



BIENAL

**DE ——— ARTE
DIGITAL**

UNIFIED PUBLIC CALL FOR WORKS SELECTION
FOR THE BIENNIAL EDITION OF DIGITAL ART 2022
RIO DE JANEIRO (BRAZIL)
www.bienalartedigital.com

Announcement:

The Biennial returns in 2022 for its second edition. Exceptionally, the Biennial underwent changes in its format, due to the delay of its edition caused by the pandemic in 2020.

With the possibility of performing in hybrid format, in person and digital, the Biennial will prioritize more sustainable models in this edition. The highlight will be the digital format through audiovisuals, screens, increased reality applications, virtual reality, metaverses, and events and actions in exclusively virtual models.

1 – CALL

1.1. The Digital Art Festival, a project promoting the Biennial of Digital Art, through its legal representative, Conteúdo Arte & Tecnologia EIRELI - ME, registered in the CNPJ under number 04.247.611/0001-90, headquartered in Belo Horizonte/MG, and its coordination called Organizing Committee, responsible for the management and production of all stages of the 2022 Biennial of Digital Art edition, make public to all interested parties, the opening of submissions for the Selection Process, establishing the terms and conditions for participation exposed in this Call Notice.

1.2. The Biennial of Digital Art will take place from November 5th, 2022 to January 22st, 2023 in the city of Rio de Janeiro (RJ/Brazil). Exhibitions, Performances, Symposiums, and Workshops are activities that are part of its program.

2 – THEME

2.1. The theme chosen for the 2022 edition is CONDITIONS OF EXISTENCE. The conceptual text is available at www.bienalartedigital.com

3– OBJECTIVE AND STAGES**3.1. Main Objective**

3.1.1. Select, through this process, works, and intellectual works, presentations, artistic and conceptual manifestations, and professional developments, in order to encourage the participation of people, projects, collectives, and groups, in the programming of the Biennial edition of Digital Art in the year 2022, which will take place in the city of Rio de Janeiro (RJ/Brazil).

3.2. Conceptual Objectives

3.2.1. The conceptual objectives of this selection process are

- a) to democratize and expand the access to digital production;
- b) to reflect on the creative, artistic and intellectual production nowadays through the Digital;
- c) to create an artistic and cultural program in the city of Rio de Janeiro (RJ/Brazil)

able to convey what is being done in Brazil and in the world, by young creators, artists, makers, students and professionals from various areas and related fields;

- d) to collaborate with the consolidation of these individual and collective trajectories;
- e) to reflect, create, support the diffusion of digital culture through artistic, creative and innovative processes, for a broad public;
- f) to propose an agenda to culture and technological arts through the event; and
- g) to establish and strengthen the relationship between producers, artists, creators, and national and international producers and mediate the relationship with the public.

3.3. Stages of the Selective Process:

3.3.1. The selection process foreseen in this Call is divided into the following five (5) stages:

STAGE	PERIOD
<i>Submission</i>	September 19 to October 10 2022
<i>Approval of the submitted projects</i>	October 12, 2022
<i>Analysis and Judgment</i>	October 13 to 20, 2022
<i>Announcement of selected projects</i>	October 21, 2022
<i>Signing of the Contract</i>	October 22 to 30, 2022

4 – SUBMISSION

4.1. Brazilian and International artists, creators, producers, and professionals from diverse areas may sign up, free of charge, in more than one area, in the form of individual or collective submissions (the latter represented by a single member), as long as they meet the conditions mentioned in this document, which are:

4.2. Submissions must be done solely by the electronic address www.bienalartedigital.com Every submission must be done by means of the digital form. Submissions by e-mail or print are not permitted. There will not be the dispatch of any kind of documentation or material by email.

4.3. Fill out the submission form completely. Incomplete forms will not be validated.

4.4. When applying, the applicant must take responsibility for ensuring that the material, whether mandatory or complementary, is of satisfactory quality for the understanding of the work proposals by the curators. The Organizing Committee may judge the quality of the submissions at its own discretion;

4.5. The candidate must post the supporting/complementary material on websites or platforms for images, videos, etc., in the form of shareable links for download that do not expire and are open access to this committee (*google drive, dropbox, one drive, and others*)

4.6. Minors under eighteen years of age cannot apply to this Call.

4.7. Artists, creators, producers, and professionals who are employees of the sponsoring companies or any of the companies that are part of the Organizing Committee may not apply to this Call. If such irregularity is found, even if selected, the artists, creators, and producers may be excluded.

5 – DEADLINE

5.1. **The Public Call for the Biennial Digital Art Edition is open** for submissions from **September 19th to October 10th 2022**, unfailingly, subject to the following conditions:

5.2. The deadline will not be extended under any circumstances.

5.3. Only entries submitted by 11:59 pm on October 10th, 2022 (Pacific Time: -03:00 GMT/Brazil) will be accepted.

6 – THE FIELDS

6.1. Entries must be cultural, artistic (exhibition and performances) and/or intellectual-conceptual work, research, innovation, and development (for the purpose of the International Symposium and Workshops).

6.2. The Biennial welcomes submissions that cover artistic and scientific areas, provided that they work within the segment of new media and have as a result art and culture in transversality with other fields and sciences. Therefore, artists, creators, professionals, producers, and cultural groups may submit works, as long as they are in line with the characteristics of each area of action of this call, which are

6.2.1. Performances (Exhibitions/Presentations/Audiovisual Performances)

Audiovisual performances are those projects dedicated to original artistic presentations (artist's own repertoire). These works can be presented by artists, creators and producers in individual, double, group and collective formats.

Expressions and Formats: Video Mapping, Visual Music, Dance Performance, Machine Performance, Vjing, Visual Poetics, among others.

Typology: Works with virtual exhibition (online, metaverses, augmented reality), in hybrid format (in person and/or digital)

Places where they will be held:

Rio de Janeiro: Oi Futuro Flamengo Auditorium/Theater

Important: Works that are not authorial and that do not have the listed concepts will not be accepted for this category. The works must have as final result an audiovisual theme developed jointly.

6.2.2. Gallery (Exhibition - Artistic / Conceptual Installations based on technology)

Audiovisual installations of technological art, which explore a conceptual, creative and artistic content (digital, analog or hybrid) proposing the interaction between viewer/user (audience) will be considered. The use of tools, devices and technology, as well as the theme, are free*.

Expressions and Formats: Digital Art, Sound Art, VideoArt, Immersive Installations, Interactive Installations, Data Visualization, VideoDoc, Various Realities, among others.

Typology: Works with virtual exhibition (online, metaverses, augmented reality), in hybrid format (presential and/or digital)

Places where they will be held:

Rio de Janeiro: Oi Futuro Flamengo, Galleries 1, 2 and 3

Important: * In the 2022 edition, works that follow the guiding theme Conditions of Existence, and that are presented primarily in DIGITAL format, (video projection, audiovisual through screens and displays, virtual reality, augmented reality, among others) will be preferentially accepted for selection.

6.2.3. IPI - Interactive Public Interventions (Exhibition/Performance/Occupations/Site-Specific)

Interactive public interventions, proposals for technology-based works, which from a conceptual/creative content, cross, occupy, use and remain in urban spaces (facades, gables, gardens, street furniture) proposing, or not, the interaction of the viewer/user (audience) will be considered.

Expressions and Formats: Public GameArt, GeoData, AR (augmented reality), MobileArt, among others.

Important: *In the 2022 edition, the selection will preferably include works that follow the guiding theme Conditions of Existence, and that are presented primarily in DIGITAL format (use of cell phones, screens, or augmented reality).

Places where they will be held:

Rio de Janeiro: Oi Futuro Flamengo Lobby/Outside patio

6.2.4. Laboratory (Workshops)

Proposals for workshops of short duration (up to 4 hours) with a free* theme will be considered. The objective of this program is to approach the development and/or training for the use of new computational tools, programming, audio, video, and creation of interaction works as free software, among others, for professional use or not. As well as the management and innovation processes in the use of new creative tools (apps and api). Activities focused on children and special groups are welcome.

Formats: Programming, Language, Digital Writing, Communication Processes, Interfaces, Data Management, Criticism and Thought, Electronics, Robotics, etc.

Target audience:

LAB General Audience – Youth and Adults from 16 to 60+ years old

LAB for Children: From 8 to 12 years old

LAB PRO: Professionals (University and technological innovation professionals)

Typology: Virtual Formations, formations in hybrid format (in person and digital)

Places where they will be held:

Rio de Janeiro: LABsônica - Oi Futuro

****The selection will preferably include works that follow the guiding theme Conditions of Existence, and that are presented primarily in a DIGITAL format, allowing broad participation through distance learning, ZOOM meetings, and short creative sprints in virtual format.***

6.2.5. FAD International Symposium (Lectures/Panels and Essays)

Proposals for lectures, panels, presentation of studies, scientific and conceptual essays, and research results will be considered. It mandatorily follows the central theme and extends to multiple areas; Conditions of Existence.*

Axes: Cognitive Studies, Reception, Transhuman, Communicational, Aesthetic and State of the Art, Critical Society, Informational Studies, Computational, Heritage, Digital Humanities, etc

Typology: Seminars in a hybrid format (face-to-face and digital) will be welcomed.

Places where they will be held:

Rio de Janeiro: Oi Futuro Flamengo Theater

Important: *Proposals within the guiding theme Conditions of Existence will be welcomed, in virtual or in-person format.

7 – SELECTION

7.1. STAGE 1 - Pre-Selection

7.1.1. During the Pre-Selection phase, the Organizing Committee will make contact with the registered members by email to obtain details of the projects, in order to evaluate their development, as well as the budgetary and operational feasibility. There will be no publication of the result on the website or in the media at this stage.

7.1.2. The feasibility studies of the proposals submitted will be carried out through the

organizing committee. The communication will be directly with the pre-selected ones. The feasibility studies will consider the following aspects:

- a) concept;
- b) approach to the Conditions of Existence theme;
- c) budgetary and operational feasibility;
- d) adequacy or proposition to the digital format;

7.1.3. At the time of submission, the artist, creator and/or producer must observe the images, maps and technical riders of the venues made available in this call. Understand and accept that the work must be within the conditions in these environments. **Exceptionally in 2022, works developed for exhibition in digital media (audiovisual projection, digital screens and other devices) will have preference.**

7.1.4. For unpublished works that involve not only digital media, the criteria is the same. The installation of the work must follow the technical criteria requested in the application. Any extra costs required for the installation will be the responsibility of the selected artist.

7.1.5. The choice of works is made through conceptual analysis added to the factors of transport logistics, cost, technical rider proposed at the time of submission, materials used, and date availability.

Selection Criteria: (For use by the selection committee only)

Analysis and Judging Criteria		Value
	Concept	2
	Approach to the theme Conditions of Existence	2
	Adaptation or proposition to digital format	1
	Budgetary and operational feasibility	1

7.1.6. The Organizing Committee is not responsible for any extra cost, resulting from a change in the technical rider, which makes it different from the one sent at registration; (except in exceptional cases).

7.2. FINAL STAGE - Selected participants

In this stage the projects and proposals that will integrate the Biennial of Digital Art program will be selected. After the feasibility studies of STAGE 1, the projects and proposals with their registered representatives go through the stage of approval of participation, which involves documentation, records, terms of agreement, authorizations, among other actions. Only after this stage will there be the public announcement of the selected participants who will compose the program*.

The announcement of the winners will occur exclusively** via the Official Site.

Important: **The announcement of the selection by those selected on their websites and social networks must take place unfailingly only after the stages of approval of participation and only after the official announcement of the event on the Biennial's website and social networks, otherwise the proposal or project is liable to be excluded from the selection and replaced by another proposal.

The selection and decisions of the curators and organizing committee are sovereign, and no appeals can be made against the results.

8 - THE COUNTERPART

8.1 Exceptionally in its 2022 edition, due to severe budget constraints, the Biennial Digital Art is committed to providing those selected with:

- a) assembly and local logistics (Rio de Janeiro) of the projects, proposals, conceptual and artistic works, execution of workshops and lectures (when applicable);
- b) promotion and publicity (subject to the limits provided in the Biennial media plan);
- c) participation fee;

8.2. Not funded by the Biennial in its 2022 edition:

- d) transportation of people and equipment from their cities of origin;
- e) lodging and meals;
- f) costs for the development or commissioning of new works;

9 – RESULT

9.1. The result of the selected projects, artists, creators, and producers will be announced no later than 45 (forty-five) days after the end of the call, on the Biennial's website and social networks.

9.2. Afterwards, the selected projects, artists, creators, professionals, and producers will be announced to the press and other information channels.

10 – REGARDING THE SELECTED

10.1. Those selected will be notified exclusively via e-mail. If this is not possible, they will be contacted by message via the WhatsApp application.

10.2. Those selected will be contacted by a member of the organizing committee, for clarification of the details of the work and execution of all the necessary documents to guarantee participation.

10.3. As a condition for participating in this edition of the Biennial of Digital Art, those selected must sign the respective terms: *Copyright Agreement and Licensing Term and Image Use Authorization*.

10.4. Os selecionados que não responderem a tempo às exigências documentais nos prazos e limites estabelecidos após a confirmação da seleção, serão automaticamente excluídos da seleção para o evento.

11. FINAL PROVISIONS

11.1 The participation in this selection implies the acceptance of all the terms and its annexes, namely:

- a) Annex I - Digital Subscription Form
- b) Annex II - General Conditions for Selectees
- c) Annex III - Specific Conditions for Foreign Selectees
- d) Annex IV - Pictures and Technical Plans of Oi Futuro Flamengo (RJ).

11.2 The www.bienalartedigital.com website is defined for the disclosure of any official information, without prejudice to the use of other means of communication that the Digital Art Biennial may have at its disposal.

11.3 Clarifications about the content of this call can be obtained exclusively through the official channels on social networks such as Instagram or the Discord platform.

11.4 The Digital Art Biennial reserves the right to disclose and use, when deemed appropriate, images and information of the project submitted in this call through the digital platform in its actions and pieces of institutional communication, as well as on its official website and social networks, without any additional charge regarding the right to use the image and information passed. All data collected in the process of this call are part of the database of FAD - Digital Art Festival, for scientific research and non-commercial purposes.

11.5. This call might be suspended or canceled, in whole or in part, by reasoned decision of the organizers.

***Sincerely,
Organizing Committee***



ANNEX II

GENERAL CONDITIONS FOR THOSE SELECTED

1. Formalization of Participation

- 1.1. After the selection process, participants who meet the criteria described above must sign, within the deadlines defined in the rules of this call, the necessary documents to formalize their participation in the Digital Art Biennial, namely: *Agreement Agreement, Copyright Licensing, and Authorization of Use of Image*.
- 1.2. After the time limit stipulated by the organizing committee, they will be considered "not eligible to participate", and the organizing committee will have the right to select another applicant for the vacancy.

2. Transportation

- 2.1. Exceptionally in the 2022 edition, due to tight budgetary constraints, the Biennial Exhibition will not provide the cost of travel from the participants' cities and countries of origin to the city of Rio de Janeiro. In case of transfer airport/event/airport or airport/hotel/event/hotel/airport, if the event production has confirmed the service to be offered, those selected must follow the schedule with pre-determined times proposed by the production, taking into account the optimization of time and efforts. Transportation will not be individual and exclusive and must be provided to the greatest number of people involved. Should the selected participant wish to use other means of transportation (cab, Uber, bus, etc.), they must do so at their own expense. In this case, the Biennial is not responsible for the costs or safety of the selected participant (individually or in groups).
- 2.2. The data for cargo transportation through the participants must obey the rules of the national legislation of goods, requiring the artist, creator and producer to take responsibility for removing invoices regarding used equipment to be transported, and inform the technical production and the Organizing Committee (either through carriers, airlines or Post Office), without this generating a fine with the Treasury Department and other transportation companies for failure or inaccuracy of information, being the participant responsible for such fiscal responsibilities.
- 2.3. It is the artist's, creator's and producer's responsibility to provide information about the size, weight and materials to be transported so that the contracted technical production can organize the reception of the materials in the city of Rio de Janeiro.

3. Accommodation

- 3.1. Exceptionally in the 2022 edition, due to tight budgetary constraints, the Biennial will not provide the cost of accommodation. This condition is not definitive, and such costs might be offered until the date of the Biennial. For the purposes of this call during its validity, the participant is aware that such funding is not contemplated by the technical production of the event.

4. Assembly and logistics of projects, proposals, conceptual and artistic works, workshops and talks

- 4.1. Once the assembly days and times are determined, in agreement with those involved, selected through a checklist, the delay of the installation cannot result in the non-viability of the exhibition of the work, workshop, debate, or artistic presentation. In case of non-operation due to instability of the work's exhibition project, or non-conduction (at the show) of a workshop, debate, or artistic presentation, the program will not be altered.
- 4.2. The selected participants will have the technical structure (see rider, images and map of the spaces) and human structure described in this call, as assembly assistant (gallery), and/or roadie (shows), and/or supervisor (executive producer), and/or technical producer and/or coordinator (symposium and workshops).
- 4.3. In the case of interactive works for exhibition, the selected one in this call must send a document in PDF format with detailed instructions for assembling and disassembling the work, in addition to instructing the technical producer and their auxiliary team about the disassembly of the work, and its adequate accommodation for transportation, remember that the storage and transportation material must be the same that transported the work to the event, and cannot result in extra costs for the production.
- 4.4. The organizing committee will not be responsible for, and will have no liability for, participants hiring third parties to help them construct their works, works, performances, and workshops.

5. **Promotion and Publicity**

- 5.1. The Biennial will provide those selected with the promotion and dissemination of their work or activities within the Biennial and its official channels, as well as through physical and digital media within the limits of its budget.
- 5.2. The selected participants commit themselves to collaborating with any and all activities to publicize the Biennial, such as interviews in newspapers, TV or internet channels, radio shows, and podcasts, among others.

6. **Other conditions**

- 6.1. The transfer of any value when applicable to Brazilian participants will be made in national currency (reais) according to the agreed schedule and by means of invoices issued by the company that represents them (Simples Nacional, MEI, Individual Company, etc).
- 6.2. The organizing committee will not bear the costs of mobile or landline phone calls, package and data use, parking, meals, and other services not provided for in each participant's terms.
- 6.3. In the case of exhibition works that are disabled for any technical reason, programming, adaptation, or any other level of instability for more than 5 (five) days, it will be automatically suspended from exhibition/programming and the selected participants will summarily accept the organizing committee's decision. (Important: works that make use of batteries of small voltage or functionality life are strictly ruled out by this committee)

- 6.4. Works that involve programming or specific computer command language to be enabled daily for exhibition must have a manual in PDF and also in printed and bound version, to be delivered to the organizing committee and technicians for them to have at hand at any time.
- 6.5. The Organizing Committee is solely responsible for the physical integrity and the integrity of materials and equipment of the selected participants and their projects in the venue. It is the sole responsibility of the participant to ensure their own safety outside the venue. Thus, those involved, collectives and groups selected for this call agree that the Organizing Committee will not be held responsible for their civil actions outside the venue, and the selected participant of this call and citizen should fit in the Brazilian civil laws, responding criminally for any illegal act in their stay in the city and in Brazil.
- 6.6. The acquisition of licenses for the use of software, programs, or any system used to execute the work is the sole responsibility of the artist or creator.

ANNEX III

SPECIFIC CONDITIONS FOR INTERNATIONAL SELECTEES

1. For foreign participants, the following rules are added:

- 1.1. All foreign participants who wish to be present in the city of Rio de Janeiro for the event must take out international personal travel insurance, in the minimum amount of 30 thousand Euros, and that such insurance must cover all eventualities such as hospital and dental care, other medical procedures, and insurance relating to the materials to be used in the activities that are the object of this Call.
- 1.2. Participants must obtain visas for entry into Brazilian territory, in accordance with the requirements of Brazilian legislation according to each country of origin. Failure to obtain this requirement within the feasible logistics deadline stipulated for each participant will disqualify the selected one and prevent their participation in person when applicable;
- 1.3. The transfer of any value, when applicable to foreign participants, will be in the national currency of the country hosting the event (in this case, in Brazilian reais), converted on the day of the transfer, based on the Brazilian stock exchange BM & FBOVESPA and the commercial dollar quotation on the same date. The amounts, when applicable, will be paid entirely and exclusively in Brazil.

ANNEX IV

Listed below are the images, maps, location, and technical data of the venue in the city of Rio de Janeiro for the Biennial Digital 2022.

It is the entire responsibility and duty of the participants, to access the information contained in the links below to send their proposals, being irrevocable the contestation of this information.

BIENNIAL OF DIGITAL ART - RIO DE JANEIRO - RJ / BRAZIL

Technical Data: (<http://www.bienalartedigital.com/book-tech-bienal>)