed on the specifications regarding requirements.

4.5 Preparation and submission

Artists are invited to apply by completing an online application form which can be found [here](#). In the application, applicants will include administrative information, motivation to collaborate on the topic with the scientist and in-depth reflection on the selected challenge.

ONLINE APPLICATION FORM

Additionally, the artist needs to upload to the form - a PDF file not exceeding 5 MB:

- A short individual CV as a PDF file, not exceeding 1 DINA4 page font size min. 11pt.
- A short portfolio as a PDF file.

Please note that any additional material, not specifically requested in the online application form, will not be considered in the evaluation. Neither will applications be considered which are not submitted through the designated online form and template.

Applications must be submitted via the online registration form, no later than the **7th of November 2024 23:59 CET**. Any application received after the deadline will be automatically excluded from the selection process.

To respond to the call, it is required to follow the process outlined below:

Step 1: Identify Challenges: Consult the Artist Challenges Booklet and identify one challenge to which you wish to apply.

Step 2: Complete and submit the application: Fill in the form, download and fill in the template, upload template, CV and portfolio in pdf format.

- All mandatory sections must be **written in English** for the proposals to be eligible. Only parts written in English will be evaluated.
- All mandatory sections of the proposal must be **completed**. The data provided must be up-to-date, true, complete and should enable the assessment of the proposal.

- Applications **cannot be edited once they have been submitted**. It is not possible to add any further information after the deadline. The only exception for editing the application after the deadline is if a mistake has been made in the key personal data (e.g. contact mail or phone, name of the company, etc.). In this case, the applicants must contact us at irina@cccluj.ro indicating the proposal ID, their username and the data that needs to be corrected.
- Applicants are allowed to submit proposals for a **maximum 1 challenge**. Proposals need to respond to the specific challenge at hand, clearly and distinctly.
- Applicants should always consider the **evaluation criteria** and the **specificities of each residency challenge and residency host**.

Results and intellectual property rights are owned STUDIOTOPIA II Residency shall remain with their generators.

Unless agreed otherwise, the **ownership and copyright** of the artwork or prototype developed during the STUDIOTOPIAII residency shall remain the property of the artist, who has the exclusive right to reproduce, distribute, and commercially exploit the generated artwork/ prototype.

All specifications concerning **copyright and IPR** shall be discussed during the residency and included in a written agreement to be signed by all the Residency parties.

Processing of Personal Data

The reply to any call for projects involves the recording and processing of personal data (such as name, e-mail, and address). Such data will be processed pursuant to Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and the free movement of such data. Unless indicated otherwise, the questions and any personal data requested that are required to evaluate the application in accordance with the call for proposal will be processed solely for that purpose by the consortium.

4.6 Selection process

Our evaluation process is transparent, fair and equal to all participants. For this call, we are looking for the best fit for our programme and the challenges defined within it. Please make sure you provide as many details as you can, emphasising the key points of your proposal and their links to the overall aim of STUDIOTOPIAII and the specific challenge.

The evaluation of the proposals consists of the following steps:

1. Eligibility check
2. Internal / external evaluation of applications
3. Matchmaking phase
4. Announcement of results

1. Eligibility check

Once the open call is closed, we will check whether your application meets the admissibility and eligibility conditions as described in the eligibility section. The applications that do not comply with these criteria will be excluded.

2. Internal/External evaluation

Each application that has reached this stage, will be evaluated by the evaluation committee of each challenge (one internal consortium staff member, the established scientist and the experts of the Local Challenge Committee). These are the criteria they will consider in order to evaluate your proposal:

EXCELLENCE

- **Portfolio and CV:** The artist's portfolio and CV should reflect their interest in trans-disciplinarity and art & science, but also an interest in sustainable development and sustainability as part of their practices. It should include all their solo and collective exhibitions.
- The applicant should have produced enough documented work to allow the assessment of their artistic portfolio. They must have had a career age for, at a minimum, the previous 5 years. They should be able to demonstrate a minimum of art works, art research practices, and/or collective or individual shows.

MOTIVATION

- **Collaboration:** The artist demonstrates a clear motivation to engage in collaborative efforts with the scientist and partners throughout the project period.
- **STUDIOTOPIA goals:** The artist must show a deep understanding of the goals of STUDIOTOPIA, particularly in fostering art-science collaborations. They should articulate how their artistic work aligns with these goals and how they plan to contribute to and benefit from the program.

FIT

- **Challenge understanding:** The artist demonstrates a deep understanding and sound vision on how they could contribute to the challenge of choice in their reflection.
- **Relevance to field:** The artist's practice and interests are particularly suited to addressing the challenge. This can include discussing specific disciplines, practices, technologies, research or theoretical frameworks that are directly applicable. This alignment ensures that the artist has the necessary background skills and knowledge to contribute effectively to the project. The residencies are research-oriented and participants are invited to focus on a local issue related to sustainable development.

All applications will be scored according to these criteria and ranked. Proposals having passed the threshold in the second step will be ranked according to their overall score and passed on to the matchmaking phase (Step 3).

3. Matchmaking

Based on the pool of ranked proposals, the top 3 applicants for each residency will be invited to pass to the matchmaking phase of the call process. The artist should come from another country than that of the Established Scientist. During the matchmaking phase the evaluation committee will conduct online interviews with the shortlisted applicants to decide on the final selection.

The consortium partners organise individually whether these online interviews will happen. At the end of the phase, the evaluation committee will decide on the final selection. The committee will further decide on a number of ranked proposals, in case the selected artist is not able to commit to the program.

4. Winners announcement & contract signing

The results will be communicated to all the applicants (rejected and selected) by email, by the 28th of November. Once formal checks and validations have been completed, the winning artists will sign a bilateral sub-grant agreement (between artist and Residency Host Institution).

5. Info sessions

To help applicants get a better understanding of the open call we plan two live-streamed info sessions on:

- **18th of September, 11.30 AM CEST**
- **15th of October, 11.30 AM CEST**

During these sessions, the partners of STUDIOTOPIA II will present the open calls, the challenges, the expectations from applicants, the foreseen outcomes and the application process, requirements, budget questions and submission.

The sessions will be recorded and available in the [YouTube channel link](#).

6. Contact us

IN CASE YOU NEED HELP

* In case of any technical issues, please include the following information in your message:

your name and your email address; details of the specific problem (error messages you encountered, bugs descriptions, i.e. if a dropdown list isn't working, etc.); screenshots of the problem.

STUDIOTOPIAII CONTACTS

Questions on the Open call for Young Scientists are to be forwarded to Ramona Van Gansbeke: ramona@gluon.be

Questions on the Open call for Emerging Artists are to be forwarded to Irina Bălan: irina@cccluj.ro

Overall questions on the Studiotopia II project are to be forwarded to Rosanna Dinuzzo: rosanna.dinuzzo@meetcenter.it

For updates and project news, please visit the STUDIOTOPIA II [website](#).

7. Final Provisions

Any matters not covered by this guide for applicants will be governed by the applicable EU law, supplemented, if necessary, by the law of Belgium.

At the contract signing phase, grant beneficiaries will discuss the necessary information regarding the projects to be used by the STUDIOTOPIAII consortium for communication purposes.

For the selected grantees, the agreement will include the set of obligations towards the European Commission (for example: promoting the project and giving visibility to the EU funding, maintaining confidentiality, understanding potential controls by the EC/ECA and OLAF).

The STUDIOTOPIA II consortium might cancel the call at any time, change its provisions or extend it. In such a case, we will inform all applicants about the change. The signature of the agreement is an initial condition to establish any obligations among applicants (concerning the obligation of confidentiality of the application).