D2.9 Training and mentoring format (b)

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	D2.9
Deliverable lead beneficiary	ABACUS
Due date	30th April 2024
Date of delivery	27th September 2024
Version	2.0
Author(s)	Maria Bulgheroni, Enrico d'Amico (ABACUS)
Classification	PUBLIC
Document Status	Final

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	31/05/2024	ABACUS – Maria Bulgheroni	First draft
1.0	25/08/2024	ABACUS – Maria Bulgheroni	Revised draft
1.1	03/09/2024	POLIMI – Tatiana Efremenko	DFA training structure
1.2	11/09/2024	ABACUS – Maria Bulgheroni	Integration of UoM part
2.0	27/09/2024	ABACUS – Maria Bulgheroni, Enrico d'Amico	Final revision

Executive summary

D2.9 Training and mentoring format (b) initially due at M20 (April 2024) and postponed at the beginning of the second art tech experiment (September 2024) is the second part of the setup of the MUSAE training and mentoring format to be delivered during the second art tech residencies.

The deliverable describes the different components of the training starting from the kick-off meeting to the delivery of final prototypes within the second art tech experiments.

The document describes the format of the second residency (chapter 2) as well as role of mentorship (chapter 3) and training (chapter 4).

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 second art tech residencies planned within the MUSAE project. This second version (b) describes the format for the second residencies batch to be run in Autumn 2024 with the 11 teams (company+artist) selected within the Open Call 2.

The training format is mainly managed within T2.4, Training and mentoring format setup initially planned to be run from M17 (January 2024) to M20 (April 2024) for the second art tech experiment. Because of the delay in the launching of the second open call, the task has been postponed to be run from M23 (July 2024) to M26 (October 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, later made available also online, the methodological training will exploit both the online lessons and the workshop format. Mentorship will be managed with experts from the consortium to support artists and tech providers to refine and run their projects.

The current deliverable capitalizes on the results from T2.1 Thematic refinement and technological exploration, the initial activities in T2.2 Design Future Art-driven Innovation method refinement and in T2.3 Experts and Artists Integrated Network. The deliverable also share the same format of its previous version a) devoted to the first art-tech experiment.

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
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 are developed within WP4 Art-tech experiments. Residencies in the second art tech experiment are organized in two main macro-phases: “Concept generation” and “Prototype building”.

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.

The second experiment will run on a time span of 10 month from September 2024 to June 2025.

2.2 Concept Generation

Within the “Concept Generation” macro-phase (fig.1) different activities are foreseen to lead to the full definition of the concept to be prototyped.

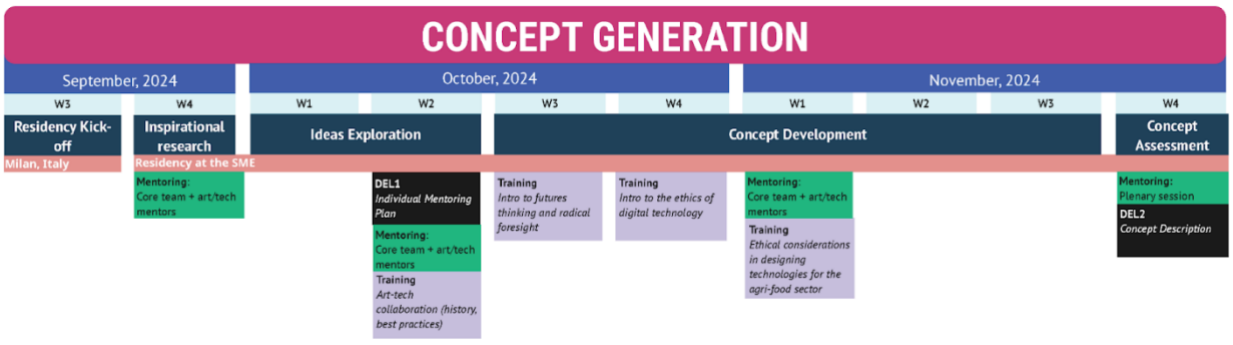

Figure 1: Concept Generation macro-phase calendar

The “Concept Generation” process starts with the Residency Kick-Off hold in Milan on 19th-20 September 2024.

During the kick off, teams undergo comprehensive training on the DFA method and its various phases, starting by deepen the concept of "food as medicine" that underlies each experiment.

This training session aims to equip teams—comprising both SMEs and artists—with a solid understanding of the DFA principles. Through this hands-on training, participants will gain valuable insights and skills necessary to integrate the DFA approach into their work effectively.

Here is the agenda of the two-days training session:

DAY 1- 19.09.2024
9:00 - 17:00

Activities:
9:00 - 9:30 | **Welcome/ coffee**
9:30 - 10:00 | **Intro to the MUSAE project**
10:00 - 11:00 | **Teams introduction (artists + SMEs)**
11:00 -11:30 | **Immersion in Food as Medicine** - UCD
11:30 - 11:45 | *Break*
11:45 - 12:15 / **Intro to the DFA method**
12:15 - 13:00 | **Challenges Exploration workshop (Futures Compass)**
13:00 - 14:00 | *Lunch*
14:00 - 15:45 | **Challenges Exploration workshop (Scene from the Future + Challenge statement)**
15:45 - 16:00 | *Break*
16:00 - 17:00 | **Sharing moment: Immersion into the Future**
aperitivo

DAY 2 - 20.09.2024
09:00 - 17:00

Activities:
09:00 - 09:10 | **Coffee**
09:10 - 09:30 | **Introduction**
09:30 - 10:00 | **Preparation**
10:00 - 11:30 | **Ideas Exploration workshop**
11:30 - 11:40 | *Break*
11:40 - 12:30 | **Ideas Exploration workshop**
12:30 - 13:00 | **Closing up**
13:00 - 14:00 | *Lunch*
14:00 - 15:00 | **Residency program**
15:00 - 16:00 | **Session with mentors**
Setting up the calendar for teams
Individual Mentoring Plan

Within the kickoff, the teams address also some other important topics of the process, i.e. Challenge Exploration, Inspirational Research and initial Ideas Exploration, better described here below.

Challenge exploration. In this phase, the teams will thoroughly explore the aims and objectives of the selected scenarios to gain a deeper understanding of the underlying challenges. This exploration takes place in the form of an interactive workshop, where teams will critically review and analyze the chosen scenarios to refine their focus.

By the end of these preliminary activities, mentors are assigned to each team to provide guidance and support throughout the process (see Chapter 4 for a detailed description of the mentoring program). This phase is scheduled to be completed by the end of September 2024.

Inspirational Research. During this phase, expected to run a couple of weeks, the teams are asked to further investigate the selected challenge by looking at its future evolution. Overall, teams are expected to think beyond immediate needs, fostering creativity and innovation by focusing on long-term, speculative possibilities and the evolution of human experiences. It is

a forward-thinking approach that allows teams to anticipate and create future scenarios, drawing inspiration from various fields, such as science fiction, philosophy, social sciences, and cutting-edge technology.

Ideas exploration. In this phase, teams investigate initial technical and methodological approaches to further define and refine their concepts for development. This activity is conducted within each team, ensuring a collaborative environment where both SME representatives, such as developers, and artists contribute actively to the idea development process. The participation of all team members is crucial to foster a multidisciplinary perspective.

Concept development. The team proceeds to further develop their idea to get their final concept that will drive the future implementaiton phases. This phase is expected to take a few weeks to complete up to the end of November 2024. Upon conclusion, the developed ideas will be prepared for feasibility assessment by MUSAE's partners.

Concept assessment. At the end of the development phase, the defined concepts are evaluated for their technological feasibility to ensure they can achieve a Technology Readiness Level (TRL) 5 within the experiment's timeframe.

This assessment takes place during a workshop attended by the teams and MUSAE technical mentors, where each idea will be rigorously reviewed for its potential to develop into a TRL5 prototype within the allotted time.

At the end of the “Concept generation” macro-phase, the 11 Concepts to be prototyped are ready for final design refinement and development.

2.2 Prototype Building

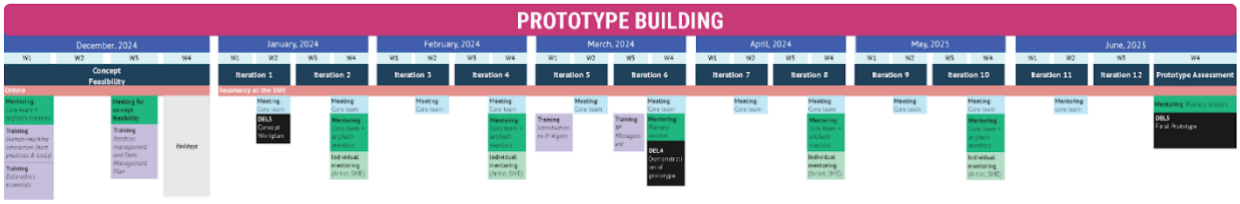

Figure 2: Prototype building macro-phase calendar

During the second macro-phase of the art-tech experiment, named "Prototype Building," teams move from conceptual development to the creation of a fully functional prototype. This phase involves refining the detailed design and integrating all technological components to ensure the prototype operates as intended. The goal is to complete a fully working prototype by June 2025, which will be piloted in relevant environment to assure the reaching of TRL5, and then, showcased in an exhibition in July 2025.

The macro-phase starts with final refinement of the concept (Concept Feasibility) and proceeds with several development iterations up to the availability of the final prototype.

Concept feasibility. In this phase, teams will have an additional four weeks to transition from their initial Concept to a fully developed Workplan.

The teams will focus on fully defining their concepts through detailed development and implementation activities. This phase will involve creating a comprehensive work plan outlining specific tasks, timelines, and milestones to guide the teams through the upcoming stages, including intermediate evaluations and the final delivery of the project. The work plan will serve as a roadmap, ensuring that all teams remain aligned with project goals and deadlines while accommodating iterative improvements and adjustments as needed.

During this phase, UoM plays a pivotal role in supporting teams to enhance the design and prototyping of human-machine interaction, where relevant. The process of humanization is crucial here, as it involves tailoring the design and functionality of prototypes to better align with human needs, behaviors, and expectations. By focusing on the humanization of these prototypes, the teams aim to create technology that is not only technically advanced but also intuitive, accessible, and empathetic to the user experience. This approach is expected to significantly improve the acceptability and usability of the prototypes by the intended audience, ensuring that the final products resonate well with users on a more personal and emotional level.

In addition, other transversal themes which are key ones for a future perspective, such as sustainability and ethics will be refined.

Indeed, moving to the prototyping stage requires not only solidifying the concept into a tangible form but also addressing practical challenges such as material selection, component integration, and testing for functionality and user interaction. This stage is crucial for translating theoretical designs into real-world applications, providing a platform for iterative testing and refinement, ultimately paving the way for a successful demonstration of the technology's capabilities and potential impact.

Prototype building. The prototype building phase spans from January 2025 to June 2025 and consists of 12 development iterations and two assessment steps.

Development iterations. During the development, teams are asked to have internal bi-weekly meetings and monthly meetings with the MUSAE mentors to monitor the development advancement.

While it is recommended to implement an Agile-like methodology to align closely with DFA principles, teams will have the flexibility to utilize their own company’s development processes, provided they ensure adequate tools are in place for effective progress monitoring.

The Agile approach, characterized by iterative cycles of development, regular feedback, and continuous improvement, is particularly well-suited for this experiment as it encourages adaptability and responsiveness to change. This methodology supports the collaborative nature of art-tech projects by fostering open communication, quick iterations, and incremental development, allowing teams to refine their prototypes based on real-time feedback and

emerging insights.

However, respecting the diversity of the teams involved, each team is empowered to integrate Agile principles into their existing workflows in a way that complements their unique organizational practices.

This ensures that while the core objectives of rapid prototyping and user-centered design are met, teams can operate within frameworks that best support their operational styles and maximize efficiency. Ultimately, this flexibility aims to balance structure with creativity, enabling innovation while maintaining clear progress tracking and accountability throughout the project timeline.

Each iteration consists of three key activities: *planning*, aimed at setting the objectives for the next two development weeks, *development*, including concrete development activities of various kind and *review*, aimed at assessing the performed activities to feed the new plan for the next iteration.

Intermediate demonstration. At the end of March 2025, a first assessment step will be carried on through the availability of a demonstration by the teams to be run under UoM supervision in a plenary session. It aims at refining the prototypes' technical aspects and interaction design to ensure they meet both technological standards and user expectations. This step is essential for identifying and addressing any remaining challenges in the design and functionality of the prototypes before moving forward.

This checkpoint is designed to evaluate the progress of the prototype primarily in terms of its technological acceptance and usability for the intended end users. This phase focuses on assessing how well the prototype's features align with user needs and expectations, ensuring that the technology is not only functional but also intuitive and accessible. This assessment involves rigorous testing and user feedback to identify potential usability issues and technological barriers that could hinder adoption. As introduced earlier, this crucial evaluation will take place at the end of March 2025 under the supervision of UoM. Their expertise will guide teams in refining the prototype's interaction design and enhancing its overall user experience, ensuring that the development is on track to meet the standards required for broader acceptance and use.

Prototype assessment. At the end of June 2025, the prototype will be assessed versus its initial design. The evaluation involves conducting demonstration activities to showcase the prototypes and assess their performance. The overall aim is to verify the prototypes' readiness for practical application, marking a significant milestone in the development process.

The focus will be on verifying the protptype alignment with the initial concept and its maturity level. To achieve a Technology Readiness Level (TRL) 5, where the "technology is validated in a relevant environment," the prototype must demonstrate its functionality and reliability in conditions that closely mimic real-world scenarios.

This requires a thorough evaluation process, including pilot experiments with end users to

gather valuable feedback and identify any remaining issues that need addressing.

Each team is responsible for designing and executing its own pilot experiment during the latter stages of development. These pilot experiments are crucial for validating the prototype's performance, usability, and technological soundness, ensuring it meets the TRL5 criteria.

By the end of this phase, the prototypes should be fully prepared for further development and potential deployment, having proven their effectiveness and user acceptability in a controlled, yet realistic setting.

3. Mentoring

Multidisciplinary training is crucial in art-tech experiments because it fosters a collaborative environment where diverse perspectives and skills come together to drive innovation. In these experiments, the fusion of artistic creativity with technological expertise generates novel ideas and solutions that neither discipline could achieve alone.

Multidisciplinary training equips participants with the ability to understand and appreciate each other's methodologies, languages, and problem-solving approaches, breaking down silos that often hinder cross-disciplinary collaboration. For example, training that includes both technical aspects, such as coding and data analysis, and artistic techniques, like design thinking and visual storytelling, allows artists and technologists to work more effectively as a team.

This shared knowledge base enhances communication, reduces misunderstandings, and encourages a holistic approach to project development, ensuring that the final outputs are not only technically sound but also creatively compelling and user-centric. Ultimately, multidisciplinary training in art-tech experiments is essential for fostering an innovative, inclusive environment where all team members contribute meaningfully, leading to breakthroughs that are at the intersection of art and technology.

The MUSAE consortium includes all the disciplines needed to setup an effective mutidisciplinary environment for the generative pahse of the creative process in place. Different areas of support are provided by the consortium (see D6.2 Iintermediatory training program – b for further details).

Each team will be supported by the core team of mentors that consist of 1 art mentor, 1 tech mentor, 1 nutrition mentor and 1 core team coordinator to monitor the completion experiment.

Technological mentors will be selected according to the needed expertise on a project by project basis.

As outlined earlier, regular meetings with mentors will be established to facilitate the project's progression and monitor the advancement of each team's activities. To ensure that teams are on track to achieve their goals and successfully integrate the DFA methodology, we will organize regular online meetings to review progress. These sessions will provide an opportunity to discuss the ongoing evolution of the project, assess the teams' understanding and application of the DFA principles, and address any challenges encountered. Mentors will play a crucial role in these meetings by helping teams identify and implement effective solutions, offering constructive feedback, and providing ongoing support and guidance on the use of DFA tools and techniques. This continuous mentorship is designed to enhance the teams' capabilities in refining their prototypes and advancing through the development phases, ultimately ensuring the success of the project.

The frequency of these meetings is defined in the Individual Mentoring Plan at the beginning of the residency.

4. Training

The training component will primarily occur during the early stages of the second art-tech experiment and is designed to familiarize teams with the DFA method and other basic competencies needed for running successfully the residencies.

The initial training sessions will be conducted in person during the kickoff event of the experiment, scheduled for September 2024 in Milan. These face-to-face meetings will provide an immersive introduction to the DFA methodology, allowing participants to engage directly with instructors and peers.

Following the kickoff session, ongoing training will be delivered online via platforms like Zoom or Teams. To ensure accessibility and continuous learning, all online sessions will be recorded and made available to participants for later review.

The training will be supported by devoted tools made available through the Figma and Miro platforms.

A Figma platform was successfully implemented during the first art-tech experiment, serving as a central hub for providing key guidelines, tools, and templates to support various phases of the work. This platform played a crucial role in streamlining the process and fostering collaboration among participants.

Building on its success, the Figma platform will be further enhanced to offer even greater support during the generative phase of the process. These enhancements will provide participants with more dynamic and interactive resources, facilitating creativity, collaboration, and effective implementation of the DFA methodology throughout the project.

While the Figma platform serves primarily as a guide, providing essential instructions, tools, and templates, the Miro platform will be leveraged by teams to actively develop and document their processes throughout both the Concept Generation and Prototype Building phases. Miro's dynamic, interactive workspace offers a range of collaborative tools that allow teams to brainstorm, organize ideas, and visualize their workflow in real-time.

This flexibility facilitates greater creativity and teamwork, enabling participants to iterate quickly and adapt their designs based on ongoing feedback. By using Miro, teams can create a detailed, visual record of their development journey, which enhances communication, tracks progress, and ensures a cohesive approach to achieving project goals.

Together with the DFA method that will drive the entire development and implementation process, the training will include soft skills expected to smooth the entire process.

While it is expected that the participating companies will have already in place devoted tools for project management and monitoring, other abilities will be further developed.

See in the next paragraphs an overview of the areas for training that will be further developed

in D6.2 lintermediatory training program - b dealing with residencies format.

4.1. DFA

DFA is divided into two segments: Explore and Generate. Each segment features sub-phases which in turn include 3 types of actions:

(i) *Workshops*, one-day gatherings that require core teams and external participants to work synchronously following the instructions of a facilitator

(ii) *Activities* performed by core teams on a longer time span, managed and organized independently

(iii) *Assessment meetings* carried out by core team involving companies' representatives or external experts to evaluate the advancement of the project.

Explore focuses on the analysis of signals, trends, and drivers of change with the aim to build clear visions of the future and develop future scenarios. This segment is divided into two sub-phases: Horizon Scanning and Visioning.

→ **Horizon Scanning.** Starting from an emotional exploration of the participants' personal experience with food and the selection of values to bring in the future, the goal of Horizon Scanning is to identify and map trends in the present that could have long-term impacts on the future of a specific area (social, environmental, technological, economic or political areas). Horizon Scanning includes different actions:

- *Emotions Exploration Workshop*. During the workshop, artists and company's representatives engage in an Emotional Journey to define a set of shared values to direct the project. Through the use of a Conversational Object they map their hopes and fears regarding the thematic track.

- *Trend Research Activity*. During this activity, artists collecting trends, signals and drivers of change to get more familiar with the topic they work on. The output of the activity is a map of relevant trends.

- *Opportunities Identification Activity*. Inspired by the previous activity, artists reflect on the interconnectedness of the identified trends and signals and cluster them into sub-themes to uncover specific opportunities for the development of alternative future scenarios.

- *Opportunities Assessment Meeting*. During the meeting, artists present the identified opportunitites to company's representatives. Together the most relevant and inspiring opportunity is identified, and all parties agrees on to proceed with the next steps.

The output of the Horizon Scanning is the definition of a clear opportunity statement or vision of the future.

→ **Visioning.** Starting from the identifies opportunity, the goal of Visioning is to create scenarios that describe alternative ways in which the future might unfold. Scenarios are not predictions. Rather they are detailed stories, narratives or representations of possible futures. Visioning includes different actions:

- *Futures Exploration Workshop.* The goal of the workshop is to co-create alternative futures starting from the previously identified opportunity. The workshop starts with a immersive activity to help participants free their imagination and envision future worlds. To stimulate reflections, What if…? questions are prepared beforehand by artists.

- *Scenario Building Activity* is an activity aimed at developing different possible future scenarios based on the research conducted previously and the results of the workshops. A 4x4 Scenario Matrix tool is used to create different scenarios.

- *Scenarios Assessment Meeting. During the meeting,* artists present the four developed scenarios in the previous activity to the company. As a result of the meeting, the company together with the artist will choose one scenario which they would like to be developing further in the next phase of the DFA process.

The output of the Visioning phase is the creation of a detailed future scenario through different elements (such as images, sounds, characters…).

The Explore phase was tested during the 1st Residency (See D2.8 for Training and Mentoring formats).

Generate aims at making ideas tangible and proposing innovative and technological solutions that fit in the developed future scenario. This phase is divided into two sub-phases: Ideating and Prototyping.

→ **Ideating.** Starting from the definition of a challenge, the goal of Ideating is to generate ideas that might answer to the challenge and be integrated in the future scenario. Ideating includes different actions:

- *Challenge Exploration Workshop.* After reflecting on the hopes, fears and values linked to the scenario using the Futures Compass and creating a "Scene from the Future" to describe the specific context (within the scenario) they want to focus for the development of ideas, core team outlines a Challenge Statement that will serve as a starting point for the following brainstorming.

- *Stimuli Preparation Activity.* In this activity, core team prepares stimuli to inspire participants during the following workshop. To ensure brainstorming is successful, artists produce, or research stimuli related to the socio-cultural context that surrounds the challenge while companies focus on the creation of stimuli regarding the future of the chosen technology. AI can be used to create inspiring images, texts, videos or other types of stimuli to bring to the Ideas Exploration Workshop.

- *Ideas Exploration Workshop.* The goal of the workshop is to brainstorm ideas starting from the Challenge Statement and with the help of the previously created stimuli. Invited external participants should join the workshop.

- *Concept Development Activity*. Once ideas are generated, core team selects the most promising one considering ethical concerns and reflecting on the potential impacts they might have on society and the planet. Afterwards, the most promising idea is refined implemented into a concept.

- *Concept Assessment Activity*. During the meeting, core team presents to company's representatives the developed concept which is evaluated according to the Futures Compass.

The output of the Ideating phase is the development of a concept.

→ **Prototyping.** Starting from the concept, the prototyping phase transforms it into a TRL 5 prototype At the beginning of this phase the concept's technical feasibility will be tested and assessed by tech experts to prepare a smooth prototyping phase.

Prototyping includes different actions:

- *Concept Feasibility*

- *Iterations:*

    - *Activities planning*

    - *Activities review*

- *Prototype Assessment Meeting*

As already explained, the output of the Prototyping phase is the development of a TRL5 prototype.

The Generate segment will be tested during the 2nd Residency from September to June 2025 (see paragraph 2.1).

Devoted training sessions include:

- DFA overview
- Intro to futures thinking and strategic foresight
- Human-machine interaction (best practices & tools)
- Iteration management and Data Management Plan

4.2. Art-tech collaboration

High emphasis will be placed on the critical importance of collaboration between artists and technicians, recognizing that the fusion of creativity and technical expertise is essential for the success of the project.

To enhance the competencies of the teams as a cohesive unit, efforts will focus on facilitating mutual understanding and effective communication. Key elements in fostering this collaboration include encouraging open dialogue, developing a shared vocabulary to bridge any gaps between artistic and technical terminologies, and organizing joint workshops and activities that promote cross-disciplinary learning.

By creating an environment where both artists and technicians feel valued and understood, the project aims to leverage the unique strengths of each discipline, fostering innovative solutions and driving forward the creative and technical aspects of the work in a balanced and integrated manner.

Devoted training sessions include:

- Art-tech collaboration (history, best practices)

4.3. Responsible Research and Innovation

Responsible Research and Innovation (RRI) is crucial in art-tech collaborations, where the intersection of creativity and technology presents unique opportunities and challenges.

RRI ensures that research and innovation processes are conducted with a commitment to ethical standards, inclusivity, sustainability, and societal impact. By fostering a culture of responsibility, teams can anticipate potential ethical dilemmas, address societal concerns, and ensure that the outcomes of their work are beneficial to all stakeholders.

In the context of art-tech collaborations, RRI encourages artists and technicians to think critically about the social, cultural, and environmental implications of their projects, promoting transparency, diversity, and public engagement.

Among the other themes, AI for art-tech collaborations is a critical component that bridges the gap between artistic vision and technological implementation. The training will focus on the ethical use of AI, emphasizing the importance of transparency, data privacy, and bias mitigation to ensure responsible and inclusive innovations.

Devoted training sessions include:

- Intro to the ethics of digital technology
- Ethical considerations in designing technologies for the agri-food sector

4.4. The legal framework

Ethical innovation requires also the understanding of the legal framework in which collaborations may develop within the boundaries of the agreement signed with MUSAE.

Intellectual Property (IP) plays a vital role in fostering innovation, particularly in collaborations that blend artistic creativity with technological development. In art-tech collaborations, where the convergence of diverse skills and disciplines often leads to unique and novel creations, IP serves as a critical tool for protecting the rights and contributions of all parties involved. Effective management of IP ensures that both artists and technicians can secure recognition and economic benefits for their creative and technical inputs. This protection encourages further innovation by providing a legal framework that supports investment in new ideas and technologies. Moreover, clear IP agreements are essential in collaborative settings to define ownership, usage rights, and revenue sharing, thereby preventing potential disputes and fostering a spirit of trust and cooperation among collaborators.

Understanding the strategic use of IP in art-tech collaborations not only safeguards individual and collective innovations but also enhances the ability to leverage these innovations for future projects, commercialization, and societal impact.

Indeed, it is expected that the artist and the company have already signed an agreement to manage the property of the project's results, however a clarification of the overall framework will further facilitate a trasnaprent communication.

A specific focus will be devoted to AI and data sharing between the company and the artist.

AI provides artists and technologists with powerful tools for generating new ideas, automating processes, and creating sophisticated, data-driven artworks and interactive experiences. For instance, AI algorithms can analyze vast datasets to identify patterns and trends, inspiring new artistic expressions or optimizing technical solutions in ways that were previously unimaginable.

Clear guidelines and agreements on data use, protection of intellectual property, and respect for privacy are essential to ensure that collaborations remain transparent and equitable. By fostering a culture of open data sharing within ethical boundaries, art-tech collaborations can leverage AI to push creative and technological frontiers while maintaining trust and integrity among all participants.

Devoted training sessions include:

- Data-ethics essentials
- Introduction to Intellectual Property Rights
- IP management