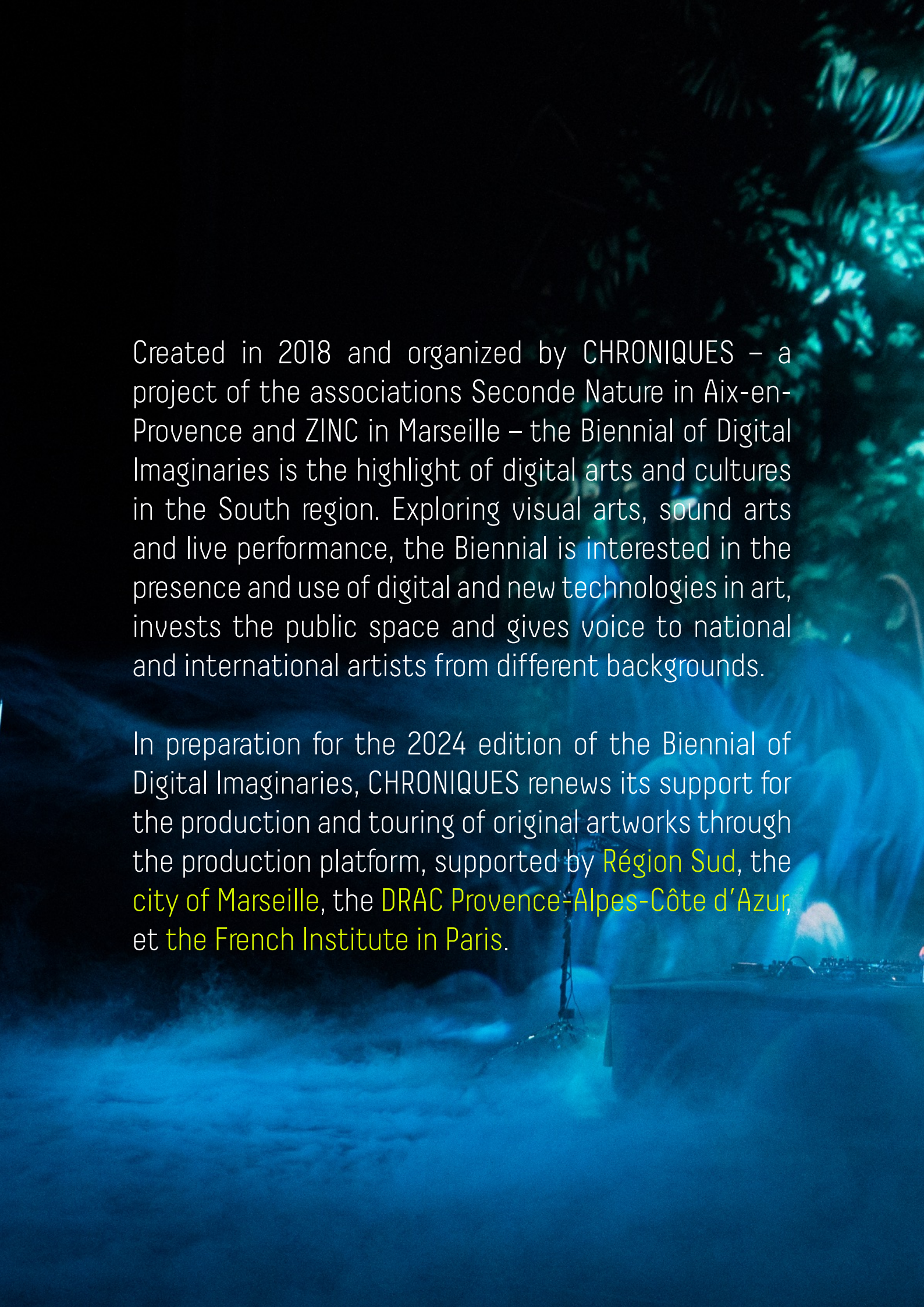


CHRONIQUES

**CALLS FOR
PROJECTS
CHRONIQUES
2024**

O V E R V I E W

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A person is seen from the side, working at a computer workstation in a dimly lit room. The scene is bathed in a strong blue light, creating a futuristic or digital atmosphere. The person's hands are on a keyboard, and a monitor is visible in the foreground. The background shows some foliage, possibly a plant, also illuminated by the blue light.

Created in 2018 and organized by CHRONIQUES – a project of the associations Seconde Nature in Aix-en-Provence and ZINC in Marseille – the Biennial of Digital Imaginaries is the highlight of digital arts and cultures in the South region. Exploring visual arts, sound arts and live performance, the Biennial is interested in the presence and use of digital and new technologies in art, invests the public space and gives voice to national and international artists from different backgrounds.

In preparation for the 2024 edition of the Biennial of Digital Imaginaries, CHRONIQUES renews its support for the production and touring of original artworks through the production platform, supported by [Région Sud](#), the [city of Marseille](#), the [DRAC Provence-Alpes-Côte d'Azur](#), et [the French Institute in Paris](#).

THE PLATFORM

The CHRONIQUES CREATIONS platform brings together operators from various fields of culture (visual arts, performing arts, music, audiovisual, virtual reality, etc.) who are committed to supporting artists who use and question new digital technologies. This commitment and this collective work allow a certain agility in the accompaniment of the works for which we think about the ecosystem of the projects with a touring plan sustainable by the partner places.

THE PLATFORM'S CO-PRODUCERS:



THE PARTNERS ASSOCIATED WITH THE PLATFORM:

Aix-Marseille Université / Insitut NeuroMarseille	la Gaîté Lyrique
Arts Vivants Aix	Réseau HACNUM
Saint Ex - Culture Numérique - Reims	Centre Wallonie Bruxelles
Nemo - Biennale internationale des arts numériques de la région Île-de-France	C-LAB - Taiwan Contemporary Culture Lab
Diversion Cinema	Elektra
Fête des Lumières de Lyon	Festival Sonica
]Interstice[LEV Festival
Oblique/s - Arts & Cultures Numériques Normandie	iMAL
PXN	Hexagone - Scène nationale arts et sciences
Stereolux	Association Electroni[k] - Festival Maintenant

2024 THEME

P L E A S U R E

In a world jumping from one environmental or social crisis to the next, for the 2024 Biennial of Digital Imaginaries, we are giving food for thought to the place pleasure has in our daily life. How can we find sources of joy and delight despite the everyday challenges we face?

French philosopher Michael Foessel distinguishes two forms of pleasure. First, we have “satisfaction-based pleasures” where we seek to fulfil a pre-existing desire. These are the most frequent and common, relating to things we experience day to day, like food, culture, sex. Then there are “event-based pleasures” which are not preceded by a desire since they are pleasures that cannot be predicted in advance. These pleasures open up our imaginations through real experiences. This is what makes them subversive at their core: before experiencing them, we wouldn’t necessarily think them imaginable, so the lived experience of the impossible becomes possible. It’s a pleasure that on top of all else exceeds our expectations or takes a previously unthought of direction, a moment where we experience an alternative world order.

Given the current state of emergency, the definition of pleasure and immediate satisfaction is far from anodyne and can, indeed must, be explored. Our desires as well as our practices reveal our contradictions, yet re-examining the question of pleasure opens up the possibility of imagining future worlds we desire to live in.

Indeed, the question of pleasure is closely linked to the question of ethics, because the choices we make which cause sadness have implications for our individual and collective well-being.

In *Ce qui ne peut être volé* (What Can’t Be Stolen), Cynthia Fleury and Antoine Fenoglio present the “Verstohlen Charter”, a German term meaning “stealth”. The philosopher and the designer speak about the need for preserving what makes the essence of a “good life”, otherwise known as the common good, vital good, essential need, capacity, capability, universal or inappropriable. According to the philosopher, safeguarding these spaces is important in order to take care of ourselves and others, restoring our ability to take action.

An eminently political notion previously explored by French historian and philosopher Michel Foucault, pleasure is often used as a means of political control whereby social norms dictate which forms of pleasure are acceptable and which are not. What’s more, Foucault pointed out that pleasure and desire are often instrumentalised to justify oppressive practices, such as male domination or economic exploitation. Conversely, it also demonstrates how pleasurable experiences can be harnessed as a means of resistance and subversion against oppressive social norms.

In the digital age, the question of pleasure is even more significant, because it is manifested through personalised recommendation algorithms. These algorithms tailor pleasurable experiences to individual tastes and preferences, but they can also serve to underscore existing biases and prejudices.

Faced with the multitude of issues that this raises, we want to address this subject in a multidisciplinary and critical way. We wish to explore the different facets of pleasure in the digital world, exploring how they connect with the social, political and ethical challenges of our time.

We shall examine this from different perspectives:

·Pleasure as an experience: Technology, contrary to the preconceived notion that humans interface with soulless, electronic screens, creates experiences that increasingly engage our senses and emotions, and even manipulate or alter them. With digital tech, our devices have literally become extensions of ourselves: humanoids are used in the healthcare system; sex robots compensate for a lack of human relationships, smart devices listen to our conversations and instantly satisfy our needs. So what are the impacts of these inventions on the way we understand pleasure?

·Pleasure as a performance: Happiness and well-being is something we are increasingly told we have the absolute right to, a fact flooding digital platforms that encourage us to show our lives to the world, expose ourselves and compare ourselves to others. If well-being becomes productivist, how can we explore this performative dimension of pleasure while questioning the social and aesthetic norms that underlie it?

Pleasure as a strategy: Meaning the strategy of digital industries that use pleasure to capture our attention. Faced with this, how can we call out these strategies of manipulation while imagining alternatives that promote personal autonomy and emancipation?

·Pleasure as a subversive force by shifting the established order: If happiness is political, should we change our desires or the world order? Like writer and philosopher Paul B. Preciado says, we may ask ourselves if the key to happiness is refusing the norm.

·Pleasure as a possible future and happy ending: What if digital technology ceases to be the cause and becomes the tool that can bring about the consequence? Technological appropriation and multiple cultural interpretations of the notions of networks and the virtual can lead to the invention of other forms of narrative. From these ideas and possibilities that question the common places for happiness, well-being and pleasure emerge happier and egalitarian possibilities for the future and new generations.

C A L E N D A R S

GENERAL CALENDAR CREATION

OPENING OF THE CALLS FOR PROJECTS:

BEGINNING OF MAY AND TOURING ON INTERNATIONAL NETWORKS

CLOSING OF THE CALLS FOR PROPOSALS:

JULY 17, 2023

SELECTION JURY:

MID-SEPTEMBER 2023

SELECTION INTERVIEW (MANDATORY IN CASE OF PRE-SELECTION):

FROM THE END OF SEPTEMBER 2023 TO THE END OF OCTOBER 2023

ANNOUNCEMENT OF RESULTS:

BEGINNING OF NOVEMBER 2023

OPEN CALL CALENDAR

(EXISTING WORKS)

OPENING OF THE CALLS FOR PROJECTS:

BEGINNING OF APRIL AND TOURING ON INTERNATIONAL NETWORKS

CLOSING OF THE CALLS FOR PROJECTS:

OCTOBER 31, 2023

NEVERTHELESS, THE FILES WILL BE PROCESSED AS THEY ARE RECEIVED.

CREATION IN ALL DISCIPLINES

The call for projects «Creation in all disciplines» is intended for national and international artists for the production of an original artwork using or questioning digital practices in various possible forms: visual art (installation, video, immersive installation,...) live performance, sound creation, virtual or augmented reality...

The jury will meet at the end of **September/beginning of October 2023** to decide on the applications and we will conduct interviews to announce the fifteen or so selected projects in early **November 2023**

CONDITIONS TO APPLY:

- > Propose an original artwork using or questioning digital practices in resonance with the theme of the biennial: Pleasure
- > Have a delegated producer, who will ensure the administrative and financial follow-up of the production of the artwork. It is understood that projects not managed by a committed delegated producer will not be selected.
- > The artwork must be completed for its presentation during the biennial from November 2024 to January 2025.

Works in different forms are eligible, such as:

Installation and visual art
Live performance
Live audiovisual
Video installation
Immersive installation
Sound creation
Virtual or augmented reality

The artworks can also be declined in an online format.

THE CONTRIBUTIONS OF THE PLATFORM:

- > Financial contribution: The average support for this call for projects is **7,000 euros**. The amount of financial support will be decided after studying the projected budget presented by the executive producer. This contribution includes the transfer price of the artwork for its presentation and the mobilization of the artist for the time of assembly and dismantling if necessary.
- > Artistic, technical and logistical support: Support during the writing and production phases on technical and logistical aspects, contact with specialized technicians, contribution and sharing of aesthetic and scenographic resources.
- > Residence hosting: Depending on the needs of the project, some of the platform's partners offer support for one or more residencies (see the descriptions of the residency locations and spaces in the presentation of the partners below).
- > Dissemination during the biennial and help with touring in our regional, national and international networks following the biennial.

APPLY



CREATION FOR THE PUBLIC SPACE

Initiated with Lieux Publics, national center for street arts and public space, the call for projects «Creation for the public space» is intended for national and international artists to produce an original artwork using or questioning digital practices that are thought and written for the public space in various possible forms: installation, show and performance, augmented reality...

The winning artworks of this call for projects will be presented as part of the opening of the Biennial of Digital Imaginaries specifically for the Opening Nights in the public space in Aix-en-Provence.

See the opening nights of the Biennale 2022

The jury will meet at the end of **September/beginning of October 2023** to decide on the applications and we will conduct interviews to announce the fifteen or so selected projects in early **November 2023**.

CONDITIONS TO APPLY:

- > Propose an original artwork conceived and written for the public space. The artwork must not be content to be presented in the public space but must propose a reflection on the context in which it takes place.
- > Propose an original artwork using or questioning digital practices in resonance with the theme of the biennial: Pleasure.
- > Have a delegated producer, who will ensure the administrative and financial follow-up of the production of the artwork. It is understood that projects not managed by a committed delegated producer will not be selected.
- > The artwork must be completed for its presentation during the biennial from November 2024 to January 2025.
- > Special attention to the eco-responsibility of the project will be part of the selection criteria.

Artworks in different forms are eligible, such as:

Installation and visual art

Live audiovisual

Video installation and mapping

Immersive installation

Sound creation

Performance

The artworks can also be declined in an online format.

THE CONTRIBUTIONS OF THE PLATFORM:

> Financial contribution: The average support for this call for projects is **12,000 euros**. The amount of financial support will be decided after studying the projected budget presented by the executive producer. This contribution includes the transfer price of the artwork for its presentation and the mobilization of the artist for the time of assembly and dismantling if necessary.

> Artistic, technical and logistical support: Support during the writing and production phases on technical and logistical aspects, contact with specialized technicians, contribution and sharing of aesthetic and scenographic resources.

> Residence hosting: Depending on the needs of the project, some of the platform's partners offer support for one or more residencies (see the descriptions of the residency locations and spaces in the presentation of the partners below).

> Presentation during the biennial and assistance with help in touring in our regional, national and international networks following the biennial. The selected works will be shown during the opening weekend of CHRONIQUES «Les Nuits»: three evenings composed of a journey in public space in Marseille and Aix-en-Provence.

APPLY

REGIONAL EMERGING CREATION

The call for projects «Regional Emerging Creation» is intended for young artists (under 35 years old) of the South Region for the production of an original artwork using or questioning digital practices in various possible forms: installation and visual art, live performance, video installation, immersive installation, sound creation, virtual or augmented reality.. With this call for projects, it is also proposed to the young artists to strengthen their practices and to frame them in order to better understand their professional environment.

The jury will meet at the end of **September/beginning of October 2023** to decide on the applications and we will conduct interviews to announce the fifteen or so selected projects in early **November 2023**.

CONDITIONS TO APPLY:

- > Be under 35 years of age and be based in the **Région Sud**.
- > Propose an original artwork using or questioning digital practices in resonance with the theme of the biennial: Pleasure.
- > The presence of regional structures in partnership on the project will be part of the selection criteria without being exclusive.

Works in different forms are eligible, such as:

Installation and visual art

Live performance

Video installation

Immersive installation

Sound creation

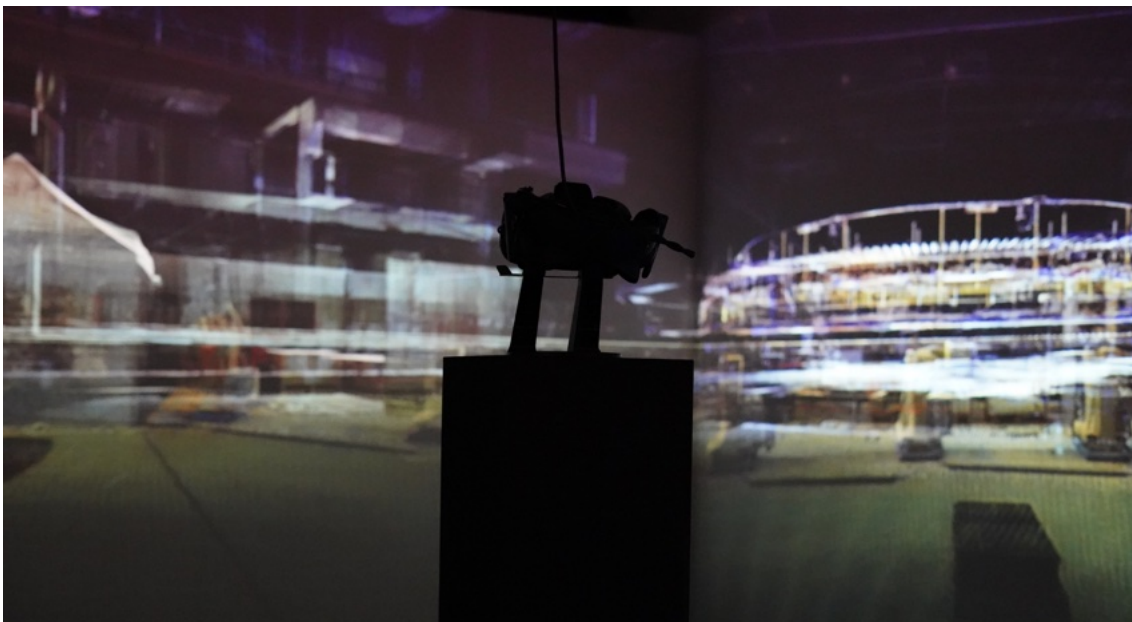
Virtual or augmented reality

The artworks can also be declined in an online format.

THE CONTRIBUTIONS OF THE PLATFORM:

- > Accompaniment to professionalization: Expertise and advice (legal, financial, communication...) by our teams and those of our partners, training in artistic entrepreneurship, knowledge of the cultural environment and digital arts, distribution of artworks.
- > Financial contribution : The average support for this call for projects is **9,000 euros**. The amount will be specified according to the study of the provisional budget worked out with the artist. This contribution includes the transfer of the artwork for its touring and the mobilization of the artist for the time of assembly and dismantling if necessary.
- > Artistic, technical and logistical support : Support in the writing and production phase on technical and logistical aspects, contact with specialized technicians, contribution and sharing of aesthetic and scenographic resources.
- > Residence hosting: Depending on the needs of the project, some of the platform's partners offer support for one or more residencies (see the descriptions of the residency locations and spaces in the presentation of the partners).
- > Presentation during the biennial and assistance with help in touring in our regional, national and international networks following the biennial.

APPLY



OPEN CALL / APPLY WITH
AN EXISTING ARTWORK

IF YOU WOULD LIKE TO SUBMIT AN EXISTING ARTWORK RELATED TO THE THEME OF THE BIENNIAL OF DIGITAL IMAGINARIES 2024, PLEASE FILL IN THE FORM BELOW.

THIS OPEN CALL IS OPEN UNTIL **DECEMBER 31, 2023**, HOWEVER, RESPONSES WILL BE STUDIED AS AND WHEN THE FILES ARE RECEIVED.

THE FINAL SELECTION WILL BE MADE AT THE CLOSING OF THE PROGRAM IN JANUARY 2024.

APPLY

PARTNERS VENUES FOR RESIDENCIES

As part of its production platform, CHRONIQUES offers residency support to winning artists. Below are the partner venues for residencies. You can indicate your needs in the application form.

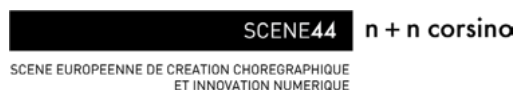


The GMEM is a National Center for Musical Creation directed since 2012 by Christian Seville. It supports musical creation in all its forms and accompanies artistic teams throughout the year, notably during residencies in its new premises at the Friche la Belle de Mai. The GMEM is a producer and co-producer in the field of musical creation and conducts numerous educational, teaching and training activities. In addition to the **Festival Propagations** that it organizes in May, it shares all these activities with the public during **Modulations**, residency outings, season concerts, installations, meetings and multiple collaborations.

Possible hosting: December 4-15, 2023 / March 2024 / November 2024

Resources: Le Module, Le Grand Studio, recording studio

SCENE44 . n + n corsino



SCENE44, a European stage for choreographic creation and digital innovation, supported by the structure Danse 34, Productions, and directed by n + n Corsino, is a creative hub and a laboratory for shared experimentation. It develops the reception of artists and researchers in residence, and promotes the relations between artistic creation, research and digital innovation. Its actions are turned towards a relationship with the living and are close to the notion of applied research, they measure the viability and the potential of a technology through its artistic treatment.

Possible hosting: One week in the first semester 2024, one week in the second semester 2024, to be determined with the selected artist

Resources : Artistic factory space

3 BIS F - CENTRE D'ARTS CONTEMPORAINS D'INTÉRÊT NATIONAL



Since 1983 in Aix-en-Provence, within the Montperrin psychiatric hospital, in an exceptional natural and patrimonial setting dating back to the 19th century, the 3 bis f has been developing a project of hospitality around multidisciplinary contemporary creation in the performing and visual arts. Each year, about twenty projects led by artists and companies are welcomed in residence for research or creation. The art center approaches hospitality in all its forms and works to create porosities between care, creation and the city through art.

Possible hosting: 2 to 3 weeks of residence between September and November 2024, only for the live performance / hybrid artwork / performance projects that will be presented at 3 bis f as part of the Biennial of Digital Imaginaries 2024.

Resources: 100 m² / 85 seats performance hall – retractable tier – accommodation (up to 5 beds in 2 rooms).

Le Hublot **LE HUBLLOT**

Located at the 109 in Nice, an artistic wasteland, the Hublot has been promoting creation since 2004 by encouraging the relationship between live performance, dance, music and theater and the digital arts. The originality of its approach is its desire to explore new artistic forms, to leave traditional performance venues and to question the relationship that audiences have with artistic creation. Le Hublot has the necessary means and materials to create digital artwork. Each year, several creative projects, mixing dance, music and digital technologies are supported by the Hublot.

Possible hosting : To be determined with the selected artist according to his/her needs

Resources: a 6X5 m stage, an exhibition space, a medialab and fablab, rehearsal spaces for theater, dance and music

EDIS - Fond de dotation / Grenier à Sel à Avignon



Le Grenier à sel is managed by the EDIS Endowment Fund, a public interest organization whose vocation is to support emerging artistic practices and to allow their access to a large and diversified public. Its objective is to better understand the contemporary issues of our digital society, through the artistic expressions and poetic vision specific to each artist. EDIS invests in 2018 the former Grenier à Sel of Avignon, which becomes the Ardenome and finally in 2021 The Grenier à Sel. It is now within this place located at the crossroads between art and innovation that EDIS deploys its mission of general interest to all audiences. The Grenier à Sel encourages new forms of collaboration between artists, researchers and economic actors, thus allowing the production of original artwork that sheds light on our understanding of the current world and its mutations. A historic monument rehabilitated by Jean-Michel Wilmotte, the Grenier à sel is now dedicated to forms of artistic expression that link art, science and technology in the contemporary world. The Grenier à sel exists thanks to the EDIS endowment fund, a general interest organization created by the patron Régis Roquette. Its objective is to better understand the challenges of our digital society, through artistic expressions and the poetic vision of each artist. EDIS supports and disseminates emerging artistic forms through production support, exhibitions, cultural mediation and residencies at the Grenier à Sel.

Possible hosting: from August 20 to September 20, 2024, as well as in January 2024 and 2025, only for the projects that will be shown at the Grenier à Sel during the Biennial of Digital Imaginaries 2024

Resources: a large work space and audio and video equipment will be made available



Located at La Friche La Belle de Mai in Marseille since 1992, the AMI is a general interest structure for artists (musicians and polymaths), cultural entrepreneurs and residents of the metropolitan and regional area.

Today the AMI is a driving force behind a strategy on a local, regional and European scale, developing an increase in competence across the entire value chain of support, from incubation to development, the missing link in the ecosystem of the sector and the music industry (ICC).

5 axes articulated in a 360° logic to carry this ambition:

-Support for cultural entrepreneurship: the foundation and construction of the project community (Business incubator, co-working, consulting and training, networking and internationalization).

- Rehearsal & professionalization & integration of artists: An accompaniment path,

from service design, pre-production to networking (professionalization training, coaching and technical support).

- **Residencies & creation:** Tools, a network of actors and artistic expertise for emergence and creation (commissions and co-productions, support for creation (staging, scenography, technical development), European and international cooperation).

- **Programming & highlights:** To make visible the process of accompaniment and the defense of its artistic line by proposing the framework of innovative meetings with the public (co-productions, concerts and festivals JAMAIS D'EUX SANS TOI and HIP-HOP SOCIETY).

Cultural practices & actions: To encourage artistic practice, the relationship with creation and its professions to generate the sourcing of tomorrow (workshops, mediation, EAC).

The AMI is therefore the place to welcome aspiring or confirmed artists thanks to the work spaces offered by its 6 creation studios (including an ERP of 100 m² with an equipped stage) but also a place to support and welcome tomorrow's cultural entrepreneurs via its Dynamo platform (resource center, training, consulting, coworking).

Possible hosting: All year long according to the needs of the projects

Resources: Creation residencies, co-production, career development strategy consulting, workshops and thematic training, socio-professional environment of the artist, stage work.

KLAP Maison pour la danse 

KLAP Maison pour la danse, a permanent venue for choreographic art initiated by Michel Kelemenis, places creation at the heart of every action. Located in the heart of Marseille's third arrondissement, Kelemenis & cie and the artists they welcome, both emerging and established, local and international companies, conceive their artwork from the first thought to the last touch-up, nourishing the activity of the space with the diversity of their experiences and aesthetics. KLAP is also a space for sharing and raising awareness of the art of dance.

Possible hosting : Hosting in residence for one or two weeks during July 2024

Ressources : [Residencies at KLAP](#)

Lieux Publics - Centre national et pôle européen de création pour l'espace public

 **LIEUX PUBLICS**
centre national des arts de la rue
et de l'espace public
& pôle européen de création

Lieux publics is a place of creation and production for artists and companies who make the city the place, the object and the subject of their reflections. The center has numerous facilities: a 425 m² assembly and rehearsal hall, a construction workshop equipped for wood

and metal work, a 160 m2 blackout rehearsal room, a writing room, a sound studio, a storage space, accommodation, not to mention shared outdoor spaces at the Cité des arts de la rue, where Lieux publics is located. Currently directed by Alexis Nys, Lieux publics is in charge of piloting the European network IN SITU: 19 partners in 13 countries ensure co-productions and cross-programming, nomadic European residencies, seminars and reflections, identification and actions on the scale of our continent. Lieux publics programs shows, initiates cultural actions, and invents new relationships with the public in Marseille and in the region.

Possible hosting : To be determined with the selected artist according to his/her needs, only for the winning projects of the call for projects «creation for public space» within the framework of the Biennial of Digital Imaginaries 2024

Resources : The spaces of the creation center

Voyons voir



VV proposes, each year, a program of residencies in a heritage context in the Provence-Alpes-Côte d'Azur region. Landscapes, trades, architectural sites, small businesses, are contexts of research and creation for the artists we invite. A residence dedicated to emerging artists is open to young graduates of art schools in Toulon, Marseille and Aix en Provence, in conjunction with a curatorial residence. The Watergame Festival, which takes place in a garden in Aix-en-Provence, is conducive to performance art, and other collaborations with Art-O-Rama, the Frac PACA, the Port de Bouc plastic arts center and Chroniques give rise to other exhibition projects each summer. A work of artistic and cultural education in view of the distant public, accompanies all our actions.

Possible hosting: 5 non-consecutive weeks in an EPV-labeled company between March and October 2024

Resources: Research and production grant - accommodation - travel - transport - assistance from the Voyons Voir team - small management

La Fruitière Numérique



Located in Lourmarin, one of the most beautiful villages in France, it is a place to work thanks to its Lab', its coworking, its Multimedia Space and its event spaces. It is also a meeting place, especially during the producers' market, and a cultural place offering festivals, artistic residencies, exhibitions, etc. Its mission: to encourage sharing, collaboration and interaction between the various users, in order to create a positive impact on the territory, both economically, socially and culturally. La Fruitière Numérique has surrounded itself with a

network of partners with whom it shares these same values. For several years now, La Fruitière Numérique has supported artistic creation, notably by hosting artists in residence. These residencies aim to

- to encourage encounters between artists, users of La Fruitière Numérique and, more broadly, the inhabitants of the Village,
- to encourage the emergence of talent and creative inspiration by welcoming artists and providing them with spaces, know-how and a network of partners.

Possible hosting: To be determined with the selected artist according to his/her needs. Only for the winning projects of the «regional emerging creation» call for projects, in the framework of the Biennial of Digital Imaginaries 2024

Resources: 90m² workshop, ground floor space technically designed for visual immersion (blind room), technical support for manufacturing and prototyping, provision of machines and equipment according to availability, contact with the network of partners, accommodation

6MIC 6MIC

6MIC is articulated around three strong notions: Music, Technology and Democracy, which form the artistic direction of the project as a whole. The artistic project aims to defend a demanding, committed and innovative programming. The choices made by the team aim primarily to promote the diversity of musical aesthetics, to encourage artistic emergence and to promote local operators and artists while respecting the principle of parity. Because all music must be able to be played, listened to, taught and shared, regardless of one's level or experience, whether through amateur practices in the studios, developing groups in the club or recognized artists in the large hall.

Possible hosting: 2024 depending on programming

Resources : large studio, club, large room, hall, patio (outdoor)

Théâtre Massalia

The Théâtre Massalia is a «Scène conventionnée d'intérêt national Art, Enfance, Jeunesse» which offers shows for young audiences for families, adolescents, children and toddlers. All year long, the program is spread out in school sessions, on weekends and in the evening. Located at the Friche la Belle de Mai in Marseille, the Théâtre Massalia hosts shows in theater, puppetry, music, dance, circus, object theater... Around the autumn school vacations, it coordinates an annual festival dedicated to the arts of puppetry and object theater: the Festival En Ribambelle! This one radiates on the whole Bouches-du-Rhône, from Aubagne to Istres, passing by Miramas, Marseille or Vitrolles among others.

Possible hosting: 2024, to be determined with the selected artist

Resources : Residency spaces at the Friche la Belle de Mai in Marseille, to be determined with the selected artist

ECORESPONSIBILITY CHARTER

PRODUCE LESS, PRODUCE BETTER, PRODUCE SUSTAINABLY

The specificity of digital arts, through the use and questioning of new technologies, leads us to be all the more vigilant about the environmental crisis. Technologies are not neutral and have a profound impact on our ecosystems, and we believe that artists are the most likely to explore these themes in their reflections and in their practices.

Concerned about these issues, particularly within the **HACNUM network**, we will pay particular attention to projects that take into account this ecological dimension in the selection of artworks that we will accompany in production, both in terms of the materials used in their design and their energy consumption.

While this will not be an exclusive criterion, it will in any case be a major asset that we will focus on in our selection.

Eco-responsibility can be found in various forms in the production and distribution of digital artwork. We think that it is important to reduce the consumption of fossil fuels in projects, to rely on local actors for raw materials or to have a distribution plan that allows the works to have a longer life span with more environmentally friendly travel logics.

It is difficult to express in a few lines all our thoughts on the subject and we are not alone in thinking and acting on these issues, so we also refer you to the very good **conference** work of our partners. Now **Scopitone**, **Oblique/s** and **Electroni[k]** and to the resources developed by the members of Hacnum **on the environmental impacts of a digital artwork**.

REPRESENTATIVENESS CHARTER

REPRESENTATIVENESS, INCLUSIVENESS, DIVERSITY: AMBITIONS AND ACTIONS

CHRONIQUES has been committed to supporting under-represented artists for over ten years.

In previous editions, an average of 65% of the proposals received were from men. To reduce this gap for this 4th edition, we will be careful to respect a total parity on all the calls for projects and this without exception.

We are aware of the difficulties that constitute the missions of representativeness that we have given ourselves. The answers we have given are perhaps incomplete or divisive but we assume this attempt while remaining attentive to the artists and professionals of our sector to improve ourselves and progress together towards a more inclusive and representative culture of the society in its diversity.

ANY QUESTION ?

Read our [FAQ](#)

ou [contact us](#)

CHRONIQUES

BIENNALE DES
IMAGINAIRES
NUMÉRIQUES

