D2.8 Training and mentoring format (a)

Grant Agreement number	101070421
Project Acronym	MUSAE
Project Name	A human-centred factory for a future technological sustainable development driven by arts
Project starting date	1 September 2022
Project end date	31 August 2025
Work Package producing the document	WP2 – Factory model setup: methodology refinement
WP Lead Partner	POLIMI
Other Partner(s) involved	All
Deliverable identifier	D2.8
Deliverable lead beneficiary	ABACUS
Due date	31st July 2023
Date of delivery	31st July 2023
Version	1.0
Author(s)	Maria Bulgheroni, Enrico d'Amico (ABACUS)
Classification	PUBLIC
Document Status	Draft

This project has received funding from the **Horizon Europe Framework Programme (HEU)** under grant agreement No 101070412.

Disclaimer: The views expressed in this document do not necessarily reflect the views of the EC.

Revision History

Version	Date	Created / modified by	Comments
0.1	11/07/2023	ABACUS – Maria Bulgheroni	First draft
0.2	13/07/2023	UCD – Lorrain Brennan	Contribution on thematic tracks
0.3	26/07/2023	POLIMI – Tatiana Efremenko	Contribution on DFA
0.4	28/07/2023	GLUON – Ramona Van Gansbeke	Contribution to residencies
0.5	29/07/2023	UB-TECH – Petia Radeva	Contribution to general editing of the document
0.6	31/07/2023	GLUON – Ramona Van Gansbeke, UB-ART – Ramon Parramon, Pilar Rosado, Eloi Puig and Alex Granero	Contributions to art mentorship
0.7	31/07/2023	MADE – Maria Rossetti	Contribution To Section 4.2 Contribution to Section 3.1.2
1.0	31/07/2023	ABACUS – Maria Bulgheroni	Final editing

Executive summary

D2.8 Training and mentoring format (a) due at M11 (July 2023) is the first version of the setup of the MUSAE training and mentoring format to be delivered during the residencies.

The deliverable describes the different components of the training starting from the kick-off meeting to the delivery of final artworks.

The document describes the format of the first residency (chapter 2) as well as the format of the training referring to the DFA method, the thematic areas, and the available technologies (chapter 3). The role of mentorship (chapter 4) and final artwork production (chapter 5) are also explained.

Table of Contents

1. Introduction

1.1. Purpose of the document

Purpose of this document is to present the training and mentoring format to be administered in the residencies planned within the MUSAE project. This first version (a) describes the format for the first residencies batch to be run in Autumn 2023 with the first group of 12 artists, 10 artists selected within the Open Call 1, and 2 artists selected in-house at ETF Robotics. See in figure 1, the overall time frame of the calls and residencies to understand the timing and aim of the first residencies program.

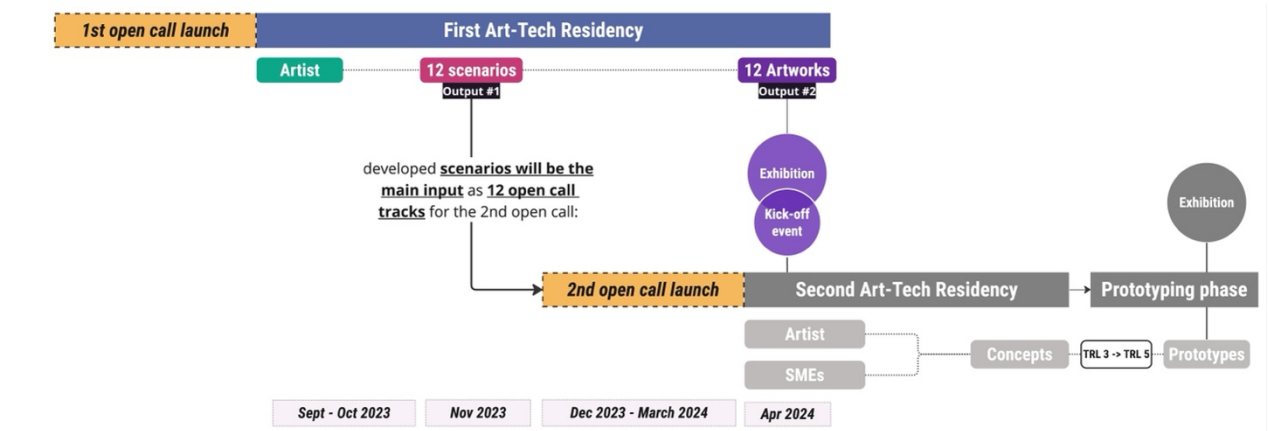

Figure 1: Overall timing of the two MUSAE open calls and related residencies programmes

The training format is mainly managed within T2.4, Training and mentoring format setup running from M8 (April 2023) to M11 (July 2023) and later on from M17 (January 2024) to M20 (April 2024).

According to the DoA, *T2.4 is dedicated to defining the format for the methodological and technological training for artists in residence*. While the technical partners are expected to provide courses on technology in the form of pills, later made available also online, the methodological training will exploit both the pills and the workshop format. Mentorship will be managed with experts from the consortium to support artists (and after Open Call 2 also tech providers) to refine and run their projects.

The T2.4 task capitalizes on the results from T2.1 Thematic refinement and technological exploration run from M1 (September 2022) to M5 (January 2023), the initial activities in T2.2 Design Future Art-driven Innovation method refinement run from M4 (December 2022) to M9 (May 2023) and in T2.3 Experts and Artists Integrated Network running since M6 (February 2023).

The current deliverable builds on the content of D2.1. Three open call thematic tracks and case studies on tech applications, delivered in February 2023 and D2.2 DFA tools and guideline (a) delivered in May 2023.

Next Chapter 2 of this document recaps the overall format of the residencies composed of three conceptual phases (Training, Building, Artwork Production), while the following chapters specifically deals with each one of the planned phases.

The design develops pursuing a highly multidisciplinary approach oriented to the definition of a training and mentoring format that may be translated from the MUSAE experiments to the final MUSAE factory model to be shared with DIH for future daily usage.

1.2. Terms and acronyms

DFA method	Design Future Art-driven method
AI	Artificial Intelligence
Artwork	Artwork is an artistic production created with a range of techniques having an aesthetic and/or conceptual value, and in the case of the MUSAE project is developed as a part of the scenario produced during the residency programme.
Scenario	Scenario is a hypothetical story created with sufficient details to explore visions or aspects of possible futures. A scenario does not predict what will happen in the future, but rather by simulating possible futures it can reveal the choices available. It helps different stakeholders by providing a context for planning, lowering the level of uncertainty, and increasing the level of knowledge about the consequences of actions that have been taken, or will be taken, in the present. Scenarios can be represented through various mediums such as written narrative, text; podcast; artefact; storyboard; evocative image; video; website; sketch.
POLIMI	Politecnico of Milan, Italy
UB- TECH	University of Barcelona – Mathematics and Computer Science Department, Spain
UB-ART	University of Barcelona - Fine Arts Department, Spain

GLUON	Gluon, art and research education, Belgium
UCD	University College Dublin, School of Food and Agriculture, Ireland
PAL	Pal Robotics S.L., Spain
ABACUS	Ab.Acus srl, Italy
UOM	University of Manchester, United Kingdom
MADE	MADE - Competence Center Industria 4.0
DIH	Digital Innovation Hub

2. Residencies format

2.1. Introduction

Detailed residencies programs will be developed within WP4 Art-tech experiments: scenario and concept generation running from M11 (July 2023). The residencies are expected to facilitate the integration of artistic and technological perspectives through temporary staying at a common place to foster collaboration and generate ideas.

Within residencies to be run in the 1st art-tech experiment, different working phases are expected to develop. Initially, a methodological and technological training (Training) is performed to provide the participants with a common technological understanding and suitable methodological tools to set up and run the next work. To serve this purpose, the second component of the residencies will aim to transform the initial vision of the artist into a scenario by means of relevant mentorship from the experts of the consortium (Building). These developed scenarios will be the starting point of the 2nd art-tech experiment. Meanwhile, the 1st art-tech experiment will complete its run by allowing the participants to further develop their scenario in a devoted artistic exhibition (Artwork production). The goal of this exhibition is to offer to the artists the possibility to materialize the scenario proposals using different art formats, to make publicly the ideas, visions and process developed in this first art-tech experiment.

Overall, the residency will run over a period of 7 months.

2.2. Residencies calendar

See in figure 2, the time schedule for the first residencies of the MUSAE project.

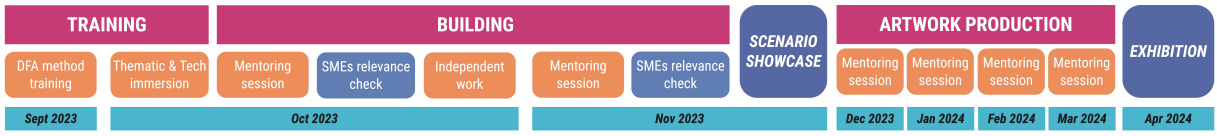

Figure 2: Timeline for the first MUSAE residency programme.

Training. Artists will learn how to transform their visions of the future into scenarios, receiving DFA tools and best practices. Then, artists will undergo full immersion in selected themes and technologies. During this second part of the training, the participants will deepen their understanding of the topic (i.e. Food as Medicine) and harmonise their knowledge referring to the technology (robotics, AI and wearables) they have selected to run the experiment.

Building. Artists will apply the DFA method and tools to develop future scenarios implementing a social, environmental, and ethical approach. During this time period, mentoring will be assured with two weeks frequency. Also, the relevance of the scenarios under development will be checked with SMEs representatives assessing the transferability of the scenario into concept, and potentially in production. At the end of this period, the artists will deliver a scenario that builds on their initial vision. The developed scenarios will be showcased and will constitute the key content for the launch of the second Open Call.

Artwork production. Artists will further work on their scenarios to produce artwork to be showcased in a devoted exhibition.

3. Training

As previously introduced, at the beginning of the residency, the artists will receive a training on all areas of the experiment for two weeks, one devoted to the DFA method and the second one to the thematic and technological content.

3.1. Week1: DFA method training

The artists will start the programme with a one week stay at POLIMI accompanied by UB-ART and GLUON. Artists will welcome each other at a one-day kick-off and welcome event and will spend next five days learning about the Design Futures Art-Driven method. Here, they will also explore how to frame scenarios and create scenario narratives as the required output for the first art-tech experiment.

According to D2.2, the DFA method will develop through the phases described in figure 3 (Phase 1 – Phase 3).

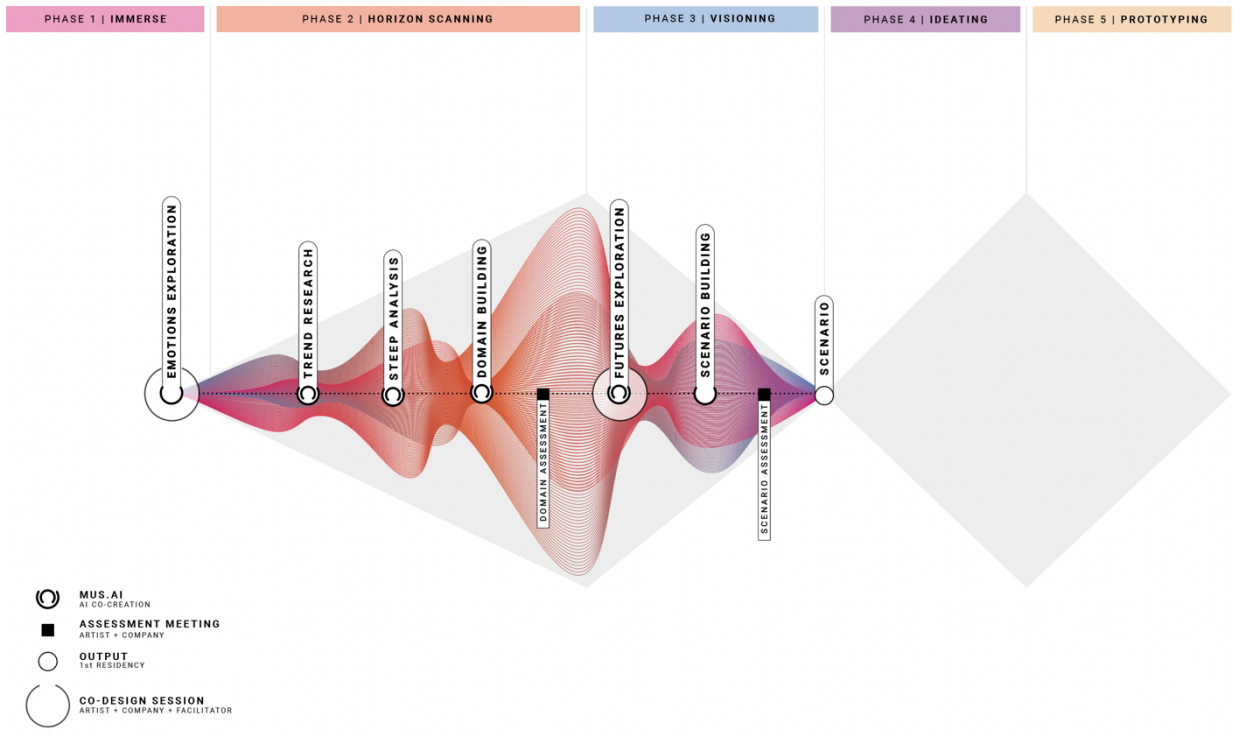

Figure 3: DFA method process

During the first week, the DFA methodological training will be introduced to artists with the presentations, tools and tips to the artists covering the following activities:

- **Emotions Exploration** co-design session, where each of the artists will reflect together with technological experts acting as SMEs[1] in this process to create a shared understanding of values, hopes and fears (*Emotional Map*) in relation to a specific thematic track. This will further guide the work of artist and DFA process until scenario development.
- **Trend Research,** where artists will get acquainted with the concept and definition of horizon scanning, as well as trends and signals research, and related tools and tips on its implementation.
- **STEEP+V Analysis,** where artists will be introduced to the concept of STEEP+V and how to use it to expand their research of the thematic track, either by individual work or reaching out to experts of various domains for expert knowledge,
- **Domain Building**, where artists will be introduced to two activities – *Domain mapping* on how to find interconnections between trends and signals identified in the previous two activities and create specific domains based on them, as well as *Stakeholder mapping* on how to identify relevant stakeholders for each created domain, which can impact or be impacted by the domain.
- **Domain Assessment**, where artists will be introduced to the format of assessment meetings together with technological experts (SMEs), which will be an essential moment to check if the produced outputs could be relevant for SMEs landscape.
- **Futures Exploration** co-design session, where artists will be introduced to the format of the session, where they will produce What-if questions to be presented to technological experts (SMEs) to construct a variety of alternative futures, as well as immerse in the

[1] During the first MUSAE residency program, MUSAE consortium technological partners will play the role of SMEs in the moments of interaction and assessments with artists in order to ensure the applicability of MUSAE Factory Model for DIHs in the future.

guided meditation Journey into the Future.

- **Scenario Building,** where artists will learn how to identify uncertainties from the insights developed in all previous steps of the DFA method, and how to create 2x2 scenario matrix based on them.
- **Scenario Assessment**, where artists will be guided on how to better present their scenarios to the technological experts (SMEs) to choose one to proceed with.
- **Scenario,** where artists will finally discover how to construct world-building for their scenario, and create compelling representations of the futures based on different formats of storytelling, visual engagement, artefacts, role-playing, performance, etc.

3.1. Week2: Thematic and technology immersion

The artists will visit UCD and PAL in the second and third weeks. During this visit, they will deepen their knowledge about the chosen thematic tracks and technologies. During this time, artists will also have the opportunity to interact with international experts who are part of the MUSAE network to receive hands-on input and expertise on related topics.

3.1.1. Thematic training

The thematic training will take place at UCD for a time span of three days. All 12 participants in the 1st art-tech experiment will take part in the training. The training will include explanatory sessions to introduce the theme, informative sessions to explore the "Food and Medicine" related research environment, interactive meetings and individual time slots to reflect. Through activities such as tracking their own diet, taking part in sensory evaluation of food, the artists will have a deep immersion in key aspects of Food and health research. Interactive sessions with researchers to discuss their work spanning from soil to health will enable a broad understanding of the key challenges in Food and Health. A preliminary scheduling of the activities is below:

Day 1:
10 – 11 am: Meet the MUSAE UCD team and tour of Conway Institute
11 – 12.30 pm: Understanding what we eat: the artists will track their own diet and receive quick feedback on their diet
12.30 – 2 pm - Lunch
2 – 3 pm: Sensory aspects of Food: Artists will take part in a sensory study – cheese testing
3 – 4 pm: Time to reflect

Day 2:
10 -11 am: Meet the MUSAE UCD team, answer any questions
11 – 12.30 pm: Research from Soil to Health: Coffee and poster presentations (PhD students & PDs in nutrition and food science) – Artists will gain a deeper understanding of some of the research taking place through a poster session with researchers.
12.30 – 2 pm – Lunch
2- 3 pm – Growing Food: Tour of the crops in Rosemount/earth institute
3-4 pm: Time to reflect

Day 3:
10-11 am: Meet the MUSAE UCD team, answer any questions
11- 12 pm: Artists to present to the scientists – 'opening our minds' - a view through an artists' eyes

12 – 12.30 pm: Research from Soil to Health: interaction with Food & nutrition experts in a speed dating session – 10/15 min talks with a number of experts in UCD's Institute of Food & Health
12.30 – 2 pm – Lunch
2-3 pm: Time to reflect

3.1.2. Technological training

The technological training will take place at PAL for a time span of two days. All 12 participants in the 1st art-tech experiment are supposed to take part in the training. The technological training will be centralised in one place to guarantee the contemporaneous presence of all the technological partners to assure not only the devoted technological pieces of training, but also common time slots for addressing transversal topics. In addition, being in PAL will allow to demonstrate concrete applications joining different areas of technological development (mainly robotics, but also AI and sensors).

The overall time scheduling of the training will be similar to the one proposed for the thematic training even if adapted to the different needs of the technological domain.
The training will include general sessions addressing technology use at large, as well as specific sessions deepening the understanding of the three technological areas addressed in the MUSAE project, i.e. robotics, wearable sensors, and AI. The training on the single technologies will be run one technology after the other to allow participants aiming at using more technologies in their work to be informed on all of them.
Key topics for ethical and responsible development will be addressed together for all the technologies.

Day 1:

- Meet the technological partners (PAL, ABACUS, UB-Tech, UOM, ETF)
- Participants presenting their expectations of technology's role in their vision
- Demonstration of robotic applications, some of them including also knowledge from the other technological domains
- Understanding innovation. What innovation means for the different actors?
- Technologies and humans. Dealing with the importance of codesign, usability, and technological acceptance.
- Technology and environment. Investigating the impact of technological development on the environment. Learning sustainability needs and possible actions to encounter them.
- Ethical, legal, and social frame. How to address these topics by design building a human-centred view.

Day 2:

- Robotics
- Human Machine Interaction
- AI
- Wearable sensors

All the sessions about single technologies will share this format:

- *What the technology (robotics/AI/wearable sensors) is and setting of a common ground. In this introductory presentation, definitions and key concepts will be presented to create a*

shared view of what the technology is. Indeed, there exist different definitions for all the three added technology, and it is very important to define what we are pursuing in MUSAE. Basic terms will be explained and shared. A vocabulary exercise will be run to create a common language to discuss about each technology.

- *Success stories. Examples of consolidated use of the technology in other fields will be introduced to move from the abstraction of the technology per se to concrete applications.*
- *What will the technology be? The future trends in the development of the technology will be introduced with no specific example of application.*

- Individual time to review own technological view.
- Participants presenting their reviewed expectations on technology's role in their vision.

4. Building

Following the training, artists will work for 7 weeks to develop their scenario supported by the tools offered through the DFA method and gaining online mentoring from the consortium partners. The last week will be dedicated to consolidating the scenario and interacting with MADE (DIH partner) focusing on understanding the relevance and potential of the scenarios for SMEs.

During these 7 weeks period, the artists will get mentorship from future thinking experts, art experts and technological experts according to a two weeks scheduling. Also, through MADE and the technological partners, a "SME relevance check" on the innovative aspects of the idea from the market point of view will be pursued through devoted meetings with SMEs and DIHs representatives.

4.1. Methodological and technological mentorship

The mentorship will run for the complete residency period. In alignment with the DFA method, the mentoring will develop through three actions (see deliverable 6.1 for a detailed description).

Phase 1 – Onboarding: In this first stage an Art & Design Mentor from the consortium will be assigned to each Artist. Together with the Artist they will draft the Individual Mentoring Plan, schedule meetings and set the objectives (at kick-off event).

Phase 2 – Explore: During this stage, the Artist receives support from the Art & Design Mentor to implement the different tools provided as part of the DFA method aimed at creating a scenario. Through the Tech mentors, they will receive insights into the potentialities and the impact of the technologies.

The mentors aim to offer different support services to the artists participating in the first Art-Tech experiment. For the first round of Art-Tech experiments, each artist will be supported by a "core team" of mentors comprised of: 1 art/design mentor, 1 tech mentor, 1 nutrition expert, and 1 general mentor overseeing the complete Art-Tech experiment.

Experiments (Individual artists)	Art & Design mentor to artists	Tech mentor to artists	Coordinator to teams
Experiment 1	GLUON	PAL / UB-TECH / ABACUS / UCD / ETF/ UoM	UB Art
Experiment 2	GLUON	PAL / UB-TECH / ABACUS / UCD /ETF/ UoM	UB Art
Experiment 3	GLUON	PAL / UB-TECH / ABACUS / UCD /ETF/ UoM	UB Art
Experiment 4	UB ART	PAL / UB-TECH / ABACUS / UCD /ETF/ UoM	UB Art
Experiment 5	UB ART	PAL / UB-TECH / ABACUS / UCD /ETF/ UoM	UB Art
Experiment 6	UB ART	PAL / UB-TECH / ABACUS / UCD /ETF/ UoM	UB Art
Experiment 7	POLIMI	PAL / UB-TECH / ABACUS / UCD /ETF/ UoM	UB Art
Experiment 8	POLIMI	PAL / UB-TECH / ABACUS / UCD /ETF/ UoM	UB Art
Experiment 9	POLIMI	PAL / UB-TECH / ABACUS / UCD /ETF/ UoM	UB Art
Experiment 10	POLIMI	PAL / UB-TECH / ABACUS / UCD /ETF/ UoM	UB Art

The mentoring process for the first round of Art-Tech experiments follows the structure of the DFA method (see figure 3, page 9 of this document), this results in 3 main stages, each involving a subset of activities and foreseen outcomes. During each phase, both individual and collective meetings will be set (online) to check individual progress and to implement a peer-to-peer learning.

A provisional schedule for the individual progress meetings during the first round of Art - Tech experiments has been drawn up (figure 3) with the following details for the explore phase (figure 4).

Participants	Frequency	Format	Topic
Mentors + Artist + (Tech advisors)	Bi-weekly meetings during whole period	Online / 1h	Continuous support meetings between Artist and Art Mentor + Tech mentor when relevant
Tech Mentor	1 week during the Phase 1 of the Explore phase + on request when relevant	Physical / 2-3 full days per tech partner	Meeting between Tech Mentor + Artist
All (Tech advisors, mentors & artists)	End of each phase	Online / 1h	Joint meeting at the end of each phase (x5)

Figure 4: Mentorship format

The exact dates of the progress meetings are to be defined in the Individual Mentoring Plan at the beginning of the residency. During these meetings, the evolution of the project and next steps will be discussed. The mentors are there to help the artists find solutions, to provide feedback, as well as support and guidance on the implementation of the tools offered by the DFA methodology. The mentor is responsible for the coordination of the progress meetings and the development of the meeting agenda.

4.2. SME relevance check

The objective of the SME relevance check is to allow artists to present intermediate results of the process activities to company representatives, allowing them to assess the results together, in order to proceed to the next steps.

The assessment will be performed two times throughout the Explore phase of the DFA process and consists of "Domain Map Assessment" and "Scenario Matrix Assessment" respectively during the Domain map and Scenario activities.

The "Domain Map Assessment" builds on an assessment meeting. The facilitator organizes the meeting for the artist, DIH and company representatives. At the meeting, the artist following the presentation guidelines presents the developed domains to the company representatives, grouped per type of technology (AI, Robotics, Wearable). The goal of the meeting is to select the most interesting and relevant domain for further exploration in manufacturing industry.

TENTATIVE SCHEDULE

- Parallel Design workshops with artists, manufacturing companies and DIH

  #Thematic Track - Reducing carbon footprint in dietary behaviour: *what is relevant for the manufacturing process? What are the relevant manufacturing sectors? How can art Improve the manufacturing process? How can DFA improve the manufacturing application of your scenario?*

  #Thematic Track - Role of food in holistic human well-being: *what is relevant for the manufacturing process? What are the relevant manufacturing sectors? How can art Improve the manufacturing process? How can DFA improve the manufacturing application of your scenario?*

  #Thematic Track - Rethinking the food chain in our environment: *what is relevant for the manufacturing process? What are the relevant manufacturing sectors? How can art Improve the manufacturing process? How can DFA improve the manufacturing application of your scenario?*
- Presentation of domain application 10 artists
- Lesson Learnt: from art to manufacturing

The "Scenario Matrix Assessment", which methodology is developed in coherence with DFA

method, is performed through a devoted workshop. During the workshop, guided by the facilitator, the artist presents the developed scenarios to company representatives. The presentation of the scenarios includes the general narrative, as well as narration describing the related trends that have influenced and built up each scenario. Each scenario is detailed including all the identified stakeholders (their power, struggles, and opportunities). The artist and the company choose one scenario which they would like to be developing further.

TENTATIVE SCHEDULE

- Parallel scenario workshops, with selected manufacturing companies, DIHs and artists

  #Thematic Track Reducing carbon footprint in dietary behaviour

  #Thematic Track Role of food in holistic human well-being

  #Thematic Track Rethinking the food chain in our environment
- Artists' pitches: 12 scenario
- Selection of suitable scenarios for future open call

5. Phase 3: Artwork production

After the Building phase, all artists will continue for 20 weeks with the development of tangible outcomes exemplifying the scenario that they have created. During the 20 weeks, they will receive mentoring from the Art & Design Mentors (Polimi, UB Art & GLUON) once every month.

5.1. Art mentorship

Over the course of 20 weeks, artists will have the freedom to delve deep into their creative processes, crafting tangible outcomes that exemplify the unique scenarios they have envisioned, during the previous phases. This extended timeframe allows for a more profound understanding of the chosen themes, fostering the development of more nuanced and thought-provoking art pieces.

Throughout the residency, artists will benefit from mentorship sessions. These monthly mentoring sessions will offer constructive feedback and guidance from the Art & Design Mentors (Polimi, UB Art and Gluon). Each session will be developed individually by the artist and the team of art mentors will offer this mentorship in group.

Mentorship Activities will include:
- Conducting one-on-one mentoring sessions with individual artists to understand their artistic vision and project objectives, to discuss the artists' research, experiments, project development and the artistic relevance and social impact of the artists' work.
- Providing feedback on the conceptualization aspects of the artists' work.
- Facilitating collaborations between artists and experts within MUSAE's network.

- Encouraging artists to explore ethical considerations and sustainability in their artistic practice.

The Artwork production period builds upon methods used in previous S+T+ARTS residencies projects. It follows an iterative structure divided into 4 steps: 1. Ideate 2. Prepare 3. Build 4. Learn. It is an iteration cycle because these steps will be conducted three times during the complete Artwork production period, each involving different foreseen outcomes per iteration cycle.

Iteration cycle 1: Project requirements

Start: Week 9
End: Week 12

Phase 1: Ideate – Development of ideas based on scenario
Phase 2: Prepare – Define the tools / expertise required
Phase 3: Build – Building the artwork: experiment(s)
Phase 4: Learn – Presentation of experiment(s)

Requested deliverable: Sketches, pictures and/or video of the experiments conducted

Iteration cycle 2: Proof of Concept

Start: Week 13
End: Week 16

Phase 1: Ideate – Adaptation & selection of ideas selected in cycle 1
Phase 2: Prepare – Define the tools for Proof of Concept
Phase 3: Build – Building the artwork: Proof of Concept / demo
Phase 4: Learn - Presentation of PoC / demo

Requested deliverable: Video and pictures of the demo

Iteration cycle 3: Artwork realised

Start: Week 16
End: Week 20

Phase 1: Ideate – Adaptation & selection of ideas presented in cycle 2
Phase 2: Prepare – Define the tools and expertise required for implementation
Phase 3: Build – Production of the artwork
Phase 4: Learn – Presentation of the artwork

Requested deliverable: Video and pictures of the realised artwork ready for presentation.

5.1.1. Meeting schedule

During the complete period monthly individual online meetings between the artist and the art & design mentor will be set to check on the individual progress. The different steps in the iteration cycle are also the guidance for the mentors to talk about the progress and identify the challenges.

A provisional schedule for the individual progress meetings during the first round of Art - Tech experiments has been drawn up with. Exact dates for these meetings will be defined in the Indvidual Mentoring Plan at the beginning of the residency.

Participants	Frequency	Format	Topic
Art & Design mentor + Artist	Monthly	1 h / online	Continuous support meetings between the artist and Art mentor + Tech mentor when relevant
All (Art mentors + Tech mentors + Artist)	At the end of each cycle (3 times in total)	1h / online	Presentation of the required deliverables by the artist at the end of each cycle + feedback by the mentors

All the monthly sessions with the mentors will share the same format:

- *Presentation of the artist of the latest developments in artwork production. In order to be able to assess the progress made by the artist, the artist will be asked to provide sketches, as well as pictures and/or videos of the realised prototypes during the meeting.*
- *Group discussion*
- *Agreement on the required adaptations, refinements, and next steps*

5.1.2. Exhibition setup

Venue Selection: UB Art will choose a suitable venue that can accommodate the number and size of artworks, as well as any interactive or multimedia installations that may be part of the exhibition. Consider the accessibility of the location and its potential to attract a diverse audience.

Curatorial Process: UB Art will be the responsible of the curatorial process, working closely between mentors and artists. This process involves selecting the artworks that best represent the artists' visions and align with the exhibition's theme. As part of this work, the placement and arrangement of the artworks within the exhibition space would be suggested.

Publicity and Promotion: As part of the communication strategy of the MUSAE project, various channels such as social networks, press releases and other press media will be invited to communicate the upcoming showcase.

Opening Event: UB team will organize an opening event for the exhibition. The artists will attend to the opening event, as well as to the previous set up of the exhibition. The opening event can include artist talks, guided tours, and networking opportunities to foster meaningful interactions between the artists and the audience.

Documentation: The art mentors and tech mentors will ensure that the process and final artworks will be well-documented through texts, graphics, photographs, videos or any other format related the nature of work. This documentation will be useful for archiving purposes and promoting the artists' work beyond the exhibition (presentations, publications, website...).

The exhibition should celebrate the growth, creativity, and achievements of the artists during the residency. It is a platform to share your artistic visions with the world and foster meaningful connections between artists, scientists, technologists, and the broader art community.