

PROJECT FINAL REPORT

Grant Agreement number: 611074

Project acronym: FET-ART

Project title: Connecting ICT and Art communities: new research avenues, challenges, and expected impact

Funding Scheme: Coordination and Support Action (CSA)

Period covered: from June 1, 2013 to May 31, 2014

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4.1 Final publishable summary report

Executive summary

The FET-ART project (www.ict-art-connect.eu) aimed to connect the European ICT and Art communities, and foster productive dialogue and collaborative work between them, in order to identify new research avenues, associated challenges, and the potential impact of ICT and Art collaboration on science, technology, art, education and society in general.

The FET-ART Coordination and Support Action succeeded in identifying and connect the pillars of an efficient co-creation ecosystem. The building of a large European network connecting existing initiatives and structures, facilitating information exchange and mobility is considered being the underlying support of innovation in ICT research and dissemination. A set of recommendations towards the creation of new research avenues is the result of the set of activities carried out by the project. These recommendations can be summarized as follows:

- The systematisation of transdisciplinary programmes including artists as part of a scientific or technological research core team, being their shared space and direction open-ended;
- The amplification of the disciplines spectrum beyond Art and Technology (including e.g. Science and Humanities)

The two central activities of the project have been the organisation of consultation and matchmaking events and the identification and mentoring of residencies bringing together artists and technologists. In the development of these activities the consortium experimented a large set of consultation techniques and collaboration and mentoring methodologies, which – together with the anticipated set of recommendations - are a consistent part of the project legacy.

Finally, FET-ART has raised the interest of a large European community of practitioners and institutions willing to get involved in further activities and in contributing to the creation of new transdisciplinary research venues.

Summary description of project context and objectives

The FET-ART project stemmed from the “ICT & ART Connect” event that took place in Brussels in April 2012 under the aegis of the European Commission’s FET Unit, with an important support and contribution of several FET-ART partners. In order to ensure more coherence to the external perception of the activities developed under the aegis of DG Connect and aiming at connecting ICT & Art communities, the project has been officially presented to external stakeholders as “**The ICT & Art Connect initiative** (developed through the FET-ART project supported by the European Commission)”.



Specifically, the FET-ART project objectives, over its 12-month period, were to:

- Organise at least **5 “consultation and matchmaking events”** in Europe,
- Support at least **12 “pilot projects”** of collaborative work between ICT and Art practitioners in residencies, seen as “proofs of concept” for some promising research topics or directions, particularly “co-creation” and “citizen engagement in ICT”,
- Organise a final open event in Brussels and other project **outreach activities**: web platform, community building, contribution to events, including a contribution to ICT 2013 and to the 2013 edition of the “ICT & ART Connect” event supported by the project.

The project consortium, coordinated by Sigma Orionis (France), included four other partners: Brunel University (United Kingdom), Waag Society (The Netherlands), Stomatolite (United Kingdom), and Black Cube Collective (United Kingdom).



Main S&T results/foregrounds

The FET-ART consortium succeeded in galvanising a large European community around the project, which demonstrates the importance of the topic and constitutes the cornerstone of the FET-ART legacy.

The consortium succeeded in organising seven consultation and matchmaking events:

1. Art + Tech Hackathon – Nantes (NEM Summit, 28-29th October 2013)
2. ICT & Art Connect 2013 – Brussels (iMAL & European Commission, 6-8th November 2013) (Waag organised in this framework a workshop under the form of a consultation and matchmaking event)
3. ICT & Art Connect West – London (Watermans Arts Centre, 18-19th January 2014)
4. Consultation & Matchmaking event – Edinburgh (Stills Gallery & Edinburgh College of Arts, 24-15th January 2014) Public engagement in Science through Art: Politics, Ethics, Power and Propaganda – Amsterdam (Waag Society, 31st January 2014)
5. Barcelona connect: the creative citizen – Barcelona (Fabra i Coats, 20-21st February 2014)
6. ICT & Art Connect Central/East – London (Ravensbourne, 22-23rd February 2014)
7. Economies of Art and Technology Collaboration: Politics, Ethics, Power and Propaganda – Amsterdam (Waag Society, 28-29th March 2014)

All the events included a consultation part, where attendees coming from both Art and Technology fields were invited to express their views and needs for improving Technology and Art collaboration in Europe. Many attendees found it hard to choose to categorise themselves as either artists or technologists, but claimed they belonged to both categories, which was in itself an interesting result. Moreover, a matchmaking session provided the participants with the opportunity to meet new project partners and apply for the pilot projects open call. Hosting venues, working at the crossroads of Art and Technology, brought local audience and an additional layer of significance to the event: the Waag Society Theatre Anatomicum, the London Waterman's Centre, Fabra I Coats Innovation factory in Barcelona, just to cite some. Many speakers, among which Mitch Altman (hacker, inventor of TV-B Gone), Gerfried Stocker (Ars Electronica Artistic Director) and Christiane Paul (Director of the Media Studies Graduate Programs and Associate Professor of Media Studies at The New School, NY) brought to the discussions their point of view on topics like technological research, the economy of art and citizen engagement.

From a bottom-up perspective, the most widespread claims among practitioners are for occasions for collaboration and outreach, like the ones provided by the FET-ART events, as well as accessible funding, new frameworks and better infrastructures. Residencies proved there is a need for open-ended research programs and forms of collaboration compatible with totally different ways of organising work. Moving forward from these needs, a large European network connecting the (numerous) existing initiatives and structures, facilitating information exchange, mobility, and in general constituting a springboard for collaborative projects, is the very first step for the creation of an efficient Art/Tech ecosystem.

It is important to bear in mind that due to the consortium location and existing networks, the events took place mainly in the UK, Belgium and the Netherlands. Further initiatives in the South and East

of Europe are recommended to complete the picture and concur to the definition of best practices and transnational programs. This should take the form of a pan- European support for infrastructure & knowledge sharing embedded within different ICT & Art regional cultures.

As a direct result of the first FET-ART event, seven residencies guaranteed an early start of the pilot projects programme. Even though only 12 projects were required by the description of work, the successful pairings of artists and technologists resulted in a total number of 19 pilot projects, which were mentored, monitored and funded under the residency programme for periods of between one day and four months. Funded residencies were recruited through the hackathon held in Nantes and three rounds of the online open call. A panel of 20 experts operating at the intersection of ICT & Art judged the proposals submitted. The panel included professionals like Linda Candy (Co-founder of the Creativity and Cognition conference), Hugues Vinet (Scientific Director, IRCAM Paris) and William Latham (Former artist for IBM from 1987 to 1994 in their Advanced Computer Graphics and Visualisation Division).

Funded pilot projects (<http://www.ict-art-connect.eu/residencies/>) ranged from gamification of learning to the use of data in healthcare, and from interactive installations to toy hacking. Some of the projects aroused the interest of research centres like DFKI and others have been showcased at events like Future Everything. All projects have been showcased at the FET-ART final event in an exhibition curated by the Black Cube Collective.

Funded pilot projects included many individuals with hybrid profiles and enlarged the FET- ART spectrum in both directions, extending art and technology categories from design to science. In a specific context, as for instance in a cutting-edge augmented reality research team, a group of designers can contribute the creative element. If we look at methodology, it is worth underlining that scientists and artists collaborating together have found fewer difficulties in communicating and understanding each other than couples of artists and technologists. The following interdisciplinary research topics emerge from the pilot projects:

1. Big Data
2. Healthcare
3. Peaceful applications of drones and satellite data
4. Augmented reality
5. Study and application of materials.

Most of the projects started from real-life problems, and the outcomes are living reflections on these. Here some examples:

1. Innovation – Linguify, KrowdKontrol
2. New narratives – The Human Sensor
3. New experiences – Sense Shifting
4. Transformation - Silicasonisphere
5. Disruption – Biostrike, Death from Above

6. Catalytic – Desirable Dossiers
7. Meaning – Data and Ethics Working Group
8. Aesthetics – Dancing with Drones
9. Participation – Guerilla Toy Hack

The residencies proved a challenge for participants as they were performed in a very short period of time, and with extremely limited funding (all residents carried out their pilot as a side project). The results achieved however, have been impressive and can all be considered as “proofs of concept”, either of the product or of the process. In a future structured scenario it would be interesting to test the approach with well-known researchers and artists. The consortium recommends more funding and time, mentoring of both the artistic and technological side of projects, facilitation and broad dissemination of documentation, monitoring and evaluation (models), the support of diverse models of involvement for artists as experts (consultation, ultra short term collaborations/residencies, awards, deep residencies – often one leads to the other).

The creation of platforms and frameworks that make for the largest number of different stakeholders to engage in ICT and Art collaborations, and the identification of meeting grounds, would facilitate the coming together of artists and technologists who are not used to collaborating beyond their own field. Cross-disciplinary collaboration training at primary school and beyond can provide the foundation for growing European research in the future.

However, a pan-European ICT & Art system risks to be only a superficial solution if it's not based on an underlying objective and ambition, which can be summarised in the idea of building innovation – in research and society - at the crossroads of different disciplines.

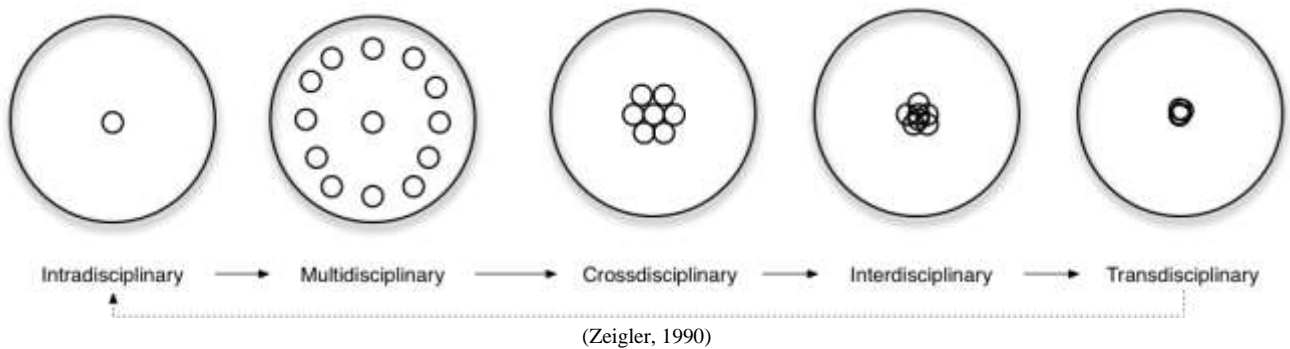
What is interesting is indeed not just artists communicating to a research-oriented wider audience from vertical sectors, or providing hi-tech solutions for pieces of Art. Artists are increasingly eager to develop technical skills, and technology is increasingly becoming a creative business. This is not innovative in the sense that it has always been part of history - artists have always employed contemporary technical innovations and these have always been guided by creative principles - but this current tendency is evolving as a natural consequence of the improvement of our technological means. To this end, the systematisation of programs including artists as part of a scientific or technological research core team, questioning fundamentals and bringing their disruptive perspective to the more linear approach used by researchers, is the consortium's major recommendation towards the creation of new research avenues. As part of funding programmes, external mentoring is needed to usher the collaborative process.

The innovation potential relies on a third discipline, that is not Art, neither Technology nor Science, but emerges as a result of their collaborative work, whether as a piece of art, a market-ready technology or a new vaccine, whose characteristics could not have been achieved by a single discipline. The ultimate approach requires a balanced participation from different disciplines.

The consortium recommends the distinction between the following terms:

- Intradisciplinary: working within a single discipline.

- **Crossdisciplinary:** viewing one discipline from the perspective of another.
- **Multidisciplinary:** people from different disciplines working together, each drawing on their disciplinary knowledge.
- **Interdisciplinary:** integrating knowledge and methods from different disciplines, using a real synthesis of approaches.
- **Transdisciplinary:** creating a unity of intellectual frameworks beyond the disciplinary perspectives.



The discourse can consequently go beyond Art and Technology, and be centred on transdisciplinarity: in this sense the Horizon 2020 programme is already well placed to revolutionise research methodologies, by stimulating the meeting of different disciplines and by embracing unconventional research methods.

Potential impact (including the socio-economic impact and the wider societal implications of the project so far) and main dissemination activities and exploitation of results

From touristic services to computerised choreography designs, from techno-food awareness to the research after subjectivity in EHR's, from gamefication of biology education to crowd-sourced concerts, from big data agencies to DIY Ninja toys to name only a few of the residencies (but also other techno artistic practices) that happened during the course of FET-ART: the impact of hybrid collaborations is high. FET-ART has been looking at an ecology of innovation, within which creativity driven by the arts is highly beneficial. In the arts there is still the idea of the avant-garde that ever moves towards new frontiers acquainting itself with new languages and new spaces and materials for representation. Art that also has the capacity to merge in other domains of knowing and knowledge, of making and producing, becoming hybrid and thereby showing ambiguity by being ambiguous.

Future collaborative projects need to build on the legacy of interactions between technology and arts, as demonstrated by the experimental residencies of the ICT & Art Connect project and take legacy and learning forward in order to reach out to the broader art and technology communities and really make a difference in terms of citizen engagement and in dealing with the societal challenges we are facing in Europe both now and in the future. In terms of societal impact, art and technology together can indeed question existing challenges finding disruptive solutions (e.g. a peaceful use of drones) or increasing citizens' awareness (e.g. on the use of their medical data). The opening of new ways for research and application of so created inventions can foster new markets and build new economical ecosystems, as it is happening in the booming field of music and technology.

The project website, which included a matchmaking function, has remained active since September 2013 and has been continuously updated. Its 'resources' and 'residencies' sections displayed all available information about the performed activities. The domain name "www.ict-art-connect.eu" was chosen in order for the website to be easily found when searching for the name of the project on search engines. It is part of the legacy the project will transmit to the "ICT ART Connect study funded by the European Commission in continuity with FET-ART.

The website was tightly linked to the project Twitter account (twitter.com/ICTArt) through the embedded feed system. A Facebook page (facebook.com/ICTArtConnect) and a LinkedIn group (www.linkedin.com/groups/ICT-Art-Connect-5114515) were constantly updated as well. In this way, members of the community frequently received news on project activities and events. Members of the matchmaking community were also invited to post their own news and requests, and interact with other members with the aim of creating new collaborative pairings or simply to share experience, knowledge and information. At the time when the present report was prepared, the less populated community (the website matchmaking one) counted 122 members; the most populated one (Facebook) counted 724 members.

Communication and dissemination materials have been created including a graphic identity, a project brochure, an information postcard and a roll-up banner. At each event partners customised the

brochure with the programme. The final event brochure also serves as a catalogue for the pilot projects.

The project booth at the ICT 2013 event was ‘Laureate of the ICT2013 Exhibition’ and received the pledge of the DG Connect Director Robert Madelin and of the European Commissioner for the Digital Agenda Neelie Kroes.

The project support for the organisation of the “ICT & ART Connect 2013” event held under the aegis of the European Commission in November 2013 included a workshop enabling consultation and matchmaking activities, the outcomes of which were presented at the European Parliament. Moreover, during the Parliament session, project partners took part in a round table on art and ICT collaboration led by Robert Madelin.

Beyond ICT2013, the project was successfully presented in the following external occasions:

1. NEM Summit, Nantes, France
2. Lighthouse Monthly Talk, Brighton, UK
3. DorkBot, London, UK
4. COST, Art and Technologies workshop, Zagreb, Croatia
5. iMinds Conference, Brussels, Belgium
6. Royal College of Art ‘All-seeing, all-knowing’ Symposium, London, UK
7. Music Tech Fest, Boston, US
8. Future Everything Festival, Manchester, UK
9. NEM General Assembly, Paris, France
10. Open Data Institute Lunchtime Lectures, London, UK
11. The Future of Art and Computing Symposium, AISB Conference, Goldsmiths University, London, UK
12. CHI Conference on Human Factors in Computing Systems, Toronto, CA
13. EVA (Electronic Visualisation in the Arts) Conference, London, UK
14. CAPS2014, Brussels, Belgium

Moreover, the following outreach events were performed:

1. The Art & Tech Social event - Edinburgh (September 2013)
2. ICT & Art briefing at Scottish Parliament (November 2013)
3. ICT-ART Connections: an exhibition of artists & technologists, ideas & initiatives – Edinburgh (Whitespace, March 2014)
4. FET-ART Final Event – ICT & Art Connect so far: elements to orient the future – Brussels (FoAM & European Commission, May 2014)

Following the success of the thickear residency, the art collective have been asked to curate Springer’s Philosophy & Technology Journal by Editor-in-Chief Luciano Floridi (July 2014).

The project contributed to the FET open consultation for new research topics, which obtained more than 50 votes and 15 comments, ranking as one of the most wanted by the public.

It is interesting and encouraging to observe that all the residencies will live beyond the ICT & Art Connect project, seeking further collaboration and development, be it driven by the artists, by a business case or by the technological interest in the project. It signifies mutual interest of the parties involved to continue to work together and their trust to get something even more out of it than the results presented so far.

Address of the project public website, if applicable as well as relevant contact details.

For further details, please visit www.ict-art-connect.eu or contact the project coordinator:

Roger Torrenti (Project Director) or Marta Arniani (Project Manager), Sigma Orionis

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marta.arniani@sigma-orionis.com

4.2 Use and dissemination of foreground

Section A (public)

TEMPLATE A1: LIST OF SCIENTIFIC (PEER REVIEWED) PUBLICATIONS, STARTING WITH THE MOST IMPORTANT ONES

NO.	Title	Main author	Title of the periodical or the series	Number, date or frequency	Publisher	Place of publication	Year of publication	Relevant pages	Permanent identifiers ² (if available)	Is/Will open access ³ provided to this publication?
1	<i>ICT & Art Connect: The Future of Art and Computing: Though Intuition, Ingenuity and Open Consultation</i>	<i>Anna Dumitriu</i>	<i>The Future of Art and Computing: A Post-Turing Centennial Perspective – Conference Proceedings</i>	2-3 April 2014	<i>Society for the Study of Artificial Intelligence and Simulation of Behaviour (AISB)</i>	<i>London</i>	2014		http://doc.gold.ac.uk/aisb50/AISB50-S12/AISB50-S12-Dumitriu-paper.pdf	YES
2	<i>ICT & ART Connect: Connecting ICT & Art Communities – early outcomes</i>	<i>Camille Baker</i>	<i>As above</i>	<i>As above</i>	<i>As above</i>	<i>As above</i>	<i>As above</i>		http://doc.gold.ac.uk/aisb50/AISB50-S12/AISB50-S12-Baker-paper.pdf	YES
3	<i>ICT & Art Connect : Revelations by Flicker, Dreamachines and Electroencephalographic</i>	<i>Luciana Haill</i>	<i>As above</i>	<i>As above</i>	<i>As above</i>	<i>As above</i>	<i>As above</i>		http://doc.gold.ac.uk/aisb50/AISB50-S12/AISB50-S12-Haill-paper.pdf	YES

² A permanent identifier should be a persistent link to the published version full text if open access or abstract if article is pay per view) or to the final manuscript accepted for publication (link to article in repository).

³ Open Access is defined as free of charge access for anyone via Internet. Please answer "yes" if the open access to the publication is already established and also if the embargo period for open access is not yet over but you intend to establish open access afterwards.

	<i>signals in art</i>									
4	<i>ICT & Art Connect: Ministry of Measurement - collecting data as art</i>	<i>Geoff Howse</i>	<i>As above</i>	<i>As above</i>	<i>As above</i>	<i>As above</i>	<i>As above</i>	<i>As above</i>	<i>http://doc.gold.ac.uk/aisb50/AISB50-S12/AISB50-S12-Howse-extabs.pdf</i>	YES
5	<i>ICT & Art Connect: Findings from the Data & Ethics Working Group</i>	<i>Mike Thompson</i>	<i>As above</i>	<i>As above</i>	<i>As above</i>	<i>As above</i>	<i>As above</i>	<i>As above</i>	<i>http://doc.gold.ac.uk/aisb50/AISB50-S12/AISB50-S12-Thompson-paper.pdf</i>	YES

TEMPLATE A2: LIST OF DISSEMINATION ACTIVITIES

NO	Type of activities ⁴	Main leader	Title	Date/Period	Place	Type of audience ⁵	Size of audience	Countries addressed
1	Festival	Stromatolite	Hack the Barbican	7 th -18 th August 2013	London, UK	Industry; Civil Society; medias; other		UK
2	Conference & Exhibition	Sigma Orionis/Stromatolite	NEM Summit	28 th – 30 th October 2013	Nantes, FR	Scientific Community ; industry		International event
3	Workshop	Brunel	COST, Art and Technologies workshop	25 th – 27 th November 2013	Zagreb, HR	Scientific Community ; industry		International event
4	Conference	Stromatolite	iMinds Conference	5 th Dec 2013	Brussels, BE	Scientific Community ; industry; Policy makers		International event
5	Event	Stromatolite	Lighthouse Monthly Talk	5 th Dec 2013	Brighton, UK	Civil Society; Other		UK
6	Event	Brunel	DorkBot	5 th Dec 2013	London, UK	Civil Society; Industry; Other		UK
7	Symposium	Stromatolite	Royal College of Art 'All-seeing, all-knowing' Symposium	February 2014	London,	Scientific		International

⁴ A drop down list allows choosing the dissemination activity: publications, conferences, workshops, web, press releases, flyers, articles published in the popular press, videos, media briefings, presentations, exhibitions, thesis, interviews, films, TV clips, posters, Other.

⁵ A drop down list allows choosing the type of public: Scientific Community (higher education, Research), Industry, Civil Society, Policy makers, Medias, Other ('multiple choices' is possible).

					UK	Community		Event
8	Festival	Stromatolite	Music Tech Fest	21 st – 23 rd March 2014	Boston, US	Civil Society; Industry; Other		US
9	Festival	Waag & Stromatolite	Future Everything Festival	29 th - 30 th March 2014	Manchester, UK	Civil Society; Industry; Other		International event
10	Symposium	Waag	The Future of Art and Computing Symposium, AISB Conference, Goldsmiths University	2 nd -3 rd April 2014	London, UK	Scientific Community; Other		International event
11	Meeting	Sigma Orionis	NEM General Assembly	1 st April 2014	Paris, FR	Scientific Community; Industry		International event
12	Presentation	Stromatolite	Open Data Institute	11 th April 2014	London, UK	Scientific Community; Other		UK
13	Conference & Workshop	Brunel	CHI2014 Toronto Workshop: Curating the Digital: Spaces for Art and Interaction	26 th -29 th April 2014	Toronto, CA	Scientific Community; Industry; Other		International event
14	Event	Brunel	Victoria & Albert Museum Digital Futures event	27 th May 2014	London, UK	Civil Society; Industry; Scientific Community; Other		
15	EC publication		<i>ICT 2013: Why we need to invest in tomorrow's ideas</i> Neelie Kroes, Vice-President of the European Commission	8th November 2013	Neelie Kroes blog	Civil Society; Industry; Scientific Community; Other		International
16	EC Publication		<i>ICT&ART Connect</i> - Digital Agenda for Europe, European Commission	12th November 2013	Digital Agenda for Europe website	Civil Society; Industry; Scientific Community; Other		International
17	EC		<i>FET-ART Final Event: "ICT & Art Connect so far: elements to</i>	6th May 2014	FET	Civil		International

	Publication		<i>orient the future</i> " Future & Emerging Technologies (FET) Newsletter		Newsletter	Society; Industry; Scientific Community ; Other		I
18	Article		<i>European futures: connecting art and technology</i> , Paul Squires, Imperica	17th November 2013	Imperica website	Civil Society; Industry; Scientific Community ; Other		International
19	Article	Brunel	<i>Brunel at the heart of a new EU initiative to bridge ICT & Art communities</i> , Leading Edge Issue 28 p.3, Brunel University's Research Support and Development Office	December 2013	Brunel University website	Scientific Community ;		UK
20	Article	BCC	<i>Edinburgh College of Art students at the European Commission</i> , Ronald Binnie, BCC	20th May 2014	The University of Edinburgh website	Scientific Community ; Other		UK
21	Article	Sigma Orionis	<i>Connecting ICT & Art across Europe: the FET-ART experience</i> , Marta Amiani, Sigma Orionis	6th June 2014	Digicult (online)	Civil Society; Industry; Scientific Community ; Other		International
22	Article		<i>Hack the Barbican</i> Emily Gosling, Design Week	7th August 2013	Design Week (online)	Civil Society; Industry; Other		International
23	Report		<i>ICT-ART CONNECT in the Horizon 2020 ICT Programme: Preliminary Reflections on Realising the Potential</i> , Paul T Kidd, Cheshire Henbury	November 2013	ICT ART CONNECT website	Industry; Scientific Community ; Other		European
24	Podcast		BBC Outriders about ICT and Art Connect and Alan Turing Arts Symposium at the AISB50 at Goldsmiths.	18th March 2014	BBC (online)	Civil Society; Industry; Other		International
25	YouTube Channel	Brunel	ICT & Art Connect https://www.youtube.com/channel/UCgtQgJxA7iR1wUzTwQQqlbw	Updated during the course of the project		All		International

Section B (Confidential⁶ or public: confidential information to be marked clearly)

No applications for patents, trademarks, registered designs, etc. to declare.

⁶ Note to be confused with the "EU CONFIDENTIAL" classification for some security research projects.

4.3 Report on societal implications

Replies to the following questions will assist the Commission to obtain statistics and indicators on societal and socio-economic issues addressed by projects. The questions are arranged in a number of key themes. As well as producing certain statistics, the replies will also help identify those projects that have shown a real engagement with wider societal issues, and thereby identify interesting approaches to these issues and best practices. The replies for individual projects will not be made public.

A General Information *(completed automatically when Grant Agreement number is entered.*

Grant Agreement Number:

Title of Project:

Name and Title of Coordinator:

B Ethics

<p>1. Did your project undergo an Ethics Review (and/or Screening)?</p> <ul style="list-style-type: none"> If Yes: have you described the progress of compliance with the relevant Ethics Review/Screening Requirements in the frame of the periodic/final project reports? <p>Special Reminder: the progress of compliance with the Ethics Review/Screening Requirements should be described in the Period/Final Project Reports under the Section 3.2.2 'Work Progress and Achievements'</p>	No
<p>2. Please indicate whether your project involved any of the following issues (tick box) :</p>	No
RESEARCH ON HUMANS	
<ul style="list-style-type: none"> Did the project involve children? 	
<ul style="list-style-type: none"> Did the project involve patients? 	
<ul style="list-style-type: none"> Did the project involve persons not able to give consent? 	
<ul style="list-style-type: none"> Did the project involve adult healthy volunteers? 	
<ul style="list-style-type: none"> Did the project involve Human genetic material? 	
<ul style="list-style-type: none"> Did the project involve Human biological samples? 	
<ul style="list-style-type: none"> Did the project involve Human data collection? 	
RESEARCH ON HUMAN EMBRYO/FOETUS	
<ul style="list-style-type: none"> Did the project involve Human Embryos? 	
<ul style="list-style-type: none"> Did the project involve Human Foetal Tissue / Cells? 	
<ul style="list-style-type: none"> Did the project involve Human Embryonic Stem Cells (hESCs)? 	
<ul style="list-style-type: none"> Did the project on human Embryonic Stem Cells involve cells in culture? 	
<ul style="list-style-type: none"> Did the project on human Embryonic Stem Cells involve the derivation of cells from Embryos? 	
PRIVACY	
<ul style="list-style-type: none"> Did the project involve processing of genetic information or personal data (eg. health, sexual 	

lifestyle, ethnicity, political opinion, religious or philosophical conviction)?	
• Did the project involve tracking the location or observation of people?	
RESEARCH ON ANIMALS	
• Did the project involve research on animals?	
• Were those animals transgenic small laboratory animals?	
• Were those animals transgenic farm animals?	
• Were those animals cloned farm animals?	
• Were those animals non-human primates?	
RESEARCH INVOLVING DEVELOPING COUNTRIES	
• Did the project involve the use of local resources (genetic, animal, plant etc)?	
• Was the project of benefit to local community (capacity building, access to healthcare, education etc)?	
DUAL USE	
• Research having direct military use	
• Research having the potential for terrorist abuse	

C Workforce Statistics

3. Workforce statistics for the project: Please indicate in the table below the number of people who worked on the project (on a headcount basis).

Type of Position	Number of Women	Number of Men
Scientific Coordinator	1	1
Work package leaders	3	1
Experienced researchers (i.e. PhD holders)	2	2
PhD Students		
Other	3	1

4. How many additional researchers (in companies and universities) were recruited specifically for this project? **0**

Of which, indicate the number of men:

D Gender Aspects

5. Did you carry out specific Gender Equality Actions under the project? X No

6. Which of the following actions did you carry out and how effective were they?

- | | Not at all
effective | Very
effective |
|---|-------------------------|-------------------|
| <input type="checkbox"/> Design and implement an equal opportunity policy | ○ ○ ○ ○ ○ | ○ ○ ○ ○ ○ |
| <input type="checkbox"/> Set targets to achieve a gender balance in the workforce | ○ ○ ○ ○ ○ | ○ ○ ○ ○ ○ |
| <input type="checkbox"/> Organise conferences and workshops on gender | ○ ○ ○ ○ ○ | ○ ○ ○ ○ ○ |
| <input type="checkbox"/> Actions to improve work-life balance | ○ ○ ○ ○ ○ | ○ ○ ○ ○ ○ |

- Other: Women have been the majority of the workforce employed by the project but no special measures were implemented to achieve it: it simply happened because in each consortium partner women play an important role

7. Was there a gender dimension associated with the research content – i.e. wherever people were the focus of the research as, for example, consumers, users, patients or in trials, was the issue of gender considered and addressed?

No

E Synergies with Science Education

8. Did your project involve working with students and/or school pupils (e.g. open days, participation in science festivals and events, prizes/competitions or joint projects)?

- Yes- please specify

Some of the projects developed through the residencies target or can be of interested for school pupils

-

9. Did the project generate any science education material (e.g. kits, websites, explanatory booklets, DVDs)?

- Yes- please specify

Educational games; educational apps;

F Interdisciplinarity

10. Which disciplines (see list below) are involved in your project?

- Main discipline⁷: 2.2
- Associated discipline⁷: 5.4; 1.5; 3.3; 5.3;
6.2; 6.3

G Engaging with Civil society and policy makers

11a Did your project engage with societal actors beyond the research community? (if 'No', go to Question 14) ○ Yes

11b If yes, did you engage with citizens (citizens' panels / juries) or organised civil society (NGOs, patients' groups etc.)?

⁷ Insert number from list below (Frascati Manual).

- No
- Yes- in determining what research should be performed
- Yes - in implementing the research
- Yes, in communicating /disseminating / using the results of the project

11c In doing so, did your project involve actors whose role is mainly to organise the dialogue with citizens and organised civil society (e.g. professional mediator; communication company, science museums)?

Yes

12. Did you engage with government / public bodies or policy makers (including international organisations)

- No
- Yes- in framing the research agenda
- Yes - in implementing the research agenda
- Yes, in communicating /disseminating / using the results of the project

13a Will the project generate outputs (expertise or scientific advice) which could be used by policy makers?

- Yes – as a **primary** objective (please indicate areas below- multiple answers possible)
- Yes – as a **secondary** objective (please indicate areas below - multiple answer possible)

13b If Yes, in which fields?

Agriculture	Energy	Human rights
Audiovisual and Media X	Enlargement	Information Society X
Budget	Enterprise	Institutional affairs
Competition X	Environment	Internal Market
Consumers	External Relations	Justice, freedom and security
Culture X	External Trade	Public Health
Customs	Fisheries and Maritime Affairs	Regional Policy
Development Economic and Monetary Affairs	Food Safety	Research and Innovation X
Education, Training, Youth X	Foreign and Security Policy	Space
Employment and Social Affairs	Fraud	Taxation
	Humanitarian aid	Transport

13c If Yes, at which level? <input type="radio"/> Local / regional levels <input type="radio"/> National level <input checked="" type="radio"/> European level <input type="radio"/> International level		
H Use and dissemination		
14. How many Articles were published/accepted for publication in peer-reviewed journals?	5	
To how many of these is open access⁸ provided?	5	
How many of these are published in open access journals?	0	
How many of these are published in open repositories?	5	
To how many of these is open access not provided?		
Please check all applicable reasons for not providing open access:		
<input type="checkbox"/> publisher's licensing agreement would not permit publishing in a repository <input type="checkbox"/> no suitable repository available <input type="checkbox"/> no suitable open access journal available <input type="checkbox"/> no funds available to publish in an open access journal <input type="checkbox"/> lack of time and resources <input type="checkbox"/> lack of information on open access <input type="checkbox"/> other ⁹ :		
15. How many new patent applications ('priority filings') have been made? <i>("Technologically unique": multiple applications for the same invention in different jurisdictions should be counted as just one application of grant).</i>	0	
16. Indicate how many of the following Intellectual Property Rights were applied for (give number in each box).	Trademark	
	Registered design	
	Other	
17. How many spin-off companies were created / are planned as a direct result of the project?	Potentially all 19 residencies can generate companies.	
<i>Indicate the approximate number of additional jobs in these companies:</i>		
18. Please indicate whether your project has a potential impact on employment, in comparison with the situation before your project:		
<input type="checkbox"/> Increase in employment, or	<input checked="" type="checkbox"/>	In small & medium-sized enterprises

⁸ Open Access is defined as free of charge access for anyone via Internet.

⁹ For instance: classification for security project.

- 1.3 Chemical sciences (chemistry, other allied subjects)
- 1.4 Earth and related environmental sciences (geology, geophysics, mineralogy, physical geography and other geosciences, meteorology and other atmospheric sciences including climatic research, oceanography, vulcanology, palaeoecology, other allied sciences)
- 1.5 Biological sciences (biology, botany, bacteriology, microbiology, zoology, entomology, genetics, biochemistry, biophysics, other allied sciences, excluding clinical and veterinary sciences)

2. ENGINEERING AND TECHNOLOGY

- 2.1 Civil engineering (architecture engineering, building science and engineering, construction engineering, municipal and structural engineering and other allied subjects)
- 2.2 Electrical engineering, electronics [electrical engineering, electronics, communication engineering and systems, computer engineering (hardware only) and other allied subjects]
- 2.3. Other engineering sciences (such as chemical, aeronautical and space, mechanical, metallurgical and materials engineering, and their specialised subdivisions; forest products; applied sciences such as geodesy, industrial chemistry, etc.; the science and technology of food production; specialised technologies of interdisciplinary fields, e.g. systems analysis, metallurgy, mining, textile technology and other applied subjects)

3. MEDICAL SCIENCES

- 3.1 Basic medicine (anatomy, cytology, physiology, genetics, pharmacy, pharmacology, toxicology, immunology and immunohaematology, clinical chemistry, clinical microbiology, pathology)
- 3.2 Clinical medicine (anaesthesiology, paediatrics, obstetrics and gynaecology, internal medicine, surgery, dentistry, neurology, psychiatry, radiology, therapeutics, otorhinolaryngology, ophthalmology)
- 3.3 Health sciences (public health services, social medicine, hygiene, nursing, epidemiology)

4. AGRICULTURAL SCIENCES

- 4.1 Agriculture, forestry, fisheries and allied sciences (agronomy, animal husbandry, fisheries, forestry, horticulture, other allied subjects)
- 4.2 Veterinary medicine

5. SOCIAL SCIENCES

- 5.1 Psychology
- 5.2 Economics
- 5.3 Educational sciences (education and training and other allied subjects)
- 5.4 Other social sciences [anthropology (social and cultural) and ethnology, demography, geography (human, economic and social), town and country planning, management, law, linguistics, political sciences, sociology, organisation and methods, miscellaneous social sciences and interdisciplinary, methodological and historical S1T activities relating to subjects in this group. Physical anthropology, physical geography and psychophysiology should normally be classified with the natural sciences].

6. HUMANITIES

- 6.1 History (history, prehistory and history, together with auxiliary historical disciplines such as archaeology, numismatics, palaeography, genealogy, etc.)
- 6.2 Languages and literature (ancient and modern)
- 6.3 Other humanities [philosophy (including the history of science and technology) arts, history of art, art criticism, painting, sculpture, musicology, dramatic art excluding artistic "research" of any kind, religion, theology, other fields and subjects pertaining to the humanities, methodological, historical and other S1T activities relating to the subjects in this group]

2. FINAL REPORT ON THE DISTRIBUTION OF THE EUROPEAN UNION FINANCIAL CONTRIBUTION

This report shall be submitted to the Commission within 30 days after receipt of the final payment of the European Union financial contribution.

Report on the distribution of the European Union financial contribution between beneficiaries

Not available at the time the present document was prepared