



The International Symposium on Electronic/Emerging Art Guidelines for Host Candidates

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1. INTRODUCTION

These Guidelines are the general rule for structuring an International Symposium on Electronic/Emerging Art. They supplement the ISEA Symposium Agreement, which in turn references these Guidelines. In the event of conflict between the two, the ISEA Symposium Agreement will be the presiding document. The ISEA International Foundation Board is aware that host organisations may wish to have some flexibility in the structure and may propose variations in advance with the Board. However, the contractual obligations stated in the ISEA Symposium Agreement are displayed in *italics* herein and must be strictly adhered to.

2. BACKGROUND OF THE SYMPOSIA

The series of symposia known as the International Symposium on Electronic/Emerging Art was initiated in 1988 to create and maintain an International network of organisations and individuals active in the field of the electronic arts. The Symposia have been held as both biennial and annual events. As of 2008, they are held annually.

The aims of ISEA International and of the ISEA Symposia are:

- A. Promoting communication between organisations and individuals active in the fields of arts, science and technology, in particular emerging practices, electronic, media, and performing arts and theory.
- B. Creating a structured approach towards the problems and potentials of emerging practices, electronic, media, and performing arts.
- C. Promoting interdisciplinary and cross-cultural collaboration between the arts and the fields of education, science, technology, and the tech industry.
- D. Support research, production, presentation and exhibition of work related to ISEA International's mission.

3. MISSION OF ISEA INTERNATIONAL

ISEA International is an international non-profit organisation fostering interdisciplinary discussion and knowledge exchange among culturally diverse organisations and individuals working at the intersection of art, science, and technology. The ISEA Board of Directors oversees the selection of Host Organisations for the annual International Symposium on Electronic/Emerging Art (ISEA), a gathering of the international art, science and technology community. ISEA Headquarters (HQ) is the operational base of ISEA International and is located at the University for the Creative Arts, United Kingdom. ISEA International is committed to diversity and supports proposals from organisations based across the globe. ISEA International will acknowledge, discuss, and consider the Host Organisation's material conditions.

The main functions of ISEA International are to:

- A. Coordinate the continued occurrence of the symposia.
- B. Actively promote the Symposium, and acknowledge the Host Organisation as the Producer of the event in all communication related to the Symposium.
- C. Through its Board and advisory committees, advise and guide the Host Organisation.
- D. Assist in the promotion of the Call for Proposals, registration announcements, and

- promotion of Preliminary and Final Programmes.
- E. Work with the Host Organisation in the selection of the members of the International Programme Committee (IPC) (see 13.1).
 - F. Provide a database of relevant organisations and potential delegates to the Host Organisation.
 - G. Hold an open Annual General Meeting (AGM) during the Symposium (see 11.3).
 - H. Maintain a physical and online archive of Symposium materials for future reference (see 8.3; 15.2).

Field of Action

ISEA International's field of action covers emerging practices, electronic, media, and performing arts and theory. Since 1990, ISEA International has grown as an interdisciplinary ecosystem of art practitioners and scholars focusing on the impact of science and technology on society, as well as the ecological and social challenges and opportunities for reflecting on the past, and shaping our interconnected present and future.

4. BIDDING TO HOST A SYMPOSIUM

4.1 PROPOSALS

Complete information on the EOI is available on the ISEA International website in the "How to Bid" section under "Symposia" (isea-international.org). The website also provides a timeline for potential hosts, which will be updated annually to reflect changes in the EOI cycle. For any questions or concerns regarding the EOI timeline or process, potential hosts will contact ISEA Headquarters.

Expressions of Interest (EOI) and final Bids to host an ISEA Symposium are to be submitted to ISEA Headquarters according to the timeline on the ISEA International website. Both the EOI and the final Bid must be in accordance with the Guidelines for Host Candidates. Any significant deviation from the Guidelines must be discussed with and approved by the ISEA International Board in advance of submission. The deadline for final Bids is set by the ISEA International Board and will be communicated to all prospective hosts.

4.2 EXPRESSION OF INTEREST (EOI) REQUIREMENTS

Please read EOI Guidelines before submitting an Expression of Interest.

An Expression of Interest should follow the same format as the Bid, but does not need to be as detailed. In the Bid Requirements (see 4.3) the items indicated by an asterisk are required to be included in the Expression of Interest (not necessarily as elaborate). The other items listed in 4.3 are optional. After the Board has approved the Expression of Interest, it will be developed into a draft Bid that will be presented to ISEA International Board during a closed Board meeting at that year's ISEA edition. The potential hosts will then be invited to present their proposal to symposium participants during the Annual General Meeting. Please note that the decision-making process and conferral of the new ISEA host will be done a couple of weeks after the ISEA edition.

4.3 BID REQUIREMENTS

Please read the entire Guidelines before submitting a Bid.

The Bid should contain the following categories in the order listed below. Please DO NOT change the topic headings (in bold). Items with a * are required for an Expression of Interest as well as for the Bid. Items with no * are not required for an Expression of Interest.

A. Title Page

***Bid to Host The International Symposium on Electronic/Emerging Art, ISEA(year)**

*a. Proposed Location(s), Country

*b. Proposed Symposium Dates

*c. List all major organisers

*d. Main contact person and email

B. Theme and subthemes

*a. Main Theme(s) with rationale

b. List of sub-themes with a short statement for each

C. Structure of the Symposium

*a. List all planned symposium elements and main activities (see section 11. ELEMENTS OF THE SYMPOSIUM). Discuss any innovative or unique aspect of the proposed symposium that you would like to highlight.

b. Include proposed schedule or timeline of when the main elements of the symposium would take place.

D. Dates for Submissions, Programmes, and Publication of Proceedings

*a. Include a schedule with proposed dates for the following items: Call for Participation (dates for each category); double-blind review of submissions by the International Program Committee; notification of acceptance/rejection; editing of the papers for publication; design and formatting of the proceedings; distribution of the preliminary and then the final programme; and publication of the ISEA Symposium Proceedings.

b. Other important deadlines and dates

E. Hybrid Events / Mobility and Disruptions

a. Provide an outline of how you plan to include a hybrid programming (in-person and online events intended to reach a wider international constituency).

b. Include a backup plan that considers local and global disruptions to mobility and travel (pandemics, climate) that directly impact in-person participation in the symposium.

F. Equity, Diversity and Inclusion (EDI)

*a. Provide an overview on actions and strategies you plan to implement to ensure the proposed symposium will encourage and include diverse perspectives, at both the local and global context, comprising but not limited to Indigenous, LGBTQ2S+, racialized communities, women, and people with disabilities; this should apply to conceptual aspects of the symposium as well as administration and operations.

G. Host Location(s)

*a. Description of the host city/cities and explanation of why ISEA should be hosted there (maximum 1 page).

*b. List and description of proposed venues and resources for the academic conference, public events (such as art exhibitions, concerts, performances, etc. that the general public can attend, not just symposium delegates) and general events (for example, performances and exhibits free of charge in public spaces).

H. Participating Institutions

*a. Provide information on the participating institutions that will be organising the ISEA Symposium.

b. Include information that demonstrates the capacity for developing and organising a symposium of this calibre (for example, financial feasibility, human and material resources, list of strategic partnerships).

c. Include information that demonstrates the capacity to work with local constituencies.

- d. If the symposium is held in conjunction with another event, clarify the relationship between the ISEA symposium and the co-hosted event.

I. Organisational Structure

- *a. List of committee and staff members along with roles and responsibilities.
- *b. Short biographies of key members of the organising committee.
- *c. List of substitute committee and staff members for the most essential positions in the event of illness or departure.
- d. Intentions regarding the composition of the International Program Committee and Juries.

J. Financial Plan

For the Expression of Interest (EOI), a general budget should be submitted whereas a detailed budget is required for the Bid.

- *a. Estimated expenses, specified for the major components of the symposium
- b. Expected sources of income, specifying each source (including registration fees)
- c. Strategies for fundraising

K. Marketing and promotional plan

- a. Methods to be used to reach local and international constituencies both preceding the symposium as well as during the event.

L. Letters of Intent and/or Letters of Support

- a. Key organisations and individuals who are likely to be affiliated with the event 2. Major potential partners and sponsors.

M. Other supporting Materials

- a. Any other material you consider relevant.

4.4 SELECTION PROCESS

The following process takes place two years in advance of the year of the prospective bid:

- A. Potential host organisations will submit an Expression of Interest (EOI) document;
- B. ISEA International Board will evaluate the Expression of Interests and select a maximum of three potential hosts to move forward into the bidding process;
- C. HQ will share the Board's feedback with potential hosts;
- D. Potential hosts will have 2-3 months (depending on the ISEA dates each year) to adapt their proposal and develop the official Bid;
- E. Potential hosts will present the Bid to the Board during a closed Board meeting at that year's ISEA edition (online or in-person);
- F. The Board will provide feedback, pose questions and make recommendations that the potential host will incorporate in their presentation during the AGM;
- G. Potential hosts will present the Bid during the AGM;
- H. The ISEA Board and the ISEA International Advisory Committee (IIAC) revise the Bids for adherence to the requirements set forth in section 4.3. The Board will make the final selection based on feasibility, submission quality, the proposed location and its conformance with ISEA Symposium Guidelines and goals. The successful bidder will be notified in writing and an announcement will be made on the ISEA website.

When pertinent, the Board might suggest an unsuccessful but worthy bidder to resubmit a Bid the following year.

5. FEE AND LEGAL AGREEMENT

5.1 SYMPOSIUM FEE

The fee payable to ISEA International for hosting a Symposium is €20,000 (Twenty Thousand Euros), comprising €15,000 (Fifteen Thousand Euros) non-refundable fee and €5,000 (Five Thousand Euros) refundable bond. VAT and/or tax is not applicable. On confirmation to the Host Organisation of a successful bid, an ISEA Symposium Agreement shall be issued and signed within 6 (six) months. Signed Agreements are to be sent to the ISEA Headquarters. The ISEA International Board shall issue an invoice for the €20,000 Symposium Fee, which is collectible on acceptance of the Symposium Organiser's bid and shall be paid within 60 days after reception of the invoice. If it is impossible to meet the 60-day deadline, an extension may be applied for in writing with a full explanation and a specified date that the invoice will be paid (not to exceed 180 days from the receipt of the invoice). Payment should be in the form of bank transfer or bank draft sent to the ISEA International Treasurer.

5.2 BOND

The €5,000 bond will be reimbursed after the symposium, once ISEA's Board acknowledges that the host has met its contractual obligations. These obligations include, but are not limited to:

- A. Produce the Symposium and the Art Exhibition in regular consultation with the ISEA International Board.*
- B. Proper use of the ISEA logo and branding (see 7).*
- C. Staging of the Annual General Meeting at an agreed time and place (see 11.2).*
- D. Creation and active operation of the International Programme Committee (IPC) to conduct double-blind, peer review of the academic submissions (see 13.1).*
- E. Creation of an Art Jury of experts to evaluate artistic submissions.*
- F. Publication of Proceedings (see 8.3).*
- G. A final report of the symposium is submitted to ISEA HQ maximum 10 weeks after the symposium (see 15.2). Hosts can request a deadline extension to the Board that will be evaluated on a case-by-case basis.*
- H. Submission to the ISEA HQ of archival materials Maximum 10 weeks after the symposium (see 15.2). Hosts can request a deadline extension to the Board that will be evaluated on a case-by-case basis.*
- I. Has abided by all required deadlines.*

Partial refund of the €5,000 bond may be paid for partial compliance at the sole discretion of the ISEA Board. The host will be provided with a warning and given an opportunity to rectify the situation prior to this occurring.

6. GENERAL PROVISIONS

6.1 HOST ORGANISATION

The Host Organisation is the principal producer of the event. In this capacity, the Host Organisation shall:

- A. Be in charge of creating the necessary organising and review committees to enable the successful production of the Symposium and the double-blind review process for academic submissions.*
- B. Develop the Symposium in collaboration with its local constituencies.*
- C. Produce the Symposium in regular consultation with the ISEA Headquarters and the ISEA*

- International Board including the publicity and registration fee schedule.*
- D. *Be responsible for the Symposium's operation according to these Guidelines and to the goals of ISEA International.*

6.2 STRUCTURE AND CONTENT

The Symposium is, by its very nature, thoroughly interdisciplinary and comprises an academic conference, art exhibitions, performances, public events, and related activities.

The content of the Symposium programme is based on the results of an International Call for Proposals, selected by an independent International Programme Committee (IPC) that consists of internationally renowned experts in the field (see 13.1). The IPC performs a double-blind review of paper, panel and roundtable submissions. The Host Organisation is encouraged to include diverse guest speakers, artists, performers, etc. in the programme in addition to those selected through the IPC selection process.

ISEA International also encourages the Host Organisation to incorporate aspects of local cultures, epistemologies, histories, and traditions (as they pertain to the intersection of art, science and technology) to make every Symposium a unique and diverse socio-cultural experience.

6.3 LOCATION OF THE EVENT

Organisations or individuals from any part of the world may make a submission to host one of the ISEA symposia. The event, however, must also be open to delegates from any country.

6.4 TIMING OF THE EVENT

The symposium should be scheduled so as to avoid conflicting with other major electronic art events, common start or end of the academic year, and major holidays. A Generic Symposium Schedule will be sent to the host prior to the Plan of Action due date to assist in planning major milestones.

6.5 LANGUAGE OF THE EVENT

The official language of the event will be English and, where applicable and feasible, also in the host organisation's native language. In the case of dual language presentations, translations are mandatory. All public communications about the event will be in English and where applicable and feasible, also in the host organisation's native language(s).

6.6 CONCURRENT EVENTS AND CO-HOSTING

When ISEA is held in conjunction with other events, both events must be integrated as much as possible. All promotional materials, publications, proceedings, public announcements, and schedules shall reference the allied events mentioned above. Arts and technology events organised by the Host Organisation during the period of 30 days prior to, and after the posted dates of ISEA are deemed to be part of the Symposium and must adhere to the present Guidelines.

The Host Organisation may publicise and participate in events offered by regional organisations that are taking place at approximately the same period but ensure that publicity of and participation in these events do not dilute the branding, integrity and quality of the ISEA symposium itself.

The Host Organisation must discuss the specific details of these regional events with ISEA International at the planning stage to discuss the logistics of concurrent events and co-hosting.

To avoid conflicts of interest, the directorship of the ISEA Host Organisation shall not hold official positions on the team of the co-hosted event.

6.7 CULTURAL DIVERSITY

The Host Organisation is expected to implement actions and strategies to create and maintain equitable and inclusive practices which foster a welcoming, inclusive, and diverse symposium. Strategies to instigate participation from diverse communities include developing partnerships with consulates, embassies, and other organisations to support delegates from distant locations and/or based on countries that are marginalised due to economic or political reasons like wars. The host shall also encourage participation from diasporas, refugees, racialized, and LGBTQ2S+ artists and scholars.

7. NAMING AND BRANDING

7.1 NAME

The name of the Symposium is "International Symposium on Electronic/Emerging Art", preceded by the number (for example '10th'). Abbreviated, the Symposium is called ISEA (no periods or spaces), followed by the year of the Symposium (for example "ISEA2025"). On all Symposium announcements, the symposium must be announced in this way: "ISEA[year], [Number] International Symposium on Electronic/Emerging Art". For example: "ISEA2000, 10th International Symposium on Electronic/Emerging Art". This official name can be followed by a translation in the language of the host country. When the Symposium is hosted in conjunction with another event, the name for the combined event(s) shall be "ISEA[year]/name of other event."

7.2 USE OF ISEA LOGO

The Host Organisation will be provided with an ISEA symposium logo as the primary branding tool of the symposium. This is to ensure consistency of the brand from one symposium to the next. No alterations to the logo are allowed. The logo can appear in colour, illustration, or photographic backgrounds, as long as the legibility and integrity of the logo is not diminished. The Host Organisation may include the host city within the logo with *final design approved by the Board*. The ISEA symposium logo may be represented in any colour necessary, provided that it is readily visible.

The ISEA International logo should be prominently displayed on all physical and digital materials related to the symposium. It shall occur to the left or above accompanying logos, and at a larger scale for visibility. If the ISEA International logo changes, the Host Organisation will be provided with the new logo and will be required to use it instead. The Logo's use includes but is not limited to the Call for Proposals, the Preliminary Programme, the Final Programme, pamphlets, websites, social media pages and accounts, proceedings, posters, and mailings. The ISEA International logo may be represented in any colour necessary to the artwork, provided that it is readily visible.



7.3 USE OF HEADQUARTERS NAME AND LOGO

As a partner of ISEA International through its hosting of the Headquarters (HQ), *the University for the Creative Arts shall be acknowledged wherever credits are included (for instance, the symposium website and printed materials) with the following statement: "ISEA International Headquarters is*

supported by the University for the Creative Arts (UK).” The University for the Creative Arts logo shall be included alongside other symposium supporter logos.



7.4 SPONSOR AND SUBSIDISING ORGANISATION LOGOS

The name of the subsidising party may be mentioned in all published materials related to the symposium, although sponsors naming or branding the event(s) is not permitted. As the sole intermediary with financial partners and sponsors, the Host Organisation reserves the right to decide the order, size and placement of partner logos and acknowledgments on all Symposium-related documents. *This excludes the ISEA International logo (see 7.2).* Permission from the ISEA International Board is required in cases where a sponsor’s name, logo, or literature is to be prominently displayed outside of printed materials.

8. DOCUMENTATION AND PUBLICITY OF EVENT

8.1 WEBSITE AND CONFERENCE MANAGEMENT SYSTEM

The Host Organisation is responsible for setting up and maintaining a website which should contain the complete information that delegates need to plan their travel and attend the event in a timely manner (timeline must be consistent with the Symposium dates; full website should be ready 3-4 months prior to the Symposium). The website should be in English; hosts are welcomed to have a bilingual website so as to include the local language(s). It is essential that the Host Organisation provide all essential information on the website and keep it up to date (for example, accommodation and transportation suggestions). The website must be easy to navigate and retrieve information (see APPENDIX D). We also encourage Host organisations to strive to make their website accessible (see APPENDIX E).

ISEA International will provide web hosting and access to common web Content Management Systems (CMS) such as WordPress. The website for the symposium will be hosted on the ISEA International server and the URL will be [https://isea\(year\).isea-international.org/](https://isea(year).isea-international.org/).

The Host Organisation should work closely with ISEA International prior to any technical planning to ensure the host website is integrated into the ISEA International system.

8.2 PUBLICITY

The Symposium Organiser shall provide drafts of all promotional materials including flyers, press materials as well as the draft website for approval to the ISEA International Board. Drafts of electronic and print publicity must be sent to the ISEA Headquarters to be forwarded to the Board. Once approved, all final versions of digital materials must be sent to Headquarters to be shared with the ISEA community via the ISEA International website and social media accounts. Headquarters should

be the first to receive information about the symposium.

Promotional materials include but are not limited to:

- A. banners, blog posts, GIFs, social media posts and videos; b) brochures, flyers and posters distributed at related events and all other relevant channels. The content of promotional materials include:
 - call for Proposals, including deadlines.
 - deadline for early registration Dates of the symposium.
 - news about the venue(s) and events.
 - changes and updates.
- B. preliminary Programme (electronic and printed versions).
- C. final Programme (electronic and printed versions).
- D. other communications related to the event.

Following paper, panel and poster acceptance by the International Programme Committee (IPC) and Artwork/Performance acceptance by the Art Jury, *the Host Organisation announces the Preliminary Programme to the general public*. The Preliminary Programme can be posted on the symposium website, and in electronic and/or printed materials. Since this is the main announcement for registration, it is recommended to announce this information *at least six months prior to the event* in order for the potential participants to make the necessary arrangements.

8.3 PROCEEDINGS AND CATALOGUES

The Host Organisation agrees to prepare a Symposium Proceedings to be distributed at the Symposium (see Appendix C). The papers printed within must be selected from the double-blind reviewed ISEA symposium submissions selected by the IPC.

Proceedings

- A. Double-blind peer-reviewed Proceedings: The publication of the Proceedings - text and images of complete academic papers - will consist of the vetted, double-blind peer-reviewed papers by the IPC.
- B. Non-peer-reviewed submissions: Elements of the symposium that are not double-blind peer-reviewed by the IPC (artworks and artist statements, artists talks, workshops, institutional presentations, performances, and other events occurring during the ISEA symposium), can only be published in an Appendix section of the proceedings making a clear distinction between ‘double-blind peer-reviewed’ and ‘non-peer-reviewed’ components.
- C. The double-blind peer review process is the task of the International Programme Committee (see 13.1).
- D. The Host Organisation shall secure copyright permissions from the authors prior to publication (see 8.4).
- E. ISEA International may provide an ISBN and/or an ISSN number which could be used to ensure that the proceedings are recognised as part of the ISEA Symposium Proceedings series.
- F. The name of the Proceedings shall be: *Proceedings of the International Symposium on Electronic/Emerging Art: 20XX, City, Country*.
- G. The Proceedings should be in English and where applicable and feasible in the language of the country of the Host Organisation.
- H. The Proceedings will be printed and bound as a book and/or published digitally for print-on demand usage or online scholarly access. A link should be posted to the proceedings on the ISEA Host and ISEA International websites.
- I. The proceedings will be structured and edited according to ISEA International's Proceedings Editorial Standards. ISEA Headquarters will provide a document with editorial guidelines

consisting of a set of rules that dictate the style and format that will assure consistent quality (see Appendix F).

- J. Time-based materials such as music and video may be published online and linked to the Proceedings.

Catalogue

- A. The Host Organisation may also publish a catalogue, in print or digital format, of the artworks in the exhibition, performances, concerts or other events.
- B. This catalogue should be available to delegates during the symposium.
- C. After the symposium, a link or information on how to obtain the catalogue should be posted on the ISEA International and Host Organisation websites.
- D. Documentation of the exhibitions and performances should be added to the symposium website after the event.

8.4 CONTRIBUTOR COPYRIGHT

The artists and presenters will retain copyright of all materials but must sign a copyright release agreement permitting their material to be included in ISEA's printed, online, archival and promotional materials. If the events at the symposium are to be documented in electronic form, the presenters and key people being recorded must sign a copyright release agreement. ISEA Headquarters will provide the copyright release agreements. Modifications to these forms must be agreed upon by both ISEA International and Host Organisation.

8.5 ARCHIVES

ISEA International maintains both a hardcopy and an online archive. The term “archives” refers to all audiovisual and printed materials resulting from the Symposium. These include, but are not limited to, digital copies of all accepted submissions, the symposium website, symposium proceedings, catalogues, posters, promotional materials, and audio-visual documentation of the event.

The Host Organisation will provide Headquarters with electronic and printed materials for the ISEA archives maximum 10 weeks after the symposium (see 15.2). Hosts can request a deadline extension to the Board that will be evaluated on a case-by-case basis.

- A. The Host Organisation will provide ISEA Headquarters with 6 bound hard copies of the symposium Proceedings and catalogues (if applicable) free of charge for archival and promotional purposes.
- B. The Host Organisation shall provide digital files (.pdf, .doc(x), .jpg, .tif, .mov) of all the papers and other content in the proceedings, website, and catalogue(s).
- C. In the case of printed materials, the Host Organisation will supply both hardcopies and digital files.
- D. In the case of digital-only materials, the Host Organisation will provide a PDF or Microsoft Word version of each document.
- E. The Host Organisation must ensure that copyright is granted for all materials that will become part of the ISEA archives (See 8.4).

9. ROLE OF ISEA INTERNATIONAL AT SYMPOSIUM

9.1 BOARD MEMBERS' ROLES

The Host Organisation is encouraged to provide the ISEA Board members an active role during the symposium and its preparations. Board members in the past have chaired panels, and sessions, introduced speakers, and have served on the International Programme Committee

(IPC), and on the Art Jury.

9.2 WELCOMING REMARKS

Representatives of ISEA International and ISEA HQ will give welcoming remarks at the symposium's opening.

9.3 HOTEL ACCOMMODATIONS

The Host Organisation shall provide accommodation for a total of SIX individuals (five Board members and the ISEA HQ Director) for the duration of the Symposium plus at least 2 nights preceding the symposium.

9.4 ISEA INTERNATIONAL EVENTS

ISEA International reserves the right to organise events directly related to ISEA's objectives, including but not limited to an Annual General Meeting (see 11.3).

9.5 MEETING ROOM

The Host Organisation shall provide a meeting room at the conference venue at agreed times for the ISEA Board to hold meetings with bidders and other parties. The room must be provided with an Internet connection and a video projector.

9.6 ISEA BOARD AND ADVISORY COMMITTEE INVOLVEMENT

Members of the ISEA International Board and ISEA International Advisory Committee (IIAC) may submit content to the juried and non-juried components of the symposium and shall be treated as equals with regards to the review and acceptance or rejection of their proposals. The work shall be double-blindly judged based on its merits and the ISEA Host Organisation shall feel no obligation to accept any works from these members due to their status in the foundation.

9.7 ISEA AFFILIATES

The Host Organisation shall provide 10 free full passes for representatives of ISEA affiliates, for example, the IIAC, or partner organisations like SIGGRAPH. ISEA International Headquarters will provide a list of names.

10. INSURANCES

The Host Organisation must have the necessary insurances in place. The Symposium Organiser shall underwrite ISEA International into all insurance policies related to the Symposium or make other (similar) arrangements to ensure that ISEA International is held harmless against claims arising from the Symposium and its allied events.

There are four kinds of insurance that Symposium hosts should procure:

- A. Property Insurance: For items directly owned by the Host Organisation for theft, fire, flood, vandalism etc. Plus insurance for artworks while in transit and during the exhibitions (if insurance is unable to be supplied, this must be clearly stipulated to the artists).
- B. Professional Liability 1: For actions by staff regarding errors and malpractice.
- C. Professional Liability 2: For actions by directors and officers regarding policies, administration, and matters arising from Professional Liability 1.
- D. Public Liability commensurate with the standards and required liability coverage of the host country.

The amount of coverage should be determined by the hosts with their insurance provider. ISEA International may request copies of the relevant policies.

11. ELEMENTS OF THE SYMPOSIUM

There is a standard ISEA symposium structure that the Host Organisation should follow. However, this structure is flexible, and the host can propose variations and coordinate any changes with the Board and Headquarters.

11.1 OPENING EVENT / INFORMAL GET TOGETHER

The Host Organisation shall organise either an Opening Event or an informal get together for the delegates prior to the start of the Academic Conference, or both. This/these event(s) could be an art exhibition reception, a performance, a dinner, a gathering with refreshments, or another type of event that allows delegates to meet and network.

11.2 ACADEMIC CONFERENCE

- A. **Keynote Presentations:** When inviting internationally renowned experts as keynote speakers, the Host Organisation is encouraged to consider diversity in terms of geographical location, race, gender, and other markers of identity, disciplines, and epistemologies.
- B. **Papers and Panel Sessions:** The Host Organisation launches an open Call for Proposals for short and long papers and panels. Submissions are reviewed by the International Programme Committee (IPC) using a double-blind review process. ISEA International provides the evaluation criteria. The Call for Papers and Panels should be distributed on a worldwide scale. Timing of the Call and final announcements should be made with ample time to ensure that selected scholars may secure funding for their attendance (minimum six months). The Host needs to be transparent about the process and clearly communicate the status of submissions (acceptance/acceptance with certain conditions/rejection). If the host decides to share the IPC's feedback with the authors of academic proposals, the Academic Chairs need to ensure that the feedback aligns with academic standards and ISEA International's evaluation criteria. Accepted submissions are included in ISEA's Symposium Proceedings (see 8.3).
- C. **Artist Talks:** This category consists of oral presentations by individual artists or art collectives on their ongoing research, work in progress, or on a particular art project related to the symposium theme. The Host launches an open Call for Proposals for artists talks. Submissions are reviewed by the Art Jury. ISEA International provides the evaluation criteria with input from the Art Jury. Artists of highly ranked submissions whose works/performances cannot be included in the exhibition component due to budgetary, logistical, or technical reasons, can be invited to deliver an artist talk. The Call for Proposals should be distributed on a worldwide scale. Timing of the Call and final announcements should be made with ample time to ensure that selected artists can secure funding for their attendance (minimum six months). The Host needs to be transparent about the process and clearly communicate the status of submissions (acceptance/acceptance with certain conditions/rejection). This category of submissions is not double-blind peer-reviewed by the IPC, and therefore it can only be included in the Proceedings in the Appendix section. Alternatively, the Hosts Organisations may publish an exhibition catalogue or a parallel publication.

- D. **Artworks and Performances:** The Host Organisation launches an open Call for Proposals for works of art and performances. These submissions are reviewed by the Art Jury. ISEA International provides the evaluation criteria with input from the Art Jury relevant to the symposium theme, artistic vision, exhibition design, budget constraints, and logistics. The Call for Proposals under this category should be distributed on a worldwide scale. Timing of the Call and final announcements should be made with ample time to ensure that selected artists/performers can secure funding for their attendance (minimum six months). The Host Organisation will be transparent about the process and clearly communicate the status of submissions (acceptance/acceptance with certain conditions/rejection). The Host is encouraged to follow best practices standards to facilitate fair, ethical interactions and equitable dealings with artists/performers (see Appendix G). This category of submissions is not double-blind peer-reviewed by the IPC, and therefore it can only be included in the Proceedings in the Appendix section. Alternatively, the Host Organisations may publish an exhibition catalogue or a parallel publication.
- E. **Workshops and Tutorials:** Workshops consist of hands-on training covering technologies, software and information. Tutorials offer introductions to diverse fields related to art, science and technology of interest to newcomers and experts alike. Tutorials can also be master classes targeting a specific audience. These also typically precede the actual symposium (for suggestions regarding workshops and tutorials see Appendix A). The Host launches an open Call for Proposals for workshops and tutorials. These submissions are reviewed by the Art Jury. ISEA International provides the general evaluation criteria with input from the Host taking into consideration symposium themes, artistic vision, exhibition design, budget constraints, and logistics. The Call for Proposals under this category should be distributed on a worldwide scale. Timing of the Call and final announcements should be made with ample time to ensure that selected speakers can secure funding for their attendance (minimum six months). The Host needs to be transparent about the process and clearly communicate the status of submissions (acceptance/acceptance with certain conditions/rejection). The Host is encouraged to follow best practices standards to facilitate fair, ethical interactions and equitable dealings with artists (see Appendix G). This category of submissions is not double-blind peer-reviewed by the IPC, and therefore it can only be included in the Proceedings in the Appendix section. Alternatively, the Host Organisation may publish an exhibition catalogue or a parallel publication.
- F. **Institutional Presentations:** This category consists of short presentations by institutions involved in the electronic and emerging arts. Institutional presentations are intended to be general overviews of an organisation or institution. These submissions are reviewed by the Host Organisation; the main criteria is relevance and connection with the fields of electronic and emerging arts (for suggestions regarding institutional presentations see Appendix B). This category of submissions is not double-blind peer-reviewed by the IPC, and therefore it can only be included in the Proceedings in the Appendix section. Alternatively, the Host Organisation may publish an exhibition catalogue or a parallel publication.
- G. **ISEA Forums:** In past editions of ISEA there have been forums focusing on a diversity of topics. Previous ISEA symposia have included an Education Forum and a Latin American Forum. Other topics are welcome. These submissions are reviewed by the Host Organisation, and/or the Academic and/or Artistic Chairs. The Host is not obligated to accept or to fund proposals for forum, or parallel events, nor is the Host obligated to fund participants but may do so at their discretion. This category of submissions is not double-blind peer-reviewed by the IPC, and therefore it can only be included in the Proceedings in the Appendix section.

- H. **Open Category:** To ensure ISEA’s continued relevance within the fields of art, science and technology and to ensure the inclusion of emerging voices and novel formats in the symposium, the Host Organisation can encourage proposals that may not fit aforementioned categories. Proposals submitted under the Open Category are reviewed by the Host Organisation, and/or the Academic and/or Artistic Chairs. Submissions should include a timeline, budget, and a clear description of materials and funds available, and funds requested from the Host. The Host Organisation is not obligated to accept or fund any events proposed under the “Open Category” or their participants but may do so at their discretion. This category of submissions is not double-blind peer-reviewed by the IPC, and therefore it can only be included in the Proceedings in the Appendix section.

Potential proposals include but are not limited to:

- Art residencies.
- Birds-of-a-feather meetings.
- Break-out sessions.
- Informal sessions.
- Meetings of affiliate organisations.
- Object-oriented demos.
- Online exhibitions.
- Pecha kucha sessions.
- Poster sessions.
- Remote or networked sessions.
- Round tables.
- Summit meetings.

11.3 ISEA INTERNATIONAL ANNUAL GENERAL MEETING

The Host Organisation should ensure that the Symposium programme includes the ISEA International Annual General Meeting (AGM).

Objective: The AGM is the forum where organisations present bids for future ISEA editions to the symposium delegates.

- A. **Announcement:** The time and location of the AGM meeting shall be clearly publicised in the ISEA edition’s program, distributed in registration materials (such as a flyer) provided to delegates of the Symposium, and in social media.
- B. **Scheduling:** The AGM should be scheduled for 2 hours at a 'prime time and place' during the Symposium, while there are no parallel sessions. To ensure this, the Host Organisation must consult with the ISEA International Board before setting the time and place. Experience suggests that the meeting should occur at roughly the midpoint of the Symposium to avoid travel conflicts for attendees and ensure maximum attendance. If the AGM occurs near lunchtime ISEA International may provide food and refreshments for the attendees. Selection of the meeting room and clean-up services should be factored in.
- C. **Content:** The AGM’s agenda includes an update on ISEA International and ISEA Headquarters’ activities; presentations by representatives of the next ISEA symposium; presentations by the bidding ISEA Host Organisations; a summary of the current ISEA edition delivered by the organisers; and a Q&A where delegates can offer feedback on their experience of the symposium.

11.4 ART EXHIBITIONS, SCREENINGS AND OTHER ART EVENTS

The Host Organisation will present a robust artistic programme exploring the symposium's theme(s) reflecting major trends and research questions in the fields of art, science, and technology. As noted in 11.2, the Host will launch an open Call for Proposals for artworks and performances; submissions are reviewed by the Art Jury; the Host makes the final selection and includes successful works in the symposium art programme. The Host can also include artworks by a selection of 'invited artists'.

The art events should consist of:

- A. **Juried Exhibition(s):** featuring emerging practices, electronic and media arts, including but not limited to animations, augmented and virtual reality projects, installations, sound art, interactive works, 2D and 3D works, video, and other kinds of artworks and performances that can be presented in galleries, museums, public spaces, or other appropriate venues.

In addition, the host can produce other art events, including, but not limited to:

- B. **Exhibition(s) featuring invited artists:** curated exhibitions featuring emerging practices, electronic, media, and performing arts that can be presented in galleries, museums, public spaces, and other art venues.
- C. **Online exhibition:** featuring net art and other kinds of works meant to be viewed online or accessible by computer, smartphone, Virtual Reality headsets, etc.
- D. **Screenings:** consists of the public showcase of moving images including, for example, computer animations, films and videos presented in a theatre-type setting.
- E. **Augmented experiences:** a selection of sound-based experiences, site-specific and/or participatory events can be presented in traditional or non-conventional spaces.
- F. **Satellite events:** exhibitions, performances and/or events produced by the Host's local partners which are presented in the Host city, or nearby areas but which are not directly connected to the Host Organisation.

Note: The Host Organisation or their partners can curate exhibitions and other art events bringing together artists selected from the Call for Proposals and invited artists, however, *juried works should be clearly identified and differentiated from any other creative works presented by the host in all communication materials and in the exhibition and performance venues.* Juried works should also be highlighted in dedicated ISEA venues and when possible, presented in the main symposium or exhibition venue.

11.5 PERFORMANCES

ISEA embraces all forms of art including dance, music, sound art, theatre, and performance art. The host should make an effort to include members of these communities who work at the intersection of art, science and technology or do interdisciplinary research. As noted in 11.2, the Host will launch an open Call for Proposals for artworks and performances; submissions are reviewed by the Art Jury; the host makes the final selection and includes successful performances in the symposium art programme. The host can also include performances by invited artists provided *juried works are clearly identified and differentiated from any other performances presented by the host in all communication materials and in the performance venues.* Juried performances should also be highlighted in dedicated ISEA venues and when possible, presented in the main symposium or exhibition venue.

The ISEA symposium can include:

- Concerts: a variety of approaches to musical performance using technology.
- Dance: electronically mediated performances using the body
- Theatre: dramatic arts involving technology

- Performance art and mixed media performances

11.6 ADDITIONAL PUBLIC EVENTS

The Host Organisation may organise a series of public events to reach a wider audience, both with and without artistic interest. All public events should be open to both delegates and the general public. Participants may be charged an admission fee (except for the General Events; see details below). The host may include in the Call for Proposals a category of submissions for public events. The host might also present juried or invited artists, speakers, or performers in their Public Events.

Public events include, but are not limited to:

- Public lectures aimed at a non-expert audience or a non-ISEA audience.
- General Events are free of charge and are held in the open air or in public spaces. These are outreach activities for ISEA International and the Host Organisation and must be designed to engage local communities of diverse backgrounds and group ages. General Events offer the broader public the opportunity to experience large-scale works, for example: interactive installations in the public space, performances in the street, projections on public buildings, etc. Therefore, these events should be somewhat spectacular or at least attract the attention of the press.
- Cultural events including local and/or indigenous communities, as well as traditional ceremonies and rituals.

11.7 ADDITIONAL EVENTS

The Host Organisation may also produce a symposium dinner/banquet/luncheon, tours, residencies, and other special events or opportunities outside the scope of the academic conference or public events.

11.8 HANDOVER EVENT

The Host Organisation produces a handover event at the end of the Symposium. This event is an opportunity to acknowledge the Host Organisation's team, the academic and artistic chairs, volunteers, and sponsors. The event also includes a formal handover to the Host Organisation of the following ISEA edition. Typically, the Host Organisation offers a token to the following symposium team (e.g., a traditional object or work of art representative of the local community). This ceremony can take place during the symposium's closing event.

12. ORGANISING COMMITTEE

For the smooth running of the Symposium, the Host Organisation will need a team with sufficient numbers of suitably qualified, skilled and experienced persons. The Symposium is typically coordinated by an Executive Director(s) in cooperation with an Organising Committee. The Host Organisation will also form an Art Jury comprising an important number of local artists and curators (international experts can also be included). The Host Organisation shall provide ISEA International with an organisational structure listing the Organising Committee and its members contact information. Additionally, the host shall list secondary contacts that may be used if members are not available or leave the Organising Committee.

The recommended team includes, but is not limited to:

- A. **Executive Director.** Oversees the strategic and operational productivity of the staff and is responsible for the overall direction and vision of the Symposium. This person is the official interlocutor between ISEA International and the Host Organisation. If the executive director is replaced in the course of the symposium preparations, the new person will have to read and agree

to the Guidelines for Host Candidates.

- B. **Producer.** Oversees the production aspects of the Symposium to ensure its smooth running; researches, plans and manages conferences, exhibitions, and events. This person works closely with the Executive Director on logistical issues of the Symposium.
- C. **Finance/Administrator.** Manages the accounts, budgets, insurances and financial reports.
- D. **Grants and/or Fundraising Manager.** Is responsible for grant applications, fundraising, sponsor liaison, and writing reports.
- E. **Conference Manager.** Oversees the reviewing process of proposals and communication with the Academic and Artistic Chairs, the IPC and Art Jury. This person is responsible for the completion of the preliminary and final programme, and the overall management of the conference schedule. The conference manager works in cooperation with the venue's team and technical staff to coordinate operational aspects that have an impact on the effective running of the symposium. This position should be held by an academic scholar or someone with vetted academic credentials and experience in organising and/or attending academic conferences.
- F. **Conference Manager Assistant.** Assists the Conference Manager in all responsibilities. This person is in charge of email correspondence and triage, sorting, prioritising and answering every email entering the symposium dedicated inbox (for example: info@isea(year).isea-international.org), particularly during the peak periods, including the launch of the Call for Proposals, 15 days prior to the closing of deadline(s), 15 days following notification of the status of submissions, and 30 days prior to the symposium dates. This person is also charged with writing and/or sending letters of submission acceptance/acceptance with conditions/rejection. Overall, this person acts as liaison between potential delegates and the different teams (academic, artistic, production).
- G. **Academic Chair(s).** Working directly with the Conference Manager, this person oversees the academic programme. The main responsibilities include but are not limited to: formulating the symposium theme and sub-themes; writing the Call for Proposals; ensuring that the reviewing process of academic submission adheres to ISEA guidelines and peer-review academic standards; proposing additional IPC members; matching academic submissions to IPC members based on the expertise; making the final decision of submissions (acceptance/acceptance with certain conditions/rejection). Overall, this role represents the intellectual leadership of the symposium, defining the conceptual and theoretical vision, and ensuring that the academic programme: contributes to knowledge in the fields of art, science, and technology; supports new approaches to research and practice on complex and relevant topics; generates knowledge and understanding from interdisciplinary and/or cross-sector perspectives through bringing together a diverse community of art practitioners, philosophers and scholars.
- H. **Artistic Chair(s) or Artistic Director.** Oversees the content of the art programme (exhibitions, performances, residencies, and other art events). The main responsibilities include: monitoring the reviewing process of artworks and performance; suggesting and/or inviting potential Art Jury members; analysing the Art Jury's assessment; making the final decision of juried works (acceptance/acceptance with certain conditions/rejection). Together with the Technical Director, this person selects artworks, performances, and other creative works based on conceptual and feasibility considerations. This person may work with guest curators.
- I. **Technical Director or Manager.** Oversees the production of the art programme, and coordinates the different exhibition and performance venues, teams, and technical staff. This person can support the Artistic Chair(s) or Artistic Director by evaluating technical rides and assessing the feasibility of works of art and performances. The Technical Director may be responsible for communication with artists and performers and acts as liaison between the artists and the venues and production team(s). In addition, this person oversees shipping, transportation, installation and deinstallation of works of art.
- J. **Website Manager.** Oversees the implementation and effective running of the web-based submission system and is in charge of the symposium website (implementation and

troubleshooting). This person may also integrate social media and other online communications and support the communication coordinator or team.

- K. Communication Coordinator.** Designs and implements an effective communication campaign which is consistent with the symposium schedule and the key dates (for example, launching of the Call for Proposals; announcement of preselection; announcement of early bird registration and final programme; see recommended schedule in APPENDIX H). This person can work with designers and/or videographers to produce printed materials, website updates, social media posts and promotional videos. This person can be in charge of social media posts or can work with a Social Media manager.
- L. Volunteers:** Students and community members take on different roles and responsibilities before and during the symposium, supporting conference management, exhibitions and other events, as well as disseminating ISEA activities and events in social media. It is highly recommended to create a team of 2-5 graduate students who can write social media posts (for example, quoting presenters or summarising panels) during the symposium.

13. COMMITTEES AND JURIES

The International Programme Committee (IPC) and Art Jury's role is to select content for the symposium. Other committees may be formed as needed.

13.1 INTERNATIONAL PROGRAMME COMMITTEE (IPC)

The role of the IPC is to review the academic submissions. The IPC should comprise a diverse selection of experts in the field. A double-blind review process should be used for papers, where author names and affiliations are not part of submitted manuscripts, and the authors are not aware of the reviewers' identity.

Recommended Structure of the IPC:

- A. The expertise of the IPC members should cover a wide range of themes relevant in the fields of art, science and technology. Some members may be specifically suited to the disciplinary themes and sub-themes of the symposium.
- B. The Host Organisation shall compile a list of IPC candidates in consultation with the ISEA International Board. The ISEA International Board provides a list of IPC members - experts who successfully reviewed submissions for prior ISEA editions. The Host Organisation shall invite new IPC members and will send ISEA International Headquarters the complete list of IPC members who effectively fulfilled their mandate.
- C. The selection of IPC members should also take into account: gender, cultural, economic, race, ethnicity, age, sexual orientation, disability, and geographical diversity.
- D. It is recommended to include ISEA International Board members and members of the ISEA International Advisory Committee on the IPC.
- E. A procedure should be established to review submissions from non-native English speakers and to work with authors in advance to provide clear abstracts or final papers for jurying.
- F. IPC members are allowed to submit proposals to academic categories for which they are reviewing. However, they will not be eligible to review, vote, on or speak for their own submissions.
- G. *The names and affiliations of the IPC members will be published in the symposium website, Call for Papers and Participation, the Proceedings and other relevant symposium publications.*
- H. IPC members cannot be offered any kind of financial compensation for this work. If Hosts wish to offer a discount to the entrance fee, for example, they must discuss with the HQ and the ISEA Board.

Operation of the IPC:

- J. A conference management system or platform shall be used to receive submissions and assist in the review procedure, for example, EasyChair.
- K. *IPC members should be asked to provide information regarding their expertise. This will aid the Host Organisation in allocating papers and proposals to the appropriate reviewer (see: APPENDIX I for more information and link to survey form).*
- L. *The Host Organisation sends each paper or proposal anonymously ('double-blind') to at least two members of the IPC, according to their expertise. The proposal must be made anonymous by deleting the name, affiliation and cv or bio within the submission in the case this feature cannot be automatized through the submission platform implemented by the Host. In the event of a tie an additional reviewer may be invited to assess the proposal.*
- M. *The Host Organisation should clearly inform IPC members of the reviewing process, expectations, and timeline in a timely manner. This information can be added on the website to facilitate transparency and ensure IPC members understand their roles and responsibilities.*

13.2 ART JURY

The role of the Art Jury is to select artistic proposals submitted through the Call for Proposals. The Art Jury should comprise diverse experts in the fields of art, science, and technology. The Host Organisation can also invite local artists, curators, and scholars, or international members whose expertise is related to the symposium theme(s). The Host Organisation shall officially invite Art Jury members and will advise ISEA International Headquarters of the finalised Art Jury membership.

Recommendations with regards to the Art Jury:

- Renowned experts should be convened for the selection of works, performances and any other creative component of the Art Programme. This could consist of local and international experts.
- ISEA International board members and members of the ISEA International Advisory Committee can be invited to serve on the Art Jury.
- Art Jury members shall be permitted to submit work in the category for which they are selecting proposals. However, they will not be eligible to vote on or speak for their own submissions.
- *The names and affiliations of the Art Jury members are published in the symposium website, Call for Proposals, the Proceedings, and other relevant symposium publications.*

14. INCOME

The Host Organisation is the producer of the event. In this capacity, the host is required to do its utmost to gather the necessary means to organise the Symposium. The host is solely responsible for all expenses incurred in relation to the symposium.

14.1 SPONSORSHIP AND SUBSIDIES

The host may solicit public and private funding from organisations, institutions, commercial and private sponsors and partners in accordance with the criteria set forth below.

- A. **Identity of Sponsor and Reputation.** The sponsor must be a responsible and reputable organisation whose name and identity would enhance the event. The sponsorship should enhance the public image of ISEA and its reputation and standing. There should not be any risk to ISEA's reputation arising from the sponsor's identity or the identity of its affiliates.
- B. **No Conflict of Interest.** There should not be any conflict of interest, nor and perceived conflict of interest between the ISEA Host Organisation, ISEA International and the sponsor.

- C. **Benefit.** The type of sponsorship should benefit the ISEA symposium directly. The benefit may involve monies, in kind services, loan of equipment, use of facilities, etc.
- D. **Obligations.** The specific obligations that the ISEA symposium host will have as a result of the sponsorship will need to be assessed by the host for each sponsor. IFF will have no obligation to the sponsor.
- E. **Favouritism and Competition.** The host must not favour specific industry donors to the exclusion of its competitors. The host should make a reasonable effort to offer the opportunity to sponsor the event fairly without favouritism.
- F. **Legal sanctions.** The potential sponsor must not have legal or professional sanctions against it or be in the midst of a controversial litigation.

14.2 INCOME FROM SALES

The Host Organisation also has the right to the income from the sales of catalogues, advertising, derivative products, and registration fees.

14.3 SYMPOSIUM REGISTRATION FEES

The registration fees should be established in consultation with the ISEA International Board, and should be set commensurate with previous symposia. Following is the recommended registration fee structure:

Free registration:

- a. Organising Committee
- b. ISEA International Board members and HQ Executive Director
- c. IIAC members (maximum of 5 full passes)
- d. ISEA Archives (maximum of 4 full passes)
- e. Past and future ISEA hosts (one year prior and subsequent)
- f. Two ACM SIGGRAPH Representatives
- g. Volunteers

Reduced registration fees:

- a. Students
- b. Independent artists
- c. Individuals deemed appropriate by the host
- d. Selected organisations (e.g. sponsors, co-operating associations, etc.).
- e. Economically disadvantaged delegates

Full registration fees:

- a. Institutional presenters
- b. Non-presenting delegates

Exception:

Whenever possible, the Host Organisation should support independent artists by creating a minimal registration fee. A reduced fee can cover part of the costs of organising the event while ensuring access to artists who do not have full time jobs, like a tenure track position.

14.4 WORKSHOP AND TUTORIAL FEES

Separate fees can be charged for participation in workshops and tutorials (see Appendix A).

14.5 ADDITIONAL SOURCES OF INCOME

The following suggestions may be used to raise additional revenue for the ISEA symposium. Please

consider these options.

- A. Commercial booths or installations of relevant products or technology
- B. Public ticketed events
- C. Crowdsourcing
- D. Book fairs
- E. Corporate/product presentations
- F. Original ideas are welcome but please discuss them with ISEA International before implementation.

15. REPORTING

It is the responsibility of the Host Organisation to keep HQ updated on the development and results of the symposium.

15.1 PROGRESS REPORTS

The Symposium Organiser shall supply written and/or verbal progress reports (at a schedule to be agreed) to the Board monthly.

15.2 FINAL REPORT AND ARCHIVES

The Symposium Organiser shall provide a Final Report to the ISEA Headquarters within 60 days upon completion of the Symposium. The Final Symposium Report becomes part of the records of ISEA International and can be shared with Hosts Organisations to assist in organising future editions. Where any material may be confidential and not for distribution, please mark as 'confidential'. Once all required materials are received by the Headquarters, and approved by the Board, the €5000 bond will be returned to the Host Organisation.

Final Report Checklist

1. **Academic and Artistic Report**
 - Overview of the academic programme
 - Overview of the artistic programme including a list of exhibitions and performances
2. **Financial summary**
 - Overview of income and sponsorship strategy
 - Spreadsheet with: Income (sponsorship and grants; total income from registrations; merchandise sales; other income)
 - Spreadsheet with: Expenditures
3. **Marketing strategy**
 - Overview of how the symposium was promoted and information was disseminated
4. **Statistics and Demographic Data**
 - Number of registrations including full, student, early, and complimentary.
 - Admission numbers at exhibitions
 - Number of presenters, artists, performers, panellists, etc.
 - Number of local, national and international delegates
 - Number of academics, students, artists, general public
 - Number of submissions in each category and number of acceptances

- Number of paper presentations
 - Number of panels, roundtables, and other academic sessions
 - Number of artists and performers in each venue
 - Number of edited proceedings and catalogues produced, sold, distributed or downloaded before, during or shortly after the symposium
- 5. Tourism Impact**
- Number of hotels booked and occupation
 - Any additional events and trips to local places of interest
 - Statistics or any other relevant quantitative or qualitative data
- 6. Contact Information of Delegates**
- Electronic database of delegates contact information (full name, affiliation, email, URL)
- 7. Survey Results**
- Questions and results of the survey to delegates the host sends within 10 days after the symposium. These questions shall be submitted to the ISEA International board for approval prior to issue
- 8. Feedback and general comments**
- ISEA International's main function is the continued occurrence of the symposia. To keep it relevant, we request that the Host Organisation provide feedback and make recommendations for improving future symposia, during a 'wrap-up' session at the closure of the symposium, and as an Appendix to the Final Report
- 9. Archives**

One of ISEA International's main objectives is to maintain a physical and online archive of Symposium materials that will contribute to growing a documentary legacy for the international community that is as comprehensive as possible. To do so, Host Organisations need to provide the following:

- Copies of all signed Copyright Release Agreement forms for all copyrighted materials (including papers, artworks, photos, videos, sound recordings, etc.)
 - Abstracts of all presentations in text format
 - All final papers in PDF or .doc format
 - Digital images and/or video of all artworks and performances in the exhibitions with captions (names, both of subject and of photographer, title, year, medium, duration, location, etc.)
 - Sound recordings of audio-based works with captions (if available), including information regarding performer(s), title, date, venue.
 - Photographs of the exhibition environments with captions
 - Digital video of the works in the Electronic Theater with captions
 - Digital images of any pictures associated with presentations with captions (if available)
9. Preliminary and Final Programme
- Digital photographs or video recordings of events, presentations, facilities, etc. with captions
 - Copies of printed publicity material: posters, flyers, animated intros, and other promotional materials
 - Links to online promotional materials
 - Print or electronic copy of Press Book with press releases, press clippings

copies of the full Proceedings (digital and/or hard copy) and all accompanying AV materials

- Three copies of the Art catalogue if applicable (digital and/or hard copy) and all accompanying AV materials

Appendices

APPENDIX A

Suggestions on Running Workshops and Tutorials

1. Call for workshop & tutorial proposals in the Call for Papers & Participation. Consider whether invited or juried speakers or performers might give a workshop or tutorial and invite them to do so.
2. Seek subjects that might attract a substantial number of participants, like practical workshops for musicians and teachers or tutorials on new techniques in CGI, introductions to new tools, etc.
3. Vary the duration of the sessions - half day, full day, two-day - depending on the subject. For example: a tutorial on a subject for half a day for a larger audience and an accompanying workshop on the same subject for a smaller group for one-and-a-half days.
4. You can ask for a reasonable participant fee. You should pay the instructor a reasonable fee, but workshops can still be profitable. Participants, including speakers and performers, may come the extra day(s) to participate in a workshop. It may be easier for symposium participants to get their trip funded when they do this extra bit to improve their expertise.
5. Solicit local participants that do not necessarily attend other ISEA events.

APPENDIX B

Suggestions on Structuring Institutional Presentations

The call for institutional presentations is part of the general Call for Proposals. The following rules apply and should be made clear in the Call:

1. Institutional presentation proposals are not juried. They are evaluated on their relevance to the fields of emerging practices, electronic, media, and performing arts.
2. Each speaker is limited to a 10-minute presentation.
3. Each speaker has to pay the full participant's fee.
4. By participating, organisations such as museums, festivals, conferences, associations, publishers, and educational institutes, get exposure in ISEA and reach an international audience.
5. Representatives of participating organisations have better chances to get funding for travel and registration.
6. Institutional presentations respond to ISEA's aim to connect international organisations.
7. Institutional presentations are a successful part of the Symposium. They tend to be popular among delegates and expand their view toward diverse institutions and corporations.

APPENDIX C

Suggestions in Preparing and Publishing a Symposium Proceedings

The following suggestions will help ensure that the Proceedings are available to the delegates at the time of the symposium in digital or printed format.

1. Generally, it is the production schedule of the full papers that determine the ability to publish the Proceedings by the symposium. To ensure the delivery of full papers in time to design and publish the proceedings, you can do one of two things:
 - a. Ask for full papers (short papers and long papers) in lieu of abstracts in the Call for Participation.
 - b. Plan your submission deadline far enough in advance to allow for double-blind reviews of abstracts, acceptance and notification, adequate time for the accepted author to develop the paper and then enough time to design and publish the proceedings before the symposium.
2. The contents of a Proceedings (the order and inclusion of some elements vary):
 - a. Title page with graphics: **Proceedings of the International Symposium on Electronic Art: ISEA[year], City, Country**
 - b. Colophon: Publishing credits, copyright, ISSN number, publisher info
 - c. Symposium host committee, IPC, Art Jury
 - d. Sponsors and supporting institutions
 - e. Introduction
 - f. Table of contents
 - g. Keynotes
 - h. Full Papers
 - i. Abstracts of peer-reviewed content
 - j. Appendix (section containing documentation and/or abstracts of other not peer-reviewed content, such as exhibitions, performances, workshops, etc.)
 - k. Authors' short biographies (for example, 200 words)

APPENDIX D

Website and Conference Management System:

ISEA Headquarters will provide a subdomain, hosting and a CMS (typically Wordpress) to use for each edition. The subdomain will be: [https://isea\[year\].isea-international.org/](https://isea[year].isea-international.org/). For any additional requirements, please contact ISEA Headquarters.

ISEA Website Structure:

The following sections must be included, but their order and terminology can vary depending on the design direction and needs of the host. If the host plans on deviating from this plan for a particular reason

they must first obtain Board approval based on a clear rationale. Specific menus and submenus must include versions of the following:

Home - The host can choose to have either a specific home button that takes the user back to the landing page, or link the homepage to the logo of the event.

About

Theme - A clear indication of the theme and its relevant sub-categories must be provided.

ISEA International - Information on ISEA International including the Board. This can be taken from the ISEA International website - <https://www.isea-international.org/>.

Organising Committee - Details of all members involved in the organisation of the edition.

Organisation - Details on hosts (if required).

International Program Committee - List of the International Program Committee and Art Jury.

Partners and Supporters - Logos with relevant hyperlinks to all partners and supporters involved.

Program

Program Overview - An embedded overview of the entire programme of events.

Keynote Speakers - Full list of keynote speakers, including their biographies and overview description of their keynote presentation.

Academic Program - Details of virtual and onsite programs.

All Presenting Artists - A list of all presenting artists.

Creative Program - Outline of the creative program.

Workshops - List of planned workshops including any additional expenses (if required).

***Additional Areas** - Where relevant.

Submission - There is scope to remove this from the menu after the call is complete.

Submission Guidelines - details relevant to the proposal submission process.

Important Dates - Key dates aligned with the submission process.

Attending

Registration - Outline of onsite and virtual registration costs alongside details of what this includes and all relevant concessions and discount options.

Venues - Descriptions of all key venues along with contact details, and location details via maps.

Accommodation - Recommended hotels, hostels and any other relevant accommodation that might be useful for delegates.

Visas - Advice on visa processes and information regarding standpoint on invitation letters.

Cultural Codes - If required.

Information

General Information - Information relevant to the specific edition. This could include items such as: covid safety, accessibility, dress, insurance, liability disclaimer, name badges, no smoking/vaping policy...

Destination - Details about the location itself, but also information regarding other activities and local attractions that might be of interest to delegates.

Pre and Post Touring - Recommendations relating to delegate travel and experience of the country/city prior and post Symposium.

Transport - Advice on transport options relating to the edition. This could include information such as: public transport, taxis, and any other recommended forms of travel.

FAQs - Frequently asked questions from delegates. Please review previous edition sites to get a sense of these and relate to the potential needs of your specific edition.

Privacy Policy (if required)

Contact - Key contact information for delegates and interested parties to obtain advice and support.

APPENDIX E

Web Accessibility

There are a series of standards for ICT accessibility that are recognized internationally. We encourage Host Organisations to use any of these standards in the design of their website.

1. Web Content Accessibility Guidelines (WCAG) - <https://www.w3.org/WAI/standards-guidelines/wcag/>
2. Revised Section 508 Standards - <https://www.access-board.gov/ict/>
3. Harmonised European Standard accessibility requirements for ICT products and services (EN 301549) (PDF format, 2.17MB)- https://www.etsi.org/deliver/etsi_en/301500_301599/301549/03.02.01_60/en_301549v030201p.pdf

Support can also be provided from ISEA International Headquarters regarding the implementation of accessibility features on the host website.

APPENDIX F

ISEA Proceedings Paper Sample

The following link provides an overview of the editorial guidelines for a paper submission - [ISEA- Proceedings-Paper_Sample.pdf](#)

APPENDIX G

Best Practices

Diverse organisations around the world have produced best practices recommendations to facilitate fair, ethical interactions and equitable dealings with artists. We encourage Host Organisations to consider these recommendations and design actions and strategies to implement them through personal interactions as well as in their administration and operations.

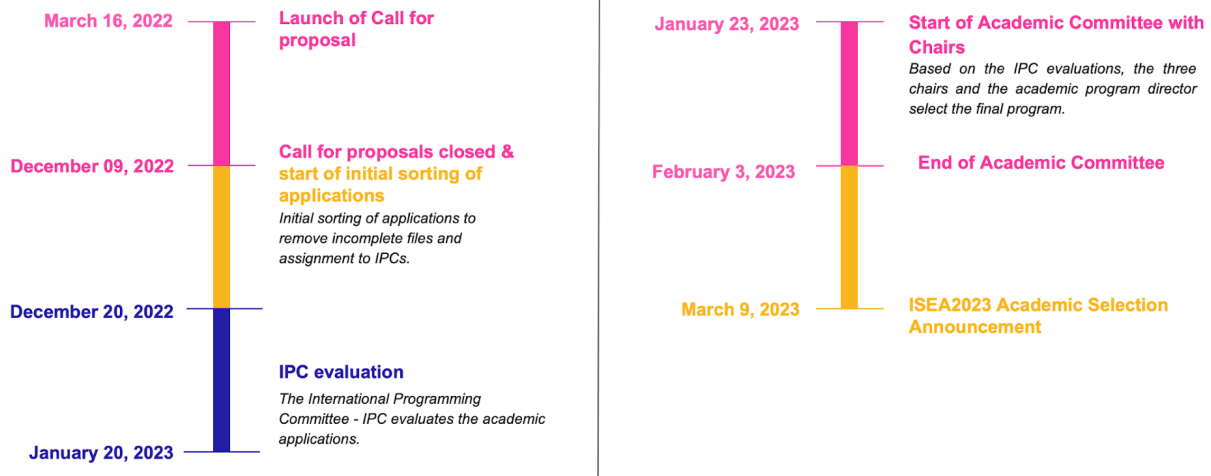
1. Australia, Code of Practice for Visual Arts, Craft and Design: <https://code.visualarts.net.au/>

2. Canada, Canadian Artists' Representation / Le Front des artistes canadiens, CARFAC-RAAV:
<https://www.carfac.ca/tools/best-practices/>

APPENDIX H

Recommended Schedule Examples

From ISEA2023



From ISEA2020:

Main Tasks	Details	Date	Preparation Time
Develop the ISEA2020 communication and promotion strategy during COVID-19	- Creating promo video: host city, main venues, theme and sub-themes - Develop a calendar of positive ideas to promote ISEA2020 despite the pandemic (Video/Editing with accepted invited speakers talking about the impact of ISEA in their career, etc.)	April	To define
Management of the ISEA2020 Facebook and Instagram page (community manager) + graphics	- Facebook & Instagram publication calendar - Graphics - Publication	April	6 hours per week / more than an hour per day

Communication with ISEA2020 speakers	<ul style="list-style-type: none"> - Sending a newsletter (speakers) + EasyChair: - 2 weeks to go! April 17 - 1 week to go! April 24 - Last day! April 30 	17 April 24 April 30 April	2 hours per week
Research, monitoring and development of visibility partnerships (restaurants/ media)	<ul style="list-style-type: none"> - Follow-up with distribution partners (sending new advertisements) - Updating visibility agreements with broadcast partners - Develop new media partners (agreement, strategy) - Develop the media partner strategy (proposals) - Updating agreements with restaurants 	April	5 hours per week / 1 hour per day
Respond to emails requesting general information from ISEA2020	<ul style="list-style-type: none"> - Sending new acceptance letters (with new dates) - Reply to information emails - Retrieve the program content 	April	It will depend on requests
Management of ISEA2020 ticketing (promo code, accreditation, reimbursement, etc.):	<ul style="list-style-type: none"> - Refund - Promotional code - Journalist accreditation 	April	It will depend on requests
Festival and programming area	<ul style="list-style-type: none"> - Classify the speakers on Festival Zone in relation to the programming document: ALL PANELS to simplify the implementation of the programming (process) - Accept new speakers on Festival Zone - Implementation of programming on the website 	April	1 hour per week Meeting with Max to define needs
Management of the ISEA2020 website (page creation, content, etc.)	<ul style="list-style-type: none"> - Add media partners - Add a page with offers from partner restaurants for ISEA (FR/EN) - Add partnerships with hotels and the Air Canada promotion on the website 	April	2 hours per week
Writing newsletters, blog articles, creating promo videos	<ul style="list-style-type: none"> - Writing news for the blog and putting it online - Creation of a calendar + suggestion of blog articles - Uploading blog articles - Newsletter to reveal the preliminary programming of the workshops + Artists + Early-bird - Creating promo videos: announcing keynote speakers; promoting art programming sub-themes; announcing artists names (featuring installations shots); countdown video 10 days prior to Symposium 	April 13 April	4 hours per week

Press and media relations	<ul style="list-style-type: none"> - Develop the list of journalists to invite + bloggers / influencers - Develop the press relations strategy (for distribution: new dates ISEA2020 + Early bird) - Create the ISEA2020 press review 	April	1 hour per week
Writing and coordination of the design of printed tools, promotional objects and signage (Program, artistic catalog, tote bags)	<ul style="list-style-type: none"> - Writing the printed program (FR/EN) - Writing the exhibition catalog (FR/EN) - Search for information in Zone Festival - Request quotes for tote bags 	April	4 hours per week

APPENDIX H

IPC Form

The following link provides a recent IPC list for your use (please note that ISEA International Headquarters will update this after each edition to maintain accuracy and support the needs of the host - [ISEA IPC List.xlsx](#))

APPENDIX I

Survey Sample Form

The following link provides an overview of a sample survey for your use - [ISEA Attendee Survey Sample.docx](#)

APPENDIX J

Database: Potential Institutions to Disseminate the Call for Proposals

The following link provides a range of contacts to help with the dissemination for the call for proposals - [ISEA Mailing List.xlsx](#)

APPENDIX K

Platforms Host Can Use

This is up to the discretion of the host, but Headquarters and the Board can help advise on this. Current recommendations are:

- Mailing List – [Mail Chimp](#)
- Peer-Review Process - [EasyChair](#)

- Hybrid Symposium – Previous editions of ISEA include a full online programming (ISEA2020) using a platform that can be used to run hybrid events (<https://www.swapcard.com/>).
- Shadowing Academic and Artistic Chairs – The Board of ISEA International recommends where possible that new hosts “shadow” existing chairs to aid knowledge transfer and help them with the development and running of their edition. Once selected, Headquarters can help arrange the shadowing process between the current and incoming chairs.