

	Page
Appendix A	2
Appendix B	4
Appendix C	26
Appendix D	28
Appendix E	33
Appendix F	37
Appendix G	38

Appendix A: Overview of the winning projects

Year	Winning project	Brief description	Artists/ designers	Research institute
2010	2.6g 329m/s	Bulletproof transgenic human skin made from spidersilk	Jalila Essaïdi	Forensic Genomics Consortium Netherlands
2010	Microscopic Opera	Audiovisual installation with lab worms that produce images and sounds	Matthijs Munnik	Netherlands Consortium for Systems Biology
2010	System Synthetic	Installation that combines two fungi: one breaks down plastic and the other makes bio-ethanol out of it	Maurizio Montalti	Kluyver Centre for Genomics of Industrial
2011	Eat Less, Live More – and Pray for Beans	Illustrated cookbook with imaginary recipes from the year 2030	Zack Denfeld & Cat Kramer	Netherlands Consortium for Healthy Ageing
2011	Aqua Vita	Chronobiological metabolic paintings from urine analysis	Susana Cámara Leret & Mike Thompson	Netherlands Metabolomics Centre
2011	Concrete Lichen	Exploration of lichen as a living painting on concrete elements	Lionel Billiet	Kluyver Centre for Genomics of Industrial Fermentation
2011	In Vena Verbum	Installation that measures and visualizes the activity of plants	Tiddo Bakker	Center for BioSystem Genomics
2012	Living Mirror	Interactive bio-installation that creates 3D portraits with magnetic bacteria	Laura Cinti & Howard Boland	FOM-Institute AMOLF
2012	Fish Bone Chapel	Chapel made out of skeletons of zebra fish exposed to toxins	Haseeb Ahmed	Netherlands Toxigenomics Centre
2012	Ergo Sum	Brain cells, heart cells and blood vessels developed from artist's stem cells	Charlotte Jarvis	Netherlands Proteomics Centre
2014	Naval Gazing	Windmill-like structure that collects sea plants and organisms	Špela Petrič	Royal Netherlands Institute for Sea Research
2014	Fungi Mutarium	Incubator that uses fungi to grow food from toxic waste	Julia Kaisinger & Katharina Unger	Utrecht University, Department of Microbiology

2014	The Economics of Evolution: The Perfect Pigeon	Installation that explores the commodification of biological information through the pigeon	Studio PSK	University of Groningen, Centre for Ecological and Evolutionary Studies
2015	Drones with Desires	Drone that learns using an artificial neural network based on the artist's brain data	Agi Haines	Erasmus MC, Department of Neuroscience
2015	MSA: Microbiome Security Agency	Toolkit of DIY biological information manipulation tactics	Emma Conley	TNO, Microbiology & Systems Biology group
2015	The Art of Deception	Series of manipulated pig hearts	Isaac Monté	VU, Department of Ecological Science
2016	Haem	Compass needle made of iron extracted from human placentas	Cecilia Jonsson	The Netherlands Cancer Institute
2016	Dynamorphosis	3D printed materials inspired by biological processes in the human body	Lilian van Daal & Roos Meerman	Swammerdam Institute for Life Sciences
2016	Tame is to Tame	Conceptual 'dance' between humans and viruses	Pei-Ying Lin	Viroscience lab, EMC

Appendix B: Surveys

Surveys winning matched artists/designers

Thank you for taking the time to fill out this survey. It will take approximately 15-20 minutes to complete. Please answer all questions.

Question 1: Which round(s) of the BAD Award/DA4GA did you participate in? (several answers possible)

- ☐ First round (2010-2011)
- ☐ Second round (2011-2012)
- ☐ Third round (2012-2013)
- ☐ Fourth round (2014)
- ☐ Fifth round (2015)
- ☐ Sixth round (2016)

Question 2: How did you first learn about the BAD Award/DA4GA?

- ☐ Through the website of ZonMw, NGI, CSG, Naturalis, Waag Society, NWO, Bio Art Laboratories or MU artspace
- ☐ Through social media, a newspaper, or blog post
- ☐ Through school/a teacher
- ☐ Through a friend/acquaintance
- ☐ Other, please describe:

Question 3: Before participating in the competition, were there already opportunities for you to come in contact with scientific researchers?

- ☐ Yes, I already had many opportunities/contacts
- ☐ Yes, but the opportunities were limited
- ☐ No, there were no opportunities before the competition/I was not aware of any opportunities

Question 4: What triggered you to participate in the competition? (Several answers possible)

- ☐ The opportunity to collaborate with scientific researchers in the Netherlands
- ☐ The amount of funds available to the winning proposals
- ☐ A platform to realize your ideas
- ☐ Other, please describe:

Question 5: Over the course of the 6-month collaboration for your project, did you acquire new skills and/or knowledge? Yes / No

If Yes, can you please briefly describe your learning. Please fill in all that apply:

- ☐ Scientific skills (e.g. working with laboratory tools):_____
- ☐ Creative skills (e.g. learning new artistic practices):_____

- ☐ Collaboration skills (e.g. managing expectations, defining goals together):_____
- ☐ Other learning (e.g. how to make a budget):_____

The following 8 questions are related to the period **after** the competition.

Question 6: Are you based in the Netherlands? Yes / No

If No, how many trips to the Netherlands did you take **during** the collaboration and opening of the exhibition? _____ trips

How many times have you returned to the Netherlands **after** the BAD Award/DA4GA? _____ times

Question 7: Did the BAD Award/DA4GA help advance your career? Yes / No

If Yes, Can you please briefly describe the impact on your career? Please fill in all that apply:

- ☐ Opportunities to exhibit your work:_____
- ☐ Your personal and professional network:_____
- ☐ Invitations to collaborate on new projects:_____
- ☐ Overall visibility in your field:_____
- ☐ Other awards: _____
- ☐ Other, please describe:_____

Question 8: Did winning the BAD Award/DA4GA result in a continued collaboration between you and the same scientific researcher(s)? Yes / No

If Yes, please briefly describe the continued collaboration and any outcomes:_____

Question 9: Did winning the BAD Award/DA4GA lead to a new collaboration between you and other researcher(s)? Yes / No

If Yes, please briefly describe this new collaboration and any outcomes:_____

Question 10: Do you think winning the BAD Award/DA4GA helped you in obtaining subsequent funding for your work? Yes / No

If Yes, please briefly name sources and amount of funding:_____

Question 11: Please describe any new developments in your work approach resulting from participating in the BAD Award/DA4GA? Please fill in all that apply.

- ☐ New long-term goals:_____
- ☐ New perspectives, methods or media:_____
- ☐ Other changes, please describe:_____
- ☐ No new developments

Question 12: Has the collaboration with the researchers changed your understanding of the scientific field? Yes / No

If Yes, please briefly describe how your understanding is different:_____

Question 13: Have you recommended the competition to other artists/designers? Yes / No

If Yes, what was your primary reason to recommend it?

- ☐ Competition offers a chance to realize ideas
- ☐ Competition offers more recognition within artistic/design field
- ☐ Competition offers chance to win funding
- ☐ Competition offers chance to expand personal and professional network
- ☐ Competition offers opportunity to collaborate with scientists
- ☐ Other, please describe:

Question 14: Was your bio art or design project from the BAD Award/DA4GA covered by media? Yes / No / Don't know

If Yes, please list below the outlets or publications reported on your project and if possible the reach:

- ☐ Newspapers: ...
- ☐ Independent Blogs: ...
- ☐ Social media presence: ...
- ☐ Magazines, journals: ...
- ☐ Television and radio: ...
- ☐ Other, please describe: ...

Question 15: Were you actively involved in communicating your bio art or design project from the BAD Award/DA4GA to the general public? Yes / No

If yes, please briefly describe your activities, and if possible the reach, in the following categories:

- ☐ Sharing via social media:_____
- ☐ Writing articles, giving interviews:_____
- ☐ Giving lectures or workshops: _____
- ☐ Other, please describe: _____

The next 3 questions relate to innovations that may have resulted from your project

Question 16: Did your bio art or design project support the development of a new tool, technology or method? Yes / No

If yes, please briefly describe the new tool, technology or method:_____

If yes, have there been commercial opportunities for this new tool, technology or method? Please briefly describe:_____

If no, can you please indicate why you think your project did not support a practical innovation: (Several answers possible)

- ☐ It was not my goal to make my project an application
- ☐ An application was a goal but really not feasible
- ☐ I did not have the right partners to bring this project to application
- ☐ The timing was wrong, or I had personal reasons that prevented an application
- ☐ Other, please describe:

Question 17: Did you apply for or receive a patent for any part of your bio art or design project? Yes / No

Question 18: In your opinion, should the BAD Award be more conducive to the development of new tools, technologies or methods? Yes / No / No opinion

Please briefly say why or why not: _____

Question 19: What is your name?

Note: Your name will not be mentioned in the report. Your name will only be used to further contact you for a possible interview. If you definitely do not want to be contacted for an interview, leave this question open.

Surveys winning matched researchers

Thank you for taking the time to fill out this survey. It will take approximately 15-20 minutes to complete. Please answer all questions.

Question 1: Which round(s) of the BAD Award/DA4GA did you participate in? (several answers possible)

- ☐ First round (2010-2011)
- ☐ Second round (2011-2012)
- ☐ Third round (2012-2013)
- ☐ Fourth round (2014)
- ☐ Fifth round (2015)
- ☐ Sixth round (2016)

Question 2: Before participating in the competition, were there already opportunities for you to come in contact with artists/designers?

- ☐ Yes, I already had many opportunities/contacts
- ☐ Yes, but the opportunities were limited
- ☐ No, there were no opportunities before the competition/I was not aware of any opportunities

Question 3: What triggered you to participate in the competition? (Several answers possible)

- ☐ The opportunity to collaborate with (international) artists/designers
- ☐ The amount of funds available to the winning proposals
- ☐ The opportunity to be more involved in public engagement activities
- ☐ A platform to realize your ideas
- ☐ Other, please describe: ...

Question 4: Had you been involved in public engagement activities about your field of research before the BAD Award/DA4GA? Yes / No

Question 5: Over the course of the 6-month collaboration for your project, did you acquire new skills and/or knowledge? Yes / No

If yes, can you please briefly describe your learning. Please fill in all that apply:

- ☐ Scientific skills (e.g. working with new technology):_____
- ☐ Creative skills (e.g. learning new artistic practices):_____
- ☐ Collaboration skills (e.g. managing expectations, defining goals together):_____
- ☐ Other learning (e.g. how to make a budget):_____

Question 6: Did new research questions emerge as a result of your collaboration with the artist(s)/designer(s)? Yes / No

If yes, please briefly describe: ...

The following 9 questions are related to the period **after** the competition and exhibition.

Question 7: Did the BAD Award/DA4GA influence your career? Yes / No

If Yes, Can you please briefly describe the impact on your career? Please fill in all that apply:

- ☐ Invitations to collaborate on new projects: _____
- ☐ Publications: _____
- ☐ Overall visibility in your field: _____
- ☐ Other: _____

Question 8: Did winning the BAD Award/DA4GA result in a continued collaboration between you and the same artist(s)/designers(s)? Yes / No

If Yes, please briefly describe the continued collaboration and any outcomes: _____

Question 9: Did winning the BAD Award/DA4GA lead to a new collaboration between you and other artist(s)/designers(s)? Yes / No

If Yes, please briefly describe this new collaboration and any outcomes: _____

Question 10: Do you think winning the BAD Award/DA4GA helped you in obtaining subsequent funding for your work? Yes / No

If Yes, please briefly name sources and amount of funding: _____

Question 11: Please describe any new developments in your work approach resulting from participating in the BAD Award/DA4GA? (Several answers possible)

- ☐ New long-term goals: _____
- ☐ New perspectives, methods or media: _____
- ☐ Other changes: _____
- ☐ No new developments

Question 12: Has the collaboration with the artist(s)/designers(s) changed your understanding of the artistic field? Yes / No

If Yes, please briefly describe how your understanding is different: _____

Question 13: Has the collaboration with the artist(s)/designers(s) made you more or less motivated to participate in public engagement? More motivated / less motivated / no change in motivation

Please briefly describe: _____

Question 14: Have you recommended the competition to other researchers/colleagues? Yes / No

If Yes, what was your primary reason to recommend it?

- ☐ Competition offers a chance to realize ideas
- ☐ Competition offers chance to expand personal and professional network
- ☐ Competition offers chance to be more involved in public engagement
- ☐ Competition offers opportunity to collaborate with artists/designers
- ☐ Other, please describe:...

Question 15: Was your bio art or design project from the BAD Award/DA4GA covered by media? Yes / No

If Yes, please list below the outlets or publications reported on your project:

- ☐ Newspapers: ...
- ☐ Independent Blogs: ...
- ☐ Social media presence: ...
- ☐ Magazines, journals: ...
- ☐ Television and radio: ...
- ☐ Internal institutional newsletter: ...
- ☐ Other: ...

Question 16: Were you actively involved in communicating your bio art or design project from the BAD Award/DA4GA to the general public? Yes / No

If yes, please briefly describe your activities in the following categories:

- ☐ Sharing via social media: _____
- ☐ Writing articles, giving interviews: _____
- ☐ Giving lectures or workshops:
- ☐ Other, please describe: ...

The next 3 questions relate to innovations that may have resulted from your project

Question 17: Did your bio art or design project support the development of a new tool, technology or method? Yes / No

If yes, please briefly describe: _____

If yes, have there been commercial opportunities for this new tool, technology or method? Please describe: _____

If no, can you please indicate why you think your project did not support a practical innovation:

- ☐ It was not my goal to make my project an application
- ☐ An application was a goal but really not feasible
- ☐ I did not have the right partners to bring this project to application

- ☐ The timing was wrong, or I had personal reasons that prevented an application
- ☐ Other, please describe: ...

Question 18: Did you apply for or receive a patent for any part of your bio art or design project? Yes / No

Question 19: In your opinion, should the BAD Award be more conducive to the development of new tools, technologies or methods? Yes / No / No opinion

Please briefly say why or why not: _____

Question 20: What is your name?

Note: Your name will not be mentioned in the report. Your name will only be used to further contact you for a possible interview. If you definitely do not want to be contacted for an interview, leave this question open.

Survey non-winning matched artists/designers

Thank you for taking the time to fill out this survey. It will take approximately 15-20 minutes to complete. Please answer all questions.

Question 1: Which round(s) of the BAD Award/DA4GA did you participate in? (several answers possible)

- ☐ First round (2010-2011)
- ☐ Second round (2011-2012)
- ☐ Third round (2012-2013)
- ☐ Fourth round (2014)
- ☐ Fifth round (2015)
- ☐ Sixth round (2016)

Question 2: How did you first learn about the BAD Award/DA4GA?

- ☐ Through the website of ZonMw, NCI, CSG, Naturalis, Waag Society, NWO, Bio Art Laboratories or MU artspace
- ☐ Through social media, a newspaper, or blog post
- ☐ Through school/a teacher
- ☐ Through a friend/acquaintance
- ☐ Other, please describe:...

Question 3: Before participating in the competition, were there already opportunities for you to come in contact with scientific researchers?

- ☐ Yes, I already had many opportunities/contacts
- ☐ Yes, but the opportunities were limited
- ☐ No, there were no opportunities before the competition/I was not aware of any opportunities

Question 4: What triggered you to participate in the competition? (Several answers possible)

- ☐ The opportunity to collaborate with scientific researchers in the Netherlands
- ☐ The amount of funds available to the winning proposals
- ☐ A platform to realize your ideas
- ☐ Other, please describe: ...

Question 5: Over the course of the 6-week period of writing the full proposal, did you acquire new skills and/or knowledge? Yes / No

If Yes, can you please briefly describe your learning. Please fill in all that apply:

- ☐ Scientific skills (e.g. working with laboratory tools):_____
- ☐ Creative skills (e.g. learning new artistic practices):_____
- ☐ Collaboration skills (e.g. managing expectations, defining goals together):_____

- ☐ Other learning (e.g. how to make a budget):_____

Question 6: Do you feel that the time and money you spent during your effort applying for the BAD Award/DA4GA was worthwhile? Yes/No

Please briefly explain: _____

The following questions are related to the period **after** the award ceremony

Question 7: Have you entered the competition more than once? Yes / No

If yes, what was the most important reason for entering the competition a second time? _____

If no, what was the most important reason for not entering the competition a second time? _____

Question 8: Have you recommended the competition to other artists/designers? Yes / No

If Yes, what was your primary reason to recommend it?

- ☐ Competition offers a chance to realize ideas
- ☐ Competition offers more recognition within artistic/design field
- ☐ Competition offers chance to win funding
- ☐ Competition offers chance to expand personal and professional network
- ☐ Competition offers opportunity to collaborate with scientists
- ☐ Other, please describe:

Question 9: Despite not receiving the award, did you still continue your collaboration with the same or different researcher(s)? Yes / No

If yes, continue to question 10. If no, continue to question 19.

Question 10: Did you continue your collaboration with the same researcher(s)? Yes / No

If no, which other researcher(s) did you collaborate with? _____

Question 11: Did you continue on the same project (from the full proposal) with the researcher(s)? Yes / No

If no, please briefly describe the project you worked on:_____

Question 12: Did you acquire new skills and/or knowledge during your collaboration? Yes / No

If yes, can you please briefly describe your learning. Please fill in all that apply:

- ☐ Scientific skills (e.g. working with laboratory tools):_____
- ☐ Creative skills (e.g. learning new artistic practices):_____
- ☐ Collaboration skills (e.g. managing expectations, defining goals together):_____
- ☐ Other learning (e.g. how to make a budget):_____

Question 13: Was your bio art & design project from the collaboration exhibited? Yes / No

If yes, where? _____

Question 14: Has the collaboration with the researchers changed your understanding of the scientific field? Yes / No

If Yes, please briefly describe how your understanding is different: _____

Question 15: Are you based in the Netherlands? Yes / No

If No, how many trips to the Netherlands did you take **during** the collaboration? _____ trips

How many times have you returned to the Netherlands **after** the collaboration? _____ times

The next 3 questions relate to innovations that may have resulted from your project

Question 16: Did your bio art or design project support the development of a new tool, technology or method? Yes / No

If yes, please briefly describe: _____

If yes, have there been commercial opportunities for this new tool, technology or method? Please describe: _____

If no, can you please indicate why you think your project did not support a practical innovation:

- ☐ It was not my goal to make my project an application
- ☐ An application was a goal but really not feasible
- ☐ I did not have the right partners to bring this project to application
- ☐ The timing was wrong, or I had personal reasons that prevented an application
- ☐ Other, please describe: ...

Question 17: Did you apply for or receive a patent for any part of your bio art or design project? Yes / No

Question 18: In your opinion, should the BAD Award be more conducive to the development of new tools, technologies or methods? Yes / No / No opinion

Please briefly say why or why not: _____

The following 2 questions are related to how participating in the BAD Award has influenced your work and career in general

Question 19: Did the BAD Award/DA4GA help advance your career? Yes / No

If Yes, Can you please briefly describe the impact on your career? Please fill in all that apply:

- ☐ Opportunities to exhibit your work: _____

- ☐ Your personal and professional network:_____
- ☐ Invitations to collaborate on new projects:_____
- ☐ Overall visibility in your field:_____
- ☐ Other awards: _____
- ☐ Other, please describe:_____

Question 20: Please describe any new developments in your work approach resulting from participating in the BAD Award/DA4GA? (Several answers possible)

- ☐ New long-term goals:_____
- ☐ New perspectives, methods or media:_____
- ☐ Other changes:_____
- ☐ No new developments

Question 21: What is your name?

Note: Your name will not be mentioned in the report. Your name will only be used to further contact you for a possible interview. If you definitely do not want to be contacted for an interview, leave this question open.

Survey non-winning matched researchers

Thank you for taking the time to fill out this survey. It will take approximately 15-20 minutes to complete. Please answer all questions.

Question 1: Which round(s) of the BAD Award/DA4GA did you participate in? (several answers possible)

- ☐ First round (2010-2011)
- ☐ Second round (2011-2012)
- ☐ Third round (2012-2013)
- ☐ Fourth round (2014)
- ☐ Fifth round (2015)
- ☐ Sixth round (2016)

Question 2: Before participating in the competition, were there already opportunities for you to come in contact with artists/designers?

- ☐ Yes, I already had many opportunities/contacts
- ☐ Yes, but the opportunities were limited
- ☐ No, there were no opportunities before the competition/I was not aware of any opportunities

Question 3: What triggered you to participate in the competition? (Several answers possible)

- ☐ The opportunity to collaborate with (international) artists/designers
- ☐ The amount of funds available to the winning proposals
- ☐ The opportunity to be more involved in public engagement activities
- ☐ A platform to realize your ideas
- ☐ Other, please describe: ...

Question 4: Had you been involved in public engagement activities about your field of research before the BAD Award/DA4GA? Yes / No

Question 5: Over the course of the 6-week period of writing the full proposal, did you acquire new skills and/or knowledge? Yes / No

If Yes, can you please briefly describe your learning. Please fill in all that apply:

- ☐ Scientific skills (e.g. working with new technology):_____
- ☐ Creative skills (e.g. learning new artistic practices):_____
- ☐ Collaboration skills (e.g. managing expectations, defining goals together):_____
- ☐ Other learning (e.g. how to make a budget):_____

The following questions are related to the period **after** the award ceremony

Question 6: Have you entered the competition more than once? Yes / No

If yes, what was the most important reason for entering the competition a second time? _____

If no, what was the most important reason for not entering the competition a second time? _____

Question 7: Have you recommended the competition to other researchers/colleagues? Yes / No

If Yes, what was your primary reason to recommend it?

- ☐ Competition offers a chance to realize ideas
- ☐ Competition offers chance to expand personal and professional network
- ☐ Competition offers chance to be more involved in public engagement
- ☐ Competition offers opportunity to collaborate with artists/designers
- ☐ Other, please describe:...

Question 8: Despite not receiving the award, did you still continue your collaboration with the same or different artist(s)/designer(s)? Yes / No

If yes, continue to question 9. If no, continue to question 19.

Question 9: Did you continue your collaboration with the same artist(s)/designer(s)? Yes / No

If no, which other artist(s)/designer(s) did you collaborate with? _____

Question 10: Did you continue on the same project (from the full proposal) with the artist(s)/designer(s)? Yes / No

If no, please briefly describe the project you worked on: _____

Question 11: Did you acquire new skills and/or knowledge during your collaboration? Yes / No

If yes, can you please briefly describe your learning. Please fill in all that apply:

- ☐ Scientific skills (e.g. working with new technology): _____
- ☐ Creative skills (e.g. learning new artistic practices): _____
- ☐ Collaboration skills (e.g. managing expectations, defining goals together): _____
- ☐ Other learning (e.g. how to make a budget): _____

Question 12: Was your bio art & design project from the collaboration exhibited? Yes / No

If yes, where? _____

Question 13: Did new research questions emerge during your collaboration with the artist(s)/designer(s)? Yes / No

If yes, please briefly describe: ...

Question 14: Has the collaboration with the artist(s)/designers(s) changed your understanding of the artistic field? Yes / No

If Yes, please briefly describe how your understanding is different:_____

Question 15: Has the collaboration with the artist(s)/designers(s) made you more or less motivated to participate in public engagement? More motivated / less motivated / no change in motivation

Please briefly describe:_____

The next 3 questions relate to innovations that may have resulted from your project

Question 16: Did your bio art or design project support the development of a new tool, technology or method? Yes / No

If yes, please briefly describe:_____

If yes, have there been commercial opportunities for this new tool, technology or method? Please describe:_____

If no, can you please indicate why you think your project did not support a practical innovation:

- ☐ It was not my goal to make my project an application
- ☐ An application was a goal but really not feasible
- ☐ I did not have the right partners to bring this project to application
- ☐ The timing was wrong, or I had personal reasons that prevented an application
- ☐ Other, please describe: ...

Question 17: Did you apply for or receive a patent for any part of your bio art or design project? Yes / No

Question 18: In your opinion, should the BAD Award be more conducive to the development of new tools, technologies or methods? Yes / No / No opinion

Please briefly say why or why not: _____

The following 2 questions are related to how participating in the BAD Award has influenced your work and career in general

Question 19: Did the BAD Award/DA4GA influence your career? Yes / No

If Yes, Can you please briefly describe the impact on your career? Please fill in all that apply:

- ☐ Invitations to collaborate on new projects:_____
- ☐ Publications:_____
- ☐ Overall visibility in your field:_____
- ☐ Other:_____

Question 20: Please describe any new developments in your work approach resulting from participating in the BAD Award/DA4GA? (Several answers possible)

- ☐ New long-term goals:_____
- ☐ New perspectives, methods or media:_____
- ☐ Other changes:_____
- ☐ No new developments

Question 21: What is your name?

Note: Your name will not be mentioned in the report. Your name will only be used to further contact you for a possible interview. If you definitely do not want to be contacted for an interview, leave this question open.

Survey (former)-partners

Thank you for taking the time to fill out this survey. It will take approximately 5-10 minutes to complete. Please answer all questions.

Question 1: With which partner organization are you involved?

Question 2: Has your organization been active communicating or promoting aspects of the BAD Award/DA4GA? Yes / No

If no, continue to question 3.

If Yes, was your communication with the:

- ☐ Creative, artistic and design community? Yes / No
- ☐ Scientific and research community? Yes / No
- ☐ General public? Yes / No

Please briefly describe your activities in the following categories:

- ☐ Sharing via social media: _____
- ☐ Writing articles, giving interviews: _____
- ☐ Writing newsletters, sending email and print material: ____
- ☐ Other, please describe: ____

Question 3: Has your organization experienced any of the following benefits from involvement with the BAD Award? (Several answers possible)

- ☐ New prospects for funding sources
- ☐ Increased media attention
- ☐ Strengthened network in the scientific and research community
- ☐ Strengthened network in the design and art communities
- ☐ Participants from BAD Award becoming volunteers, or staff
- ☐ Other, please describe: ...
- ☐ No benefits

Question 4: Can you identify a new tool, technology or method that has resulted from the BAD Award?

Yes / No

If yes, which?

Question 5: In your opinion, should the BAD Award be more conducive to the development of new tools, technologies or methods? Yes / No / No opinion

Please briefly say why or why not: _____

Question 6: Do you think the BAD Award has contributed to the bio art & design scene since 2010 in any of the following ways? (Several answers possible)

- ☐ Building community within the bio art & design scene
- ☐ Increasing the number of bio artists and designers who settle in or visit the Netherlands
- ☐ Promoting media attention for the bio art & design scene in the Netherlands
- ☐ Encouraging more funding for new bio art & design projects from other organizations
- ☐ Inspiring or influencing more bio art exhibitions or events in the Netherlands
- ☐ Other, please describe: ...
- ☐ Has not contributed to the bio art & design scene in general

Question 7: In your opinion, what are unique aspects of the BAD Award that should be maintained in the future? _____

Question 8: Do you know of other awards or grants involving bio art and design, that the BAD Award organizers can possibly learn from or use aspects from? _____

Question 9: Do you think the BAD Award can increase its societal impact (i.e. impact on artistic & scientific fields in general, and media and public awareness)?

- ☐ Yes
- ☐ No
- ☐ No opinion

If yes, in what way?

If no, why not?

Question 10: What is your name?

Note: Your name will not be mentioned in the report. Your name will only be used to further contact you for a possible interview. If you definitely do not want to be contacted for an interview, leave this question open.

Survey (former)-jury members

Thank you for taking the time to fill out this survey. It will take approximately 5-10 minutes to complete. Please answer all questions.

Question 1: In which round(s) of the BAD Award/DA4GA did you take part as jury member? (several answers possible)

- ☐ First round (2010-2011)
- ☐ Second round (2011-2012)
- ☐ Third round (2012-2013)
- ☐ Fourth round (2014)
- ☐ Fifth round (2015)
- ☐ Sixth round (2016)

Question 2: What did you think of the general quality of the full proposals?

- ☐ High quality
- ☐ Average quality
- ☐ Low quality
- ☐ Mixed quality, please explain briefly: ____

Question 3: Have you experienced any of the following benefits from participation in the BAD Award? (Several answers possible)

- ☐ Subsequent collaboration with participants (other jury members, winners or non-winners) from the BAD Award (i.e. exhibited their work in an exhibition, wrote about their work, initiated new project together)
- ☐ Subsequent collaboration with partners of the BAD Award (NWO, ZonMw, NGI, CSG, Naturalis, MU artspace, Waag Society, Bio Art Laboratories)
- ☐ Other, please describe: ____
- ☐ No benefits

Question 4. Have you shared information about or promoted the BAD Award to the creative and/or scientific communities, or general public?

If yes, please briefly describe your activities in the following categories:

- ☐ Sharing via social media: _____
- ☐ Writing articles, giving interviews: _____
- ☐ Giving lectures or workshops: _____
- ☐ Other, please describe: _____

Question 5: Do you think the BAD Award has contributed to the bio art & design scene since 2010 in any of the following ways? (Several answers possible)

- ☐ Building community within the bio art & design scene
- ☐ Increasing the number of bio artists and designers who settle in or visit the Netherlands
- ☐ Promoting media attention for the bio art & design scene in the Netherlands
- ☐ Encouraging more funding for new bio art & design projects from other organizations
- ☐ Inspiring or influencing more bio art exhibitions or events in the Netherlands
- ☐ Other, please describe: ...
- ☐ Has not contributed to the bio art & design scene in general

Question 6: Do you know of a new tool, technology or method that has resulted from the BAD Award?

Yes / No

If yes, which?

Question 7: In your opinion, should the BAD Award be more conducive to the development of new tools, technologies or methods? Yes / No / No opinion

Please briefly say why or why not: _____

Question 8: In your opinion, what are unique aspects of the BAD Award that should be maintained in the future? _____

Question 9: Do you know of other awards or grants involving bio art and design, that the BAD Award organizers can possibly learn from or use aspects from? _____

Question 10: Do you think the BAD Award can increase its societal impact (i.e. impact on artistic & scientific fields in general, and media and public awareness)?

- ☐ Yes
- ☐ No
- ☐ No opinion

If yes, in what way?

If no, why not?

Question 11: What is your name?

Note: Your name will not be mentioned in the report. Your name will only be used to further contact you for a possible interview. If you definitely do not want to be contacted for an interview, leave this question open.

Survey independent experts

Thank you for taking the time to fill out this survey. It will take approximately 5-10 minutes to complete. Please answer all questions.

Question 1: How did you first learn about the BAD Award/DA4GA?

- ☐ Through the website of ZonMw, NGI, CSG, Naturalis, Waag Society, NWO, Bio Art Laboratories or MU artspace
- ☐ Through social media, a newspaper, or blog post
- ☐ Through a colleague
- ☐ Through a friend/acquaintance
- ☐ Other, please describe:...

Question 2: Is the BAD Award a known program within your working field? Yes / No

Question 3: Have you experienced any of the following benefits from the BAD Award? (Several answers possible)

- ☐ Collaboration with participants (jury members, winners or non-winners) from the BAD Award (i.e. exhibited their work in an exhibition, wrote about their work, initiated new project together)
- ☐ Collaboration with partners of the BAD Award (NWO, ZonMw, NGI, CSG, Naturalis, MU artspace, Waag Society, Bio Art Laboratories)
- ☐ Other, please describe: ____
- ☐ No benefits

Question 4. Have you shared information about or promoted the BAD Award to the creative and/or scientific communities, or general public?

If yes, please briefly describe your activities in the following categories:

- ☐ Sharing via social media: _____
- ☐ Writing articles, giving interviews: _____
- ☐ Giving lectures or workshops: _____
- ☐ Other, please describe: _____

Question 5: Do you think the BAD Award has contributed to the bio art & design scene since 2010 in any of the following ways? (Several answers possible)

- ☐ Building community within the bio art & design scene
- ☐ Increasing the number of bio artists and designers who settle in or visit the Netherlands
- ☐ Promoting media attention for the bio art & design scene in the Netherlands
- ☐ Encouraging more funding for new bio art & design projects from other organizations
- ☐ Inspiring or influencing more bio art exhibitions or events in the Netherlands

- ☐ Other, please describe: ...
- ☐ Has not contributed to the bio art & design scene in general

Question 6: In your opinion, what are unique aspects of the BAD Award that should be maintained in the future? _____

Question 7: Do you know of other awards or grants involving bio art and design, that the BAD Award organizers can possibly learn from or use aspects from? _____

Question 8: Do you think the BAD Award can increase its societal impact (i.e. impact on artistic & scientific fields in general, and media and public awareness)?

- ☐ Yes
- ☐ No
- ☐ No opinion

If yes, in what way?

If no, why not?

Question 9: What is your name?

Note: Your name will not be mentioned in the report. Your name will only be used to further contact you for a possible interview. If you definitely do not want to be contacted for an interview, leave this question open.

Appendix C: Interview guide

Intro

“Thank you for taking the time to participate in this interview. I’ll briefly explain what we’ll do and what the purpose of this interview is. This interview is part of my research on the impact of the Bio Art & Design Award. I’ve invited you for this interview based on your answers in the survey and so the purpose of this interview is to further elaborate on your answers from the survey. Your participation will help us to improve the impact of the competition in the future.

All responses will be kept confidential. This means that your interview responses will only be shared with research team members and we will ensure that any information we include in our report does not identify you as the respondent.

The interview should take no more than 30 minutes. I will be recording the interview, so that we can transcribe it into text. Are you okay with this?

Do you have any questions at this point?”

Questions

General questions to be asked, based on the survey responses:

1. Why did or didn’t you continue your collaboration with the same artist(s)/designer(s) or researchers from the competition? / What relationships have you formed with other participants? How has this developed/why do you think this did not develop?
2. How did you manage to realize your project without the Award? / Could you have realized the project without the Award?
3. Does the BAD AWARD in your experience function to some extent as an incubator for new innovations like tools, technologies, methods, visualizations, etc.?
4. Can you think of a way for the competition to further stimulate the development of innovation and practical applications, without limiting creativity and artistic practice? / How do you think this award can stimulate more practical application? Do you think this is at odds with creative expression?
5. Do you think the competition has contributed/contributes to science communication and societal debate? And do you think a competition aimed at science communication is still relevant nowadays?
6. Do you see any new possibilities for the competition or certain elements that should be changed? What do you think the Award is missing?
7. Do you feel the BAD Award has had a greater or less great impact on your career/work approach/work field in general, compared to other competitions/grants?

Specific questions can be formulated depending on the background of the participant and answers given by the participant during the interview.

Use probes as needed. These include:

- Can you give me an example?
- Can you elaborate on that idea?
- Could you explain that further?
- I'm not sure I understand what you're saying.
- Is there anything else?

In between the questions also summarize in your own words what the person has said.

Conclusion

"Is there anything more you would like to add?"

Thank you for your time."

Appendix D: Codebook

Themes	Sub-themes	Definition	Quote examples
Impact on participants	Skills/knowledge	The skills and knowledge that the participants have acquired as a result of participating.	#5 “The resources I gained of just working with [the researcher] have been so awesome. Because the university I studied in at the time doesn't really cross facilities that much and I mean we do have sciences and design, it doesn't always crossover. And so the prospect of doing that at my own resources and getting my hands on those scientific research papers was really difficult.”
	Work approach/insights	The influence the BAD Award has had on the work approaches/insights of the participants.	#8 “I think it was really transformative and opened up our eyes to how we might structure our work.”
	Public engagement	The extent to which participants have been more or less involved in public engagement activities as a result of the BAD Award.	#6 “The BAD Award has given it a sort of quality stamp. Like ‘Yeah, [public engagement] is also something, and I can choose to do this as researcher and view this as important component of my job, and now this is my social contribution’. So like a stamp of approval.”
	Continued or new collaborations	Continued or new collaborations that have resulted from the BAD Award.	#4 “I would say the biggest impact has been being able to solidify that partnership with the Waag and build the teaching.”
	Continued or new projects	Continued or new projects that have resulted from the BAD Award	#3 “I’ve done about four big projects since that first one with the DA4GA which is now the BAD Award obviously. And all of those projects have in some way been through connections that I made through that first project.”
	Other competitions/grants	Other competitions or grants that may have followed after the BAD Award.	#1 “And now we have a STW project and a NWO project (...) and that is all the result of [winning the BAD Award].”
	Network building	The influence the BAD Award has had on the personal and/or professional networks of the participants.	#7 “But I think we wouldn't have worked on it unless we had made the connection during the BAD Award project. So it was almost facilitating a network maybe of other people who were trying to ask similar questions.”
	Media attention	The media attention that the winners have received following the BAD Award.	#1 “Before I entered these things, I had only done three of four interviews. Now I’ve done over 100 interviews. From Italy to Russia, from America to Canada. Television, radio, national and international newspapers. Without the Award, I would have never had that.”
	...		
Impact on artistic and scientific fields in general	Development of new tools, technologies, methods	The extent to which the BAD Award has stimulated the development of new tools, technologies and methods.	#6 “I don’t know if there are researchers, I’m very curious about that, who say after the Award ‘well, now I’ve really discovered something new that is groundbreaking for my research’. I don’t know about that. The other way around probably more so. I liked the fact that the last

			time a real design project had won, which can be seen more as a technological breakthrough than an art breakthrough.”
	Support for artists	The extent to which the BAD Award supports artists and designers.	#1 “I think for me the artistic exploration is what is really important [about the BAD Award], because it's really difficult to find that support elsewhere to do this kind of work that's really experimental.”
	Increased interest/awareness among scientists	The extent to which the BAD Award has increased the interest and awareness among scientists for their own discipline or other disciplines.	#9 “[Cancer] remains very abstract to us. And this [project] makes it very concrete. In the lab the discussion arose that it is actually quite essential what we are doing [as researchers].”
	New ways of thinking	The extent to which the BAD Award has stimulated new ways of thinking within the artistic and scientific fields.	#2 “You assume that the product is the main output, whereas the process, especially for the scientists encountering artists who think about the work in an entirely different way, might inspire them years down the line to do something in a different way or to look at something differently or to have an ethical question arise to them and stave off a major controversy far down the line.”
	Raises new questions	The extent to which the BAD Award has raised new questions within the artistic and scientific fields.	#2 “So I think the BAD Award, a lot of people in this are raising questions that will shape future innovation. They may not create the innovation, but they may shape our prioritization of it culturally.”
	...		
Impact on societal debate and science communication	Stimulation of societal debate	The extent to which the competition has stimulated the life sciences debate within society.	#9 “The innovations in the biomedical world often encounter resistance by the general public. (...) So to engage the general public in what is coming up and what is already possible and the ethical questions that should be asked, [the BAD Award] is a very good vehicle for that.”
	Stimulation of science communication	The extent to which the competition has stimulated science communication.	#9 “I think the BAD Award helps greatly in translating what we’re doing [as researchers] to a broader audience. (...) I really think that power of the Award is that you make science interesting for the general public. It’s not so interesting to look at DNA or sequences or cells, but when an artist with his own interpretation forms a story around it, that is truly the added value.”
	Relevance	The question whether a competition aimed at science communication and societal debate is still relevant nowadays and should remain a focus of the competition.	#4 “I think especially in the area of biotechnology and synthetic biology things are changing so quickly. And the general public really has a difficult time keeping up, there's a lot of misinformation, at least here in the US. So it's essential, more now than ever I think.”
	...		

Elements that should be discontinued, changed or continued	Funding	Related to the amount of funding or the way the funding is organized.	#8 "Right, I think it's exciting to have young artists there, they get to meet each other and network. I just think you can't ask people to pay out of their own pockets to come."
	Duration	Related to the duration of the collaboration after winning the Award.	#5 "And I think the process is really cool, I just feel like the BAD Award timeline is way too short for the development of particularly some of the more bio works that grow cells and that kind of thing. That can take quite a lot of time. And experimentation, to kind of get that right. (...) And also the thing is, it's six months directly after you get accepted and whatever prior engagements you might have could totally interfere with that time quite severely if you're exhibiting or traveling. If there was more time, I think it would sort of provide a better way to develop a project."
	Guidelines	Related to the instructions that are given to the participants on what is expected from them during any stage of the competition.	#5 "And I'm not sure if it has improved since, but perhaps formulating a better way of conveying the structure of the final process (...) and what the judges want."
	Exhibition	Related to the final exhibition that showcases the work of the winners.	#5 "I feel like, even though there was video and stuff, almost always the stuff that's in the gallery is either a concept or an interpretation of the idea. Whereas the jury shouldn't be afraid of the artist's concept existing in society, so like if someone did something that was going to exist in the natural environment, perhaps it could exist there forever, it shouldn't be so exhibition focused maybe I think."
	Structure	Related to how the BAD Award is set-up. This includes the different stages of the Award (matchmaking, award ceremony, collaboration period).	#4 "I think it might have been more beneficial to have more scientists and artists together in the room and give people an opportunity to kind of mingle."
	Goal of the Award	Related to the goal of the Award and the projects that come out of the competition.	#9 "Well, I would really find it a shame if the Award would become something that can lead to economic growth or product development. That is not art, and not science, that is a completely different prize."
	Recognition/visibility	Related to the current recognition and visibility of the BAD Award and the way the BAD Award and the projects are promoted.	#3 "If you wanted it to have more societal impact, that is probably where I'd put the button, really working on how to promote."
	...		

New direction/ approach	Support for artists after Award	Find ways to stay in contact with the non-winning and winning artists/designers after the BAD Award and support them in different ways.	#4 "I think, for example, if there was some kind of recognition from the BAD Award, even if it wasn't money, from being a finalist. I think if there was some way that projects could be recognized even without money they could be more likely to move forward."
	Opportunities for researchers after the Award	Create opportunities for researchers to be more publicly engaged after the BAD Award.	#6 "What I would have like is if the BAD Award would have facilitated more contact. For example to offer an entrance [for researchers] at Mediamatic or Waag Society. Now it's very much focused on MU. And I think I would have like it, to come into contact with more people, resulting in a sort of artist-researcher network. (...) Yes, especially if you want to stimulate the societal debate."
	Extra funding to stimulate innovation	Develop an extra grant for winning projects that have the potential to be developed into a practical application after the exhibition.	#3 "You could have a fund for innovative ideas that come out of the projects. And I think that would probably push the projects a little bit more in that direction. (...) I would almost encourage that it should be something that happens perhaps after the exhibition. That it's like 'okay, you've done this, and are there any ideas that came out of your six months of working together that you feel are a practical application that you would like to develop?'"
	Separate Award for more applied project	Split the BAD Award into an award for a speculative art and design project, and an award for a more applied project.	#3 "Have a part of the Award that was specifically set aside for a more applied project, so you'd be looking more at industrial design engineering, that kind of area where you're saying 'one winner is always going to be a designed practical application' and maybe two winners are going to be more what you currently have, which is bio art and design."
	Involve industry	Invite companies to be involved in the collaboration to stimulate the development of practical applications	#11 "You could change it into three parties: artists, researchers and the industry. (...) If you involve a company in an early stage, you can steer more in the direction of applications."
	Involve students	Invite students, artists as well as researchers, to participate in the competition.	#10 "I'm not sure to what extent students are already involved in the BAD Award, but that would also be very nice."
	Students Award	Develop an extra students award in addition to already existing Award with three prizes.	#12 "You could also add a students award, or like a stimulation trajectory for students, that is also a possibility."
	Educational curriculum	Develop educational curriculum that focuses on bio research & imagination for students to increase awareness and interest in bio art & design.	#12 "We could develop a bio research & imagination curriculum in which art and life sciences are connected in a way that interests youth and that can be interesting by itself, not necessarily linked to the winners of the BAD Award. (...) But the stamp of the BAD Award and MU would still be on it and that would create a stronger impact on the education-participation level."

	Thematic after-trajectory	In an after-trajectory of the BAD Award, stimulate projects that are more thematically similar, which will probably increase media interest and interest from big companies.	#13 "You could also work more thematically, so curating more what you want in a follow-up stage. So for example that it has to relate to energy, or oceans. In that way you give more direction to the platform and are able to communicate it better. (...) And nowadays each large company like ING or Alliander has a Sustainability department (...) and maybe they would rather support an imagination process or trajectory instead of specific innovations."
	Involve international researchers	Invite international researchers to participate in the competition.	#2 "So, I mean, you could have something where you have a German university and a French university and an Irish university who all get to send one research team to participate. It might bring a very different illusion on the long run to where you guys go. But it might also bring a new funding stream as well."
	Create open call for Dutch researchers	Instead of inviting researchers to participate, create an open call for Dutch researchers to enter the competition, just as with the artists.	#6 "I've spoken to many Dutch researchers who said 'I'd like to participate, but how do I get on the list of researchers from NWO?'. So I'd almost suggest to make the competition open on the side of the researchers. Now it's an artist competition, but as researchers you can't enter yourself."
	Create an Award for projects that already exist	Turn the BAD Award into an Award that is granted to projects that have already been developed.	#10 "Or you could completely change it and turn it into a real prize. So the projects already exist, like what we have done, and then you send it in to win a prize for the best bio & art design of 2017."
	Involve bio hackers	Invite bio hackers to participate in the competition.	#8 "I would love to see like true bio hackers involved in some of this that have interesting cultural questions and can then involve other non-experts and the use of these tools."

Appendix E: Developments in work approaches of the artists/designers and researchers

1. New-long term goals

▪ Related to bio design

Artists

- “More design elements in work”
- “Bio design is a strong parameter in my work”
- “Finish my dissertation and get back to working on bio design”
- “Abandon biodesign”

▪ Related to collaborations

Artists

- “Better understanding of working alongside transdisciplinary group”
- “Finding long-term, less hectic scientific collaborations / partnerships”
- “More art-science collaborations”
- “We founded a company focusing on another field in sustainable product development, but the bad award helped us as team to start working together with partners outside of university”
- “We often collaborate with experts in areas we are researching as it helps to ground the project / give more meaning to it”
- “Working together with the same institute again”
- “Working with scientists throughout my career”

Researchers

- “I am considering working more in science/art projects”
- “Continue collaborations with artists/designers throughout my career for mutual inspiration”

▪ Related to future of projects

Artists

- “On-going projects now developed with a long-term research focus”
- “Further engagement with viruses towards more bodily sensorial experiences”
- “I have a long term goal to maintain a practice that relates to biology and hope to develop an academic career in this field”
- “I plan to create a research group for systems and theatre research.”
- “Maybe to work again on this topic the future”

- “Since that project didn’t go on, I continue to work in another project where I did get funding which is more practical and socially oriented than just show exhibition”

Researchers

- “Continue with some ideas from the application”
 - “Find artistic use for simulation algorithms”
 - “Use fungi to produce sustainable materials; use fungi to degrade toxic waste”
 - “Use the support of sound to illustrate subtle differences in plant dynamic processes”
- **Related to other activities**

Artists

- “Developing provisional patent with other award, building project space activities”
- “Finding resources (financial and otherwise) that allow for longer and deeper engagement with technical and scientific research”
- “Move to EU”
- “Seek other comparable opportunities”

Researchers

- “Making my research more accessible for the general public”
- “Science is only one role among many to make changes in society”

2. New perspectives, methods, media

- **Related to collaborations**

Artists

- “I prefer to work in a collective setting”
- “Opened up to jointly develop project with a researcher with similar goals”
- “Working more closely to scientists”
- “Working with marine environment prompted me to search for other opportunities connected to it, e.g. a collaboration with Roscoff Marine Station in France”
- “Working with practicing biologists is always so fulfilling, I want to prioritize it increasingly in the future”

- **Related to use of new methods**

Artists

- “Biohacking ideas”

- “Development of hybrid research artefacts during these collaborations”
- “I continued working on biological staining of façade in a project after the DA4GA, in 2013”
- “I have learned and developed more sound based techniques and skills which I have employed in other projects since working on BAD”
- “I would love to run the project again knowing what I know now but I definitely had to spend a lot of time researching and understanding complex ideas within neuroscience and electronics within a very short time. I think patience from my other team members was crucial here and learning through making alongside them was an integral method. “
- “It has helped widen my concept of the mediums and collaborations that can be part of a successful artistic practice”

Researchers

- “Exploring 3D printing and decellularization as components of and/or complementation to my work”
- “Make inventory of reporter plant at different stages of development (set up for BAD awards but also giving scientific insight)”
- “New visualization methods”

▪ **Related to science/art communication**

Artists

- “Using social media to disseminate work in addition to exhibition spaces (which may not get that much traffic). Emphasizing human interactions, performances and events as opposed to spending too much time on the static part of an exhibition.”

Researchers

- “I am more aware of how to present science to the public, and the role of artists therein”
- “Use new presentation media for simulation results - helps to engage public - after the public's fascination for the artistic presentation of a scientific result has been elicited, this can be a good starting point for also communication scientific implications”

3. Other Changes

▪ **Related to future of projects**

Artists

- “Greater understanding of placing of work within a hybrid art/design-science research context”
- “Expanded outlooks, more projects that are more long-term”
- “I have worked on other works in the field of neuroscience since after working on this project”

- **Related to collaborations**

Artists

- “There are many different kinds of art & science collaborations. Sometimes it is an arranged marriage, other times there are surprise or unexpected directions that emerge. Meaningful collaborations take time and many iterations.”

Researchers

- “I now keep an eye open for opportunities to collaborate with artists”
- “I always keep my eyes open for opportunities to start multidisciplinary projects”
- “Like to continue collaboration or work with other artists on my research topic”
- “More systematic attention to opportunities for working with artists, leading to the artist in residence concept at the lab”

- **Related to use of new methods**

Researchers

- “In research to measure plant dynamics we also start looking at novel electrical measurements as option”

- **Related to science/art communication**

Researchers

- “I use the examples of the two artists in my presentations to demonstrate that our technology can be used in completely other fields”

- **Related to other activities**

Artists

- “Decision to not profile myself as an artist anymore”

Researchers

- “Started private art collection”

Appendix F: Developed tools, technologies and methods

New tools/technologies

- “AR in protein education”
- “Synthetic spidersilk in applications for skin scaffolds”
- “As part of the output from my current research, we have developed a device which translates DNA to speech”

New methods/materials

- “We designed novel materials and had to develop new methodologies”
- “Is in progress, but for the current project we are translating image information into sound which will be of use for our ongoing research on the clock in plants”
- “Extraction of iron from biological material”
- “Isolation of metallic iron from human sources”
- “Pushing research for fungi degrading waste materials”
- “We've explored 3D printing in a different way, using new materials to create moving objects”
- “Development of novel 3D printing methods and materials”
- “Generating artificial neural network directly from brain scans by measuring connection weights”
- “Merging of biochemical analysis with traditional Chinese medicine to promote a more holistic depiction of changes in health states”
- “Using live magnetotactic bacteria as components of a display”
- “I have also developed new methods for the care and culture of bacteria in the laboratory”
- “I am developing new areas of algorithmic theatre and systems theatre, as well as frameworks of thinking together that can be used by artists and scientists”
- “DIY xeno-estrogen detection and extraction”
- “We have further improved the norovirus protein array”

Appendix G: Suggested changes for the BAD Award

In the surveys and interviews, participants were asked whether they saw new possibilities for the BAD Award or felt certain elements of the BAD Award needed to be changed. The suggestions that were directly related to improving the (societal) impact of the BAD Award, have already been incorporated in the results. However, many suggestions were made that don't directly relate to improving the (societal) impact of the BAD Award, but may be interesting to the organizers of the BAD Award nonetheless. An overview of these suggestions, accompanied by quotes, is given below. The quotes are either from the surveys, interviews or end reports of the winners.

- **Support artists/designers after the Award**

"Creating a follow up project that mentors and follows the winning teams afterward."

"I think if there was some way that projects could be recognized even without money they could be more likely to move forward."

- **Create an open call for Dutch researchers to enter the competition**

"I've spoken to many Dutch researchers who said 'I'd like to participate, but how do I get on the list of researchers from NWO?' So I'd almost suggest to make the competition open on the side of the researchers. Now it's an artist competition, but as researchers you can't enter yourself."

- **Invite international researchers to participate in the competition**

"You could have something where you have a German university and a French university and an Irish university who all get to send one research team to participate. It might bring a very different illusion on the long run to where you guys go. But it might also bring a new funding stream as well."

- **Invite students, artists as well as researchers, to participate in the competition**

"I'm not sure to what extent students are already involved in the BAD Award, but that would also be very nice."

"Perhaps the inclusion of a student with similar interests who could gain further from the work could also be included earlier on to take the pressure off the research teams."

- **Develop an extra students award in addition to already existing BAD Award**

"You could also add a student's award, or like a stimulation trajectory for students, that is also a possibility."

- **Create an Award for projects that already exist**

"Or you could completely change it and turn it into a real prize. So the projects already exist, like what we have done, and then you send it in to win a prize for the best bio & art design of 2017."

- **Invite bio hackers to participate in the competition**

“I would love to see true bio hackers involved in some of this that have interesting cultural questions and can then involve other non-experts and the use of these tools.”

- **Allow collaborations between several scientists and artists/designers**

“I think it might have been more beneficial to have more scientists and artists together in the room and give people an opportunity to kind of mingle.”

- **Pay for the travelling costs of the artists/designers**

“I think it's exciting to have young artists there, they get to meet each other and network. I just think you can't ask people to pay out of their own pockets to come.”

- **Improve the funding system**

“You have to reinvent the wheel every time, about how to transfer the money to the university. Everyone encounters the same problem every year.”

“Sadly the communication regarding the budget was very intransparent from the beginning up until the end of the project. We are relieved that we found an agreement in the end. However, we recommend that budget matters are clearly outlined and discussed with future applicants from the very beginning.”

“It took quite a while for me and the collaborating science institution to figure out how the money payment and contract would work out. Any improvements/advice on the administration side will help tremendously.”

- **Improve the communication of the guidelines and structure of the BAD Award towards the participants**

“And I'm not sure if it has improved since, but perhaps formulating a better way of conveying the structure of the final process (...) and what the judges want.”